

# 300 STUDIO

## INTRODUCTION TO LANDSCAPE ARCHITECTURE



### FACULTY

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### TIME / LOCATION

M / W / F - 1:30 - 5:20 PM

### COURSE OVERVIEW

Landscape architecture is both a theoretical investigation of the creation and use of space and the professional practice of designing and building places. The department focuses on urban ecological design, with an emphasis on four areas: Ecological Infrastructure, Culturally Based Place - Making, Design for Ecological Literacy and Human and Environmental Health. The field engages a complex interaction of creativity, philosophy, materials, methods, needs and choices. It draws inspiration and forms from history, art, anthropology, sociology, psychology, ecology, politics, engineering and technology, among others, weaving those threads with the needs of people.

As a design profession, landscape architecture involves communicating ideas visually and verbally, utilizing a shared design language of expression. It involves the skills of reading, writing, thinking, speaking and drawing which ultimately contribute to the design process. Landscape architecture entails both conceptual design and physical construction of spaces and places. The practice is both iterative and inclusive, a series of creative inquiries and technical analyses.

Landscape Architects design the physical and social environment affecting how we perceive, use and feel about spaces. It is a dynamic and diverse profession that is significant and influential in development and impacts on the sustainability of ecosystems. The scope of design work includes: commercial, residential and retail development; community empowerment and design; therapeutic and healing spaces; regional planning; recreation and parks; transportation; design / build; historic preservation; ecological restoration; public art; and infrastructure. Landscape architects work in a variety of capacities in the public service, private sector, non - profit organizations and academia.

### COURSE OBJECTIVES

The primary purpose of this course is to introduce the various aspects of the profession of Landscape Architecture. Larch 300 will enhance your understanding and appreciation of this complex and interdisciplinary field and help you make an informed decision about whether to pursue a degree and career in landscape architecture. Assignments will require a **combination of reading, writing, thinking, speaking and drawing.**

Particularly, it will focus on the changing roles of landscape architects and issues of social space, place identities, public realm, urban sustainability, public

art, visual representation and interactive design. The studio process is by its nature creative, collaborative, iterative and occasionally ambiguous. Successful design results from an understanding that landscape practice is a time - based process that requires critical thinking, spatial knowledge and the ability to revisit assumptions. Work is iterative in nature and is at times our goals are purposefully ambiguous. Prepare to be challenged, to explore, to reflect and to collaborate. This class does not cover administration, legal or policy - making activities of the practice. A secondary goal of the course is that each of you will be able to make an informed decision about pursuing a career in landscape architecture.

The objectives of the course are to:

- Broaden awareness and appreciation of the role landscape architecture and how the practice affects the quality and experience of place.
- Cultivate a multi - sensory vocabulary to “see”, understand and discuss landscape / architecture.
- Experience and practice the design and planning process.
- Develop conceptual spatial thinking.
- Practice basic graphic competence to communicate ideas.
- Enhance skills in design collaboration and independent exploration.
- Prepare for entry into the landscape architecture program
- ***Learn with enthusiasm, curiosity and joy, despite the ambiguity of the design process!***

## REQUIREMENTS AND EXPECTATIONS

### STUDIO CHARACTERISTICS

Larch 300 Includes varied activities: individual work, teamwork, discussions, research, observation, field trips, lectures, workshops, journal keeping, student presentations, pin - ups, reviews and critiques. The atmosphere for the majority of class time will resemble an art studio or workshop - active doing. Students are expected to collaborate with one another in assigned or self - selected teams and seek design critique from classmates as well as instructors. Larch 300 is interactive in nature and at times purposefully ambiguous. Spontaneous events and / or reflections may change the class format.

### PARTICIPATION

All students are expected to attend and participate in every studio session and field trips. Students will be asked to participate in - class design challenges, discussions of reading materials, case studies and design strategies and to complete assignments on time for presentation and discussion. Participation and timely completion of assignments are essential to studio - based learning and to developing your professional design skills and hence will be reflected in your grade. Students will be encouraged to challenge themselves, their peers and their instructors by questioning their own and others' design processes, approaches and responses, interpretation of sites, systems, theories and data and choices of graphic and other communication media.

Site visits are vital to understanding the substance and practice of landscape architecture. Several field trips are scheduled and **attendance is required**. We will meet in the studio and travel together. Dress appropriately and anticipate inclement weather. Bring bus fare, water / snacks, journals and cameras to record your experiences.

Students must email all instructors prior to class should circumstances prevents them from attending a class. The instructor may be reached via email, at office hours (sign up on-line) or by individual appointment.

### EVALUATION AND GRADING

Your primary focus should be on your growth, development and creative exploration. It is important to realize that students learn at difference paces and through different means. The studio format allows you and your classmates to learn and teach each other through observation, discussion and peer - critiques.

You will be given a numerical grade based on a 4.0 scale for this course based on this department's policy for grades (see BLA Handbook). Individual assignments will be graded on a 4.0 scale per the BLA Handbook. We want **your focus on pushing yourself and your work in terms of taking risk and exploration even when the ground under your feet may not feel steady**. Your quarter grade will be determined based on the assignments, your progression and dedication across the quarter and your participation. Faculty will assess student performance on the following factors (rank does not indicate importance):

1. Student interest and attitude toward his / her work.
2. The degree of improvement / development demonstrated.
3. Quality of work in relation to stated criteria.
4. Attendance and participation.
5. Meeting requirements and due dates.

The percentages indicate for each assignment will serve as a guide for the weight of assignments for the quarter.

A1	5%
A2	5%
A3	5%
A4	5%
A5	5%

A6	5%
Final Project	50%
Sketchbook	10%
Attendance / Contribution	10%

At the mid - point of the quarter, any student of concern will be notified about such concern and strategies for improving. Additionally, as part of your evaluation, you may participate in an end of the quarter interview with the faculty during finals week; the interview schedule will be determined later. And, of course, you may request a meeting with faculty concerning your performance in the course at any point.

#### Recommended Materials

##### Mandatory

- sketchbook
- pencils and pens (suggest HB, 2B and 4B pencils, Micron Pens, Sharpie, color pencils, etc.)
- colored markers
- circle template
- trace paper (varies sizes)
- cardboard, chipboard and / or recycled materials (per project)
- straight edge (ruler, rolling ruler, T - square, etc.)
- scale (architect and engineer)
- scissors, mat knife and blades
- cutting mat
- triangles (90 / 45 and 30 / 60 or adjustable)
- bus pass or bus fare

##### Optional

- laptop
- digital camera / phone - cameras are available through the CBE library and Kane Hall media resources
- watercolors and watercolor journal
- container (metal or plastic box, large envelope) for supplies
- pencil sharpener
- drafting tape or masking tape (to tape your work in place on table)
- adhesives, glue stick
- erasers

#### LATE ASSIGNMENTS

Turning in an assignment late must be discussed with faculty before the deadline. Projects more than 5 days late will not be accepted unless accompanied by a doctor's note. **No** late entry to formal reviews or pin - ups permitted.

Mitigating circumstances will be taken into consideration if we are consulted in a timely fashion. Lateness without an adequate reason, is not an acceptable practice in the profession you are entering and the studio experience models much of professional practice. Assignments turned in late without prior arrangements with faculty will be marked down.

#### COURSE WEBSITE AND UPLOADING ASSIGNMENTS

A course website with digital copies of all assignments, required readings, syllabus and current schedule will be maintained. Additionally, copies of all assignments should be uploaded to the Larch 300 catalyst "dropbox" as assignments are completed.

#### PIN - UPS, REVIEWS AND PRESENTATