LA 103L

**Catalog Description:**
LA 103L Landscape Design Methods Lab, 3 units
Techniques for organizing and synthesizing varied elements in the shaping of landscape form; recognition of major design determinants and the role of landscape architects and other professionals in dealing with diverse aspects of design, stressing application of ideas through 2D and 3D mixed media representational techniques.

A grade of C or better is required to advance within the sequence.
2 three-hour laboratories; concurrent enrollment in LA103 is required.

**Expanded course description:**
**Swimming in Process**
LA 103L is a process-based studio course where the process of design thinking will be explored. Many methodologies will be explored to reveal the numerous approaches there are by which landscape can be formed, programmed and experienced.

“The land we inhabit is an accumulation of past events we can make visible by means of landscape architecture... It assumes that we think of the discipline of landscape architecture as involving not only the planting of certain forms of flora or the shaping of geography toward scenic ends but also the acts of digging, naming, articulating, and otherwise clarifying what already exists. This is not a question of telling some great truth. In digging and naming, landscape architecture alters the field on which it operates in such a manner that there is no question of a neutral act of making clear what already exists. Instead, the designer is able to reveal structures that exist only in the act of interpretation and making.”

– Aaron Betsky

**Studio Issues:**
- Body and Space
- Scale and Distance
- Iterative Design Process
- Landscape Representation
- Foundational Principles of Design
- Operational Morphology and Strategy
Studio Project Phases:

**Project ONE**

*Form to Ground*

This first project engages an iterative design process which explores the principles of design through fundamental relationships of landscape spatial definition. This five-part series of landscape exploration challenges studio participants to work quickly in an informed manner.

**Field Trip**

*Between here and the Horizon*

The studio will take a weeklong field trip. This trip is specifically engaged to visit sites to inform the final project. The trip will have a set of rigorous design explorations that explore natural phenomena and the measurement of the body against the horizon.

**Project TWO**

*Landscape Immersion*

In this second project, students will explore fundamental landscape design relationships as informed by a prescribed process and design program. This second project is site-less but informed by landscape experience. This project is intended to leverage previous studio experiences of physical making of space inspired by response and experiences of the field trip.

**Online Studio Portfolio**

Students are expected to produce individual design journals/portfolios for the studio project that highlights the design process and individual responses. These project portfolios will be built on the ENV website in each student’s personal profile.

**Sketch Book**

Studio participants are expected to maintain a sketchbook or journal.

**VALUE = EXPRESSION**

*High levels of EXPRESSION generate responses of high VALUE.*
COURSE COMPONENTS + ORGANIZATION

LA 103L is an immersion into a design environment requiring individual, small group and whole studio efforts in creative design explorations. The studio is composed of individual design proposals and group/team critique and participation. The studio participants determine the studio dynamics- it is your studio – studio culture will ultimately be a reflection of individual process and collegial dedication.

Studies<>Classes

Material in this course will be presented in the form of projects, readings, class discussions, lectures, student presentation and guest presentations. The intent of this course is to facilitate learning through reading, discussion, design and action. This studio aims to create a collaborative learning environment in which students can engage in the issues critical to the studio, the broader discipline of Landscape Architecture and contemporary culture at large.

Field Trip

There is a week-long field trip planned for this studio. A detailed itinerary will be provided. Additionally, day trips to external lectures, museum shows, exhibitions and events may also be required.

Students are expected to abide by all University procedures and rules associated with conduct on field trips. Any student not following these rules will qualify for immediate failure. Refer to University guideline here: http://www.cpp.edu/~rms/travel-risk-management/field-trips.shtml

Learning Tasks and Deliverables

The learning tasks are designed to maximize learning for the entire class as well as provide a basis for evaluation of performance within this course. Refer to instructors to define individual project requirements - specific requirements and formats will be provided for each assignment. Additionally, some requirements will be specified in dialogue with instructors based on individual design projects.

