



STUDIO MODELS

COURSE DESCRIPTION

ARCH 539: MEDIA WORKSHOP

Anthropogeomorphology is defined by geologists as the study of humankind's impact on and alteration of land. Ecological systems reorganize to accommodate anthropogeomorphological changes, and humankind responds to these changes with varying strategies, tactics and regimes to manage processes of reorganization. The term "anthropogeomorphology" encompasses both the study of elements of form, space, and order of the traditional design disciplines of architecture and landscape architecture, as well as the engineered, productive, extractive and infrastructural manipulations of land that support human habitation. Framing the representation and interpretations of our surroundings via the ever-shifting relationships of ecology and anthropogeomorphology offers a nuanced and generative alternative to reductive, static and ultimately false binaries such as landscape/architecture, and man made/natural. This approach privileges an understanding of networks, flows, linkages, context, and ephemeral qualities over the discreet site or object.

This first course in a two-part series is an introduction to the conventions, techniques, and history of representation of the built environment and ecological systems. This course stresses drawing and model-making as the fundamental means of design iteration. In a series of exercises, you will gain facility with mechanical drawing techniques, experiment with different media, and perform and represent site analysis. This course will prioritize manual representation techniques over digital. The class is structured as a lecture-workshop. Lectures will introduce techniques and provide historic and contemporary examples of landscape architectural representation. Media charettes will introduce students to a broad range of techniques of representation—such as collage, ink wash, and clay modeling—to be explored during class meetings.

You are required to purchase drafting and freehand drawing tools and media. Lists of media will be distributed in class.

LEARNING OBJECTIVES

By the end of this course you will:

- Know how to draft using the conventions of landscape design drawing: plan, section, diagram, and elevation.
- Know basic landscape types in terms of topography, water, and vegetation patterns
- Know how to use analog drawing tools and software with precision and care.
- Be facile with the fundamentals of topographic modeling
- Understand how to translate one type of drawing method to another

Concurrent Enrollment: Arch 698

FORMAT

This course is a combined lecture and workshop. Because our time together is very limited, it is imperative that if you “get stuck” that you seek out help from advanced students, and from the resources listed at the end of the syllabus. During demos, please try to pay attention to the concepts and do not get hung up on writing down all of the steps, as these can be found in software help files and also on Blackboard.com via the Lynda tutorials. Participants will meet in small groups and pin-up and share work. All sketches must be printed for discussion and markup. No work will be reviewed on screens. Anyone that does not bring new design work to their designated meeting or pin-up will not have their work reviewed.

READINGS

Required readings and supplementary materials are available on Blackboard.

ASSIGNMENTS

The media course has several assignments outlined below. Details on these particular projects, including material specification and due dates are in the assignment handout.

- ***Contour surveying*** in the field.
- ***Lexicon***: landscape modeling techniques, landscape fundamentals, design language development.
- ***Topographic modeling***: clay modeling skills, translation to 3D modeling software.
- ***Landscape storytelling***: translating analog methods to digital, documentation of workflow.
- ***A landscape view*** of Los Angeles: composition and narrative.

The assignments will build your familiarity with landscape representation and measuring techniques, the development and organization of personal and shared visual resources, and techniques for translating interpreting field research into visual media. You will receive detailed information on each

assignment in a separate handout.

GRADING BREAKDOWN

Criteria of evaluation include a student's contributions to the seminar through collective research, documentation and discussions. Grading is based on a comparison with other students in the course, with students who have taken the course previously, and with the instructor's expectations relative to the objectives of the course. For an "A", the student must satisfy the course objectives excellently; for a "B", in an above average manner; for a "C" in an average manner; for a "D" in the lowest acceptable manner; and an "E" denotes that the student has not satisfied the course objectives.

Although projects are required to be assigned percentages by the University, please be aware that your instructor is not interested in expressions of simple proficiency, rather what is valued most in this workshop is clear progress over the semester. This includes a willingness to take risks (and sometimes fail in trying something new), and your comprehension and facility and curiosity about the subject matter.

ASSIGNMENT SUBMISSION

All assignments must be uploaded to Blackboard in the appropriate assignment dropboxes, as well as additional archiving folders as specified by the University/department. Please use the following naming conventions:

Label projects with Lastname_FirstInitial_assignment_version.pdf. For example: Cowles_S_Sitesurvey_1.pdf

ADDITIONAL POLICIES

Sketchbooks are encouraged over laptops for use in studio-please-sketch and doodle with vigor!

Due to the limited number of meetings, 2 unexcused absences will result in a one-grade penalty (an A will become a B).

CONVERSATIONS WITH YOUR INSTRUCTOR

Office hours are right after our class meeting, from 11:00AM-12:00PM Mondays. If you have any questions, concerns, problems, please email me with a request for an office hours meeting. I do not conduct extended discussions by email.

Prerequisite(s): TBD

Co-Requisite (s): TBD

Concurrent Enrollment: TBD

Recommended Preparation:TBD

COURSE NOTES

This course is a hands-on workshop. Full participation, attention and punctuality is required. All tools must be purchased before the workshop begins. For field trips, please be prepared for hot and sunny weather and extended hours on your feet: wear sensible shoes and hat/sunblock and bring water.

Purchase a TAP card with a stored balance for ease of riding Metro.

TECHNOLOGICAL PROFICIENCY AND HARDWARE/SOFTWARE REQUIRED

Adobe suite, digital photography.

REQUIRED READINGS AND SUPPLEMENTARY MATERIALS

Readings will be posted on USC Blackboard.

SUGGESTED TEXTS TO PURCHASE

Amoroso, N., 2012, *Representing landscapes: a visual collection of landscape architectural drawings*, Routledge, London; New York.

Cantrell, Bradley., Michaels, Wes., 2010, *Digital drawing for landscape architecture : contemporary techniques and tools for digital representation in site design*, John Wiley & Sons, Hoboken, N.J.

ASSIGNMENTS

The assignments will build your familiarity with landscape representation and measuring techniques, the development and organization of personal and shared visual resources, and techniques for translating interpreting field research into visual media. Each assignment will include a handout with formatting information and specific directions. Ask questions of your instructor—not of your classmates—if you do not understand the information in the handout. Each day will include instruction in landscape representation and/or field work. Additional studio work between meetings is required: see schedule for details.

GRADING	
50%	Class participation/effort
10%	Contour
10%	Lexicon
10%	Clay
10%	Storytelling
10%	LA Landscape view

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

COURSE BIBLIOGRAPHY

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Maier, Manfred.,Kunstgewerbeschule Basel., 1977, *Basic principles of design*, Van Nostrand Reinhold, New York.

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Steenbergen, C.M. 2008, *Composing landscapes: analysis, typology and experiments for design*, English edn, Birkhäuser, Basel ;Boston.

Strom, Steven,,Nathan, Kurt,Woland, Jake,2013, , *Site engineering for landscape architects*.

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Varnelis, K., 2009, *The infrastructural city : networked ecologies in Los Angeles*, Actar ; Los Angeles Forum for Architecture and Urban Design ; Network Architecture Lab, Graduate School of Architecture, Planning and Preservation, Columbia University, Barcelona [Spain]; New York; [Los Angeles, Calif.]; [New York].

Waldheim, C., 2006, *The landscape urbanism reader*, Princeton Architectural Press, New York.

Waldheim, C., Hansen, A. & Isabella Stewart Gardner Museum 2014, *Composite landscapes: photomontage and landscape architecture*, Isabella Stewart Gardner Museum, Ostfildern; Boston, Massachusetts.

Zimmermann, A., 2009, *Constructing landscape : materials, techniques, structural components*, Birkhäuser, Basel; Boston.

COURSE SCHEDULE: A WEEKLY BREAKDOWN

Week	Month	Day	Content
1	Aug	24	Presentation & discussion: Introduction to course and relevant themes. Introduction to field contour assignment.
2	Aug	31	Contour surveying: Meet in Arroyo Seco.
3	Sep	7	Lexicon: Introduction to lexicon assignment and visual examples. Lexicon assessment. Representation in LA: Urban Vegetation.
4	Sep	14	Lexicon: Review lexicon models. Introduction to clay topography assignment. Representation in LA: Cataloging.
5	Sep	21	Clay: Begin clay topo exercise. Bases must be prepared for this day at start of class. Representation in LA: Cartography.
6	Sep	28	Clay: Work day: Cowles out
7	Oct	5	Clay: Review pyramid and cone: begin terrain sculpting. Representation in LA: Infinite.
8	Oct	12	Clay: Correct terrain. Examples of clay modeling in practice. Begin water bath survey.
9	Oct	19	Storytelling: Intro to digital tracing in Rhino. ASLA Annual meeting begins. Representation in LA: Disaster.
10	Oct	26	Storytelling: Intro to Rhino modeling, workflow. Pin up and review digital tracing. Revisions.
11	Nov	2	Storytelling: Progress pin-up. Representation in LA: Linear landscapes.
12	Nov	9	Storytelling: Review project. Introduction to LA Landscape View.
13	Nov	16	LA Landscape View: Review concepts
14	Nov	23	LA Landscape View: Thanksgiving-No Class
15	Nov	30	LA Landscape View: Progress pin-up
16	Dec	7	LA Landscape View: To be confirmed: Final review of LA Landscape View.

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” <https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety

213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime. 7
Provides overall safety to USC community. <http://dps.usc.edu>