

LAND366 (4 cr.): Landscape Design Expression
Professor: Brad Goetz
Term(s) to be offered: Spring Semester
Prerequisite(s): LAND365



LAND 366 04(0-8-0). Landscape Design Expression. S. Prerequisite: LAND 365.
Idea, values, and process landscape form applied to interactions of natural, cultural systems at the site and community scale; design competitions. (\$)

Goal

Academic preparation to be successful professionals

Academic Objectives

1. Research, analysis, and synthesis for natural and cultural landscapes expecting rapid human alteration.
2. Spatial analysis and ideation for visionary growth patterns addressing responsibility/stewardship (native landscapes, ecosystems, and vegetation) and character retention of landscapes.
3. Explore fundamental theories and methods of analytical and artistic decision making for landscape scale and site scale environments.
4. Learn methods for understanding the natural and cultural landscape through defensible, analytical assessment techniques, and technologies.
5. Focus on experiences that result in mastery of the sequential components of landscape analysis, design, and planning.
6. Theory and Representation in the form of writings, drawings and models as tools for validation of idea.

Statement of Academic Honesty

This course will adhere to the Academic Integrity Policy of the General Catalog and the Student Conduct Code.

Evaluation

Basis of Final Grade – Grade evaluations will be based upon quality and quantity of documented thought, writing, drawing, and organization. Grades for projects will account for 90% of the final grade for the course. 10% of the final grade for the course will be based upon contributions during the discussions and presentations. Attendance is required for all course sessions.

Method of Evaluation – A-F (no +/-) 90% projects, 10% participation.

- A submittals are complete and of distinctive professional school quality
- B submittals would be complete and of distinctive professional school quality with moderate revisions or additions.
- C submittals would be complete and of distinctive professional school quality with major revisions or additions.
- D submittals are not complete and/or nearly without redeeming qualities.
- F submittals are without redeeming qualities.

Standard for evaluation – Students will be evaluated on the basis of ‘professional school quality’ as measured by comparison to representative student projects of the annual ASLA student award recipients (or equivalent). Project grades are subjective and require that each student take responsibility for evidence of scholarly activity. Grades will be assigned based on the instructor’s professional judgment.

ASLA student award recipients: <http://www.asla.org/> > select “Student Awards”

- Every student will assemble a digital portfolio of all visual and written work completed for the course. The digital portfolio must be complete and submitted to the instructor to receive a grade for the course. The digital portfolio is required of all programs of landscape architecture by the Landscape Architectural Accreditation Board (LAAB) of the American Society of Landscape Architects (ASLA).

Required References

- Corner and MacLean, 1996. *Taking Measures Across the American Landscape*.
- Forman, Olson and Dramstad, 1996. *Landscape Ecology Principles in Landscape Architecture and Land-Use Planning*.
- Moore, Mitchell and Turnbull, 1988. *The Poetics of Gardens*.
- Several items to be supplied by the Prof.

Additional References (strongly suggested)

Francis, Mark and Randolph T. Hester, Jr, 1991. *The Meaning of Gardens*.
Sorkin Michael. 1996. *Michael Sorkin Studio: Work in Progress Series*.

Web sites:



National Park Service

<http://www.nps.gov>



The Cultural Landscape Foundation

<http://tclf.org>



National Recreation and Park Association

Conservation | Health & Wellness | Social Equity

<http://www.nrpa.org>



THE TRUST *for* PUBLIC LAND

<http://www.tpl.org>



FRESH KILLS: LANDFILL TO LANDSCAPE

http://home.nyc.gov/html/dcp/html/fkl/ada/about/1_2.html

and click ABOUT THE COMPETITION.



FRIENDS OF THE HIGH LINE

<http://www.thehighline.org/design/4teams4visions.html>



<http://www.ocgp.org/thepark/default.asp>



The Park at the Center of the World

FIVE VISIONS FOR GOVERNORS ISLAND

<http://www.park-centeroftheworld.org/>



Critical Mass
A Biodiversity Atlas of
the United States and Canada

National Geographic Online: Biodiversity.
<http://www.nationalgeographic.com/wildworld/resources.html>

The Design Studio

The successful student in this design studio will WORK VERY HARD and concentrate on developing knowledge, skills and abilities for professional practice. Students should expect that ‘homework’ will consume (at least) an equal amount of time to the amount of time scheduled for ‘in-class’ attendance (3.5 hours of class time = 3.5 hours of self-imposed studio time = 7 hours of productivity).

A benefit of studio learning is the culture of collaboration and a shared goal – to become capable professionals. Time spent in the design studio has a direct correlation to the knowledge, skills and abilities one is capable of developing during an academic career. The PORTFOLIO is a reflection of the knowledge, skills and abilities accomplished and becomes the student’s “currency” upon graduation.

On Creativity, Practice, Studio Rigor and Work Ethic

“Remember the struggle” *Walter Hood, LA Days, 1999*

“... DO SOMETHING” *Peter Walker, LA Days, 2005*

“... you don’t have time to think up there, if you think you’re dead” *Lt. Pete ‘Maverick’ Mitchell (Tom Cruise) in Top Gun, 1986*

Additional web sites you need to know

<http://www...>

christojeanneclaude.net

civitasinc.com

claudecormier.com

designworkshop.com

dhmdesign.com

edaw.com

fieldoperations.net

fredericklawolmsted.com

ggnltd.com

hargreaves.com

jonesandjones.com

marthaschwartz.com

murase.com

mvvainc.com

nelson-byrd.com

nps.gov

oaala.com

olinptr.com

oudolf.com

ovsla.com

pamelaburtonco.com

pwpla.com

reedhilderbrand.com

s-aronson.co.il

sasaki.com

swagroup.com

tclf.org

tomleader.com

urbaninstruments.com

wenkla.com

west8.nl

wjhooddesign.com

Additional Class Material

Drawing equipment and supplies, model-making equipment and supplies, sketchbook, camera, computer, Adobe Creative Suite, plasteline clay (6 lbs.+/-), representative vegetation, paint-ready plywood base, styrofoam base – as described in class.

THE PROJECTS:

- Designed Landscapes of the Colorado Plateau and Basin Range
- Observation: Landscape Interpretation
- Inspiration: Connection as Artifact
- Method: an approach to landscape expression, a (restated) park for the 21st century.
- (Tentative – time permitting) Method: Minimal [public] Landscape.
- Comprehensive Studio Works (CD) digital portfolio

Additionally, each student will maintain a sketchbook of class notes, sketches and additional freehand drawing and other studies as described in class.

From the student handbook of the Harvard Graduate School of Design:

How to Work Better.

- | | |
|--------------------------|-----------------------------------|
| 1 Be present | 7 Distinguish sense from nonsense |
| 2 Be engaged | 8 Accept change as inevitable |
| 3 Do one thing at a time | 9 Admit mistakes |
| 4 Know the problem | 10 Big ideas, small words |
| 5 Learn to listen | 11 Be calm |
| 6 Learn to ask questions | 12 Smile |

NOTES

Course Topics/Weekly Schedule (tentative):

	Topic	☐ = previous project due	[...] = film	{...} = book reference
Week 1	T	Introduction	Studio Teaching – fellow traveler	
	R	Studio project #1: Designed Landscapes of the Colorado Plateau and Basin Range [F.L.O.]	{Moore, ...}	
Week 2	T	Research		
	R	Research		
Week 3	T	Research		
	R	Representation		
Week 4	T	Representation		
	R	☐ / Studio project #2: Landscape Revelation	[DIA: Teams]	{Corner, MacLean}
Week 5	T	Analysis	[DIA: Corner]	
	R	☐ / Studio project #3: Inspiration	[DIA: Schwartz]	
Week 6	T	☐ / Studio project #4: Virtual site visit	[DIA: Hargreaves]	
	R	introduce earth – topography (MUSCLES)	[Walter Hood]	
Week 7	T	IDEATION/CONCEPTUAL MODEL.	[An Inconvenient Truth]	{Forman, ...}
	R	Present earth – topography, introduce vegetation – canopy and order (BONES)		
Week 8	T	IDEATION/CONCEPTUAL MODEL.		
	R	Present vegetation – canopy and order, introduce material – surface + structure + circulation (SKIN)		
Week 9	T	IDEATION/CONCEPTUAL MODEL. DRAWING.	[Christopher Grubbs]	
	R	present material – surface + structure + circulation, introduce Composite + additional program		
Week 10	T	IDEATION/CONCEPTUAL MODEL. DRAWING.		
	R	Present composite + additional program as a plan study, work 3 evolutions		
Week 11	T	DESIGN DRAWING: plan, section, elevation		
	R	DESIGN DRAWING: axonometric, perspective, hybrid		
Week 12	T	☐ / Studio project #4: PRESENTATION DRAWING: digital / analog / model		
	R	PRESENTATION DRAWING: digital / analog / model		
Week 13	T	PRESENTATION MODEL/S	PRESENTATION DRAWING: digital / analog / model	
	R	PRESENTATION MODEL/S	PRESENTATION DRAWING: digital / analog / model	
Week 14	T	PRESENTATION MODEL/S	PRESENTATION DRAWING: digital / analog / model	
	R	PRESENTATION MODEL/S	PRESENTATION DRAWING: digital / analog / model	
Week 15	T	STUDIO WORKSHOP: preparation of competition boards		
	R	STUDIO WORKSHOP: preparation of competition boards		
Final		☐ Time TBA, see final exams calendar in CSU A-Z for available meeting times. CD and record of course works & course evals.		

“Imagination is more important than knowledge”

Albert Einstein, Genius

“Exploration is really the essence of the human spirit”

Frank Borman, US Astronaut

“A good designer studies the work of other designers.
A great designer studies everything.”

Orlando Diaz-Azcuy, Architect

The Design Studio

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Studio Teaching

Alistair McIntosh, W.H. Auden, *The Dyer’s Hand*, 1962

Studio teaching creates a critical space within which the critic is assumed to know something of benefit to the student. In this encounter the critic assumes one of two roles: the master or the fellow traveler.

The role of the master is based on the apprenticeship model. Within this tradition, the master knows how to make. The student by attention and application learns how to make, know, and judge like the master. The ability of the student to absorb the lessons of the master is assessed during the studio encounters between the two. The master’s judgment guides the student’s making and the development of his or her judgments. At the end of the relationship the hope is that the student has gained sufficient knowledge to transcend the master, and in so doing develops a personal design sensibility.

What the critic as fellow traveler makes, knows, and judges is of importance to the critic. But it is unavailable to the student unless the critic enters into the critical space of the student, however rickety and unappealing that intellectual construction might be. The critic’s inclination may well be to change the student’s direction – a pedagogical urban renewal. But if the critic as master is eschewed, then the student and critic navigate within the dimensions of the student’s critical space. The critic’s skill, knowledge, and judgment are deployed to guide the student within that space and to point to ways it may be reoriented and expanded. The critic may spy rocky shoals but the student must steer, for it is the student’s critical space.

The results – the studio as performance – of the critic-as-master approach tend toward coherence across the work of the student participants. They have acquired a recognizable style – the master’s. The work of the students guided by the fellow traveler usually lacks any sense of an identifiable style. But the participants have explored the limits of what they individually have skill for, know, or are able to judge. Ideally, they have discovered that mastery is an illusion, for each design is a wholly new start destined to be a different kind of failure. That is all one can teach that is of lasting value.