Presentation[s]

Individual presentations will be in the form of process critiques and final oral/graphic presentations.

Model Shop Certification

Participants will need to be woodshop certified prior to commencement of the studio. [The ENV Model Shop is located in Bldg. 45, room 103. http://www.csupomona.edu/~env/model_shop.shtml

ENV Service Bureau

Participants will need to be well versed and aware of the printing resources in building 3 [room 1644] including laser cutting and 3D printing. http://www.csupomona.edu/~env/resources.shtml

spring 2017

LA 103/L
METHODS OF INSTRUCTION + EVALUATION OF STUDENT WORK

This course will utilize the University's learn-by-doing philosophy as a primary method of instruction. This approach will blend theory with real application through the execution of short term assignments, exercises, individual critiques, field trips, lectures by faculty and guests will be amongst the means of instruction.

Grading Policy and Methods of Evaluation:
LA 103L grades will be determined as follows:

10% Attendance and Participation
30% Project ONE
20% Field Trip Project
30% Project TWO
10% Final Presentation and Individual Process Portfolio

- The overall weight of any of the above categories may shift depending upon any changes to the assigned course work.
- Late work will not be accepted.
- Additional criteria for individual project submission may be required as per studio handouts or per studio instructor.

Evaluation of assignments will consider the following criteria:
- Completeness and professional appearance of assignments.
- Clarity and accuracy of solutions.
- Individual progress and growth.
- Graphic and verbal presentations as required.

The primary evaluation of student performance will be provided through verbal feedback during studio hours. Students should not expect written feedback; students must be aware, self-motivated and continually productive. Students are expected to maintain a sketchbook/journal that documents your process and logs the verbal instructions/discussions/critiques with studio faculty, all reviews and comments from other studio participants.

The following is the grading system for the University and the system that is in effect for this course:

A Superior Work: Indicates originality and independent work and a thorough mastery of the subject matter/skill; achievement so outstanding that it is normally attained only by students doing truly exemplary work. (100%-90%)

B Very Good Work: Indicates clearly better than adequate competence in the subject matter/skill; achievement of quality higher than adequate, but not of exemplary quality. (80%-89%)

C Adequate Work: Indicates that classroom work, outside assignments, and examinations have been completed at a level indicating adequate competence in the subject matter/skill. (70%-79%)

D Minimally Acceptable Work: Indicates achievement that meets the minimum requirements of the course, but at a level indicating less than adequate competence in the subject matter/skill. (60%-69%)

F Unacceptable Work: Indicates achievement that fails to meet the minimum requirements of the course and is clearly below university quality; not a passing grade. (0%-59%)
Attendance is mandatory, should you miss 2 studio meetings: you will automatically lose a full letter grade off of your final grade. Miss 4 or more studio sessions and you will qualify for automatic failure in the course. Excused absences will be allowed for serious cases; social engagements and work do not qualify as “serious”. Missing a formal presentation will result in you failing that phase of the studio project.

If at any point you feel the need to discuss your grade, see your instructor during their respective office hours. Discussion of grades will absolutely not be held during studio or lecture time.

It is your personal responsibility to understand all of the academic policies and regulations as outlined in the University catalog. Your education is your responsibility so please be informed.

All work associated with the studio course work is the property of the Department and the University - be sure to document your work, as there is no guarantee that any work will be returned to you once submitted for review and/or evaluation.

All University standards on professional and ethical behavior apply – treat each other as you wish to be treated, and take care of university property. Please refer to the University catalog statement on plagiarism/academic integrity and other appropriate behavior for clarification. Misconduct of any kind will not be tolerated. Do not cut and paste files or any portion of a drawing that you did not personally draft, draw, solve or otherwise produce and if in doubt, reference your source material. Penalties may range from a zero on the assignment, to academic sanction and debarment. Do your own work. Your education is your responsibility, so take initiative.

All students are encouraged to take advantage of the services available to all students of Cal Poly Pomona. The university provides academic and health services [physical and mental] for all students. The university also provides services for students of every learning and physical ability. These services will communicate with your instructor directly and discretely if necessary and as required. All students are highly encouraged to be proactive about their personal health and personal challenges.

The Computer:
Students are encouraged to use the computer and the various programs available to produce the required assignments. Any assignment done on the computer must be submitted as hard copies on paper, no digital files will be accepted for grading purposes. An archival CD of all files shall be submitted upon completion of the course for departmental archival and accreditation purposes.

Please bring studio media and materials to each studio meeting. No instruction time will be given to computer-screen critiques – bring, prints or models to class every meeting.

Students are encouraged to acquire RHINO for their computers. It is incumbent upon the student to engage the software! Our program unfortunately does not have the resources to teach all the necessary digital tools - take on the responsibility, it is your future. Please utilize LYNDAC.com to its full potential.
COURSE OBJECTIVES - KNOWLEDGE, SKILLS and VALUES
The overarching goal of this course is to empower students with an expanded personal knowledge base, further develop and expand skill sets and provide an opportunity to examine deeper personal values of design. The course also seeks to reinforce issues of professional collegiality, mutual respect and collaboration.

Knowledge
- Understand the purpose and value of the iterative process.
- Continue the building of a basic lexicon of landscape architecture that includes terminology and the work of key practitioners of the discipline and related fields
- Understand the purpose and value of topographic form making and its applications in Landscape
- Demonstrate the ability to make connections across and through previously covered content
- Empower students with an understanding of fundamental theories surrounding landscape architecture, site analysis and design
- Improved knowledge of graphic and written communication and how the two may be combined to effectively communicate ideas and information

Skills
- Strengthen graphic, written and verbal communication.
- Communicate specific design concepts and intents clearly and articulately both visually and verbally
- Develop disciplined, inclusive and creative processes from problem definition to proposed solutions
- To develop critical thinking skills through class discussions, readings and project critiques.
- Develop abilities of diagramming and information gathering and communication
- Increased confidence in design ability, critical thinking and synthesis of information
- Develops appropriate and defensible design intervention and argument through reflective criticism of creative problem solving
- Demonstrate the ability to take a conceptual idea through process drawings to a final presentation

Values
- Engaging in the studio culture through participation and collaboration, inside and outside of studio
- Cultivating curiosity
- Understanding landscape as a process-based discipline where the design studio provides an environment for experimentation and testing.
- Broadened perspective of the scope of design research and the understanding of the role of the ENV disciplines in the design process
- Commitment to high standards of academic and professional performance
- Commitment to participation and engagement
- Challenge students to begin to personally define “landscape”
ENV Safety

Housekeeping & Safety
Craft and the creation of 3-dimensional form is crucial to the understanding of design principles while higher levels of thinking and learning involve direct tactile engagement with traditional and innovative materials. Studio assignments that require scale model construction, poured material (such as plaster or concrete) and/or painting must be done in the designated exterior work area defined by the College. Areas outside the studio not within the boundaries must be kept clean and free of student projects at all times.

Students are expected to respect and reasonably maintain their immediate work area, their studio and the exterior area designated to execute their work. At the end of the quarter all students will be responsible to ensure the studio, exterior work area and storage room are brought back to their original states. Students are also required to exercise safety precaution at all times and watch out for each other to avoid accidents or injuries.

ENV College Safety Rules
1. All aisles and doorways shall remain clear at all times.
2. Floors shall have no tripping or slipping hazards. All floor electrical / data monuments must be covered and be beneath desks.
3. Electrical Outlets are not to be overloaded or damaged. Only one power strip is allowed per outlet. NO DAISY CHAINING OF POWER STRIPS.
4. No extension cords are allowed.
5. Microwaves, refrigerators, and appliances that have greater power demands must be plugged directly into a wall outlet.
6. No power tools shall be used in any building except a shop.
7. Personal protection equipment (i.e. eye protection, gloves, and respirators) shall be used when appropriate.
8. All fire extinguishers shall be accessible at all times, with a 3 ft x 3 ft zone cleared around them.
9. Electrical panels shall be clear of obstructions, with a three-©-foot zone un-©-obscured
10. Students must obtain printed copy of MSDS (Material Safety Data Sheet) for all hazardous materials they bring for use on campus and must follow the instructions for use of these products. MSDS sheets must be put on file in studios prior to their use on campus.
11. Aerosol spray paints are not allowed on campus
12. Concrete cannot be stored, mixed, or used indoors.
13. All hazardous materials must be removed from campus IMMEDIATELY after use. If stored on campus, they will be confiscated.

GENERAL ADVICE and NOTES for this COURSE

1. Take notes! The lectures, discussions and reviews in this course are designed to add to your knowledge of the issues and of design. This means you may want to access the information at some point in the future. The best way to do this is to is to take notes based not only on what may be written on the blackboards, but on what is said during all aspects of studio sessions.

2. Work hard right from the beginning of the course. Don’t put off your work. Ten weeks is a very short time for any studio course, and especially this studio.
3. Refer to the handouts and the course material to ensure that you do the work as required in the course.

4. Stretch yourself. Creativity is in the questions you ask and not the standards you seek. Use this course to learn and not reinforce what you think you already know.

5. Build upon previous studio foundations. Use the principles and adapt the processes—do not ignore or compartmentalize— you are at the beginning of one long process so keep building.

COURSE MATERIALS
Required [for lecture]:
- Operative Design: A Catalog of Spatial Verbs; Anthony di MArI
- Distance and Engagement: Walking, Thinking and Making Landscape; Alice Foxley

Recommended:
- DRAWING & REINVENTING LANDSCAPE; Diana Balmori
- Atlas of Novel Tectonics; Jesse Reiser
- Thinking the Contemporary Landscape; Christophe Girot
- Representing Landscapes: A Visual Collection of Landscape Architectural Drawings; Nadia Amaroso
- Representing Landscapes: Hybrid; Nadia Amaroso
- Pamphlet Architecture 28: Augmented Landscapes; Smout Allen
- Model Making (Architecture Briefs); Megan Werner
- Lexicon of Garden and Landscape Architecture; Meto J. Vroom
- National Geographic Magazine subscription: a great resource for complex diagramming and broad/large mappings.

Generally Recommended Texts:
- Pamphlet Architecture 33 & 34
- Architectural and Program Diagrams (Construction and Design Manual), Kim Seonwook
- Rambunctious Garden, Emma Marris
- Composing Landscapes, Clemens Steenbergen
- Projective Ecologies, Chris Reed and Nina Marie Lister
- Concrete Island, J.G. Ballard,
- Into the Wild, John Krakauer
- Second Nature, Michael Pollan
- A Sand County Almanac, Aldo Leopold
- Where the Wild Things Are, Maurice Sendak
- Tending the Wild: Native American Knowledge and the Management of California’s Natural Resources, M. Kat Anderson
- The Landscape Urbanism Reader, Charles Waldheim
- Eaarth, Bill McKibben
- The Power of Myth: Joseph Campbell with Bill Moyers [$21 on itunes]
• **Badlands; New Horizons in Landscape:** Denise Markonish (editor), The MIT Press
  September 30, 2008
• **Earthworks and Beyond:** John Beardsley, Abbeville Press, 1984, [4th edition 2006]
• **Landscape Narratives:** Matthew Potteiger and Jamie Purinton, John Wiley & Sons, 1998
• **Walkscapes: Walking as an Aesthetic Practice:** Fracncesco Careri, Gustavo Gili, 2002
• **Cradle to Cradle: Remaking the Way We Make Things:** Braungart and McDonough, North Point Press; 1st edition, April 22, 2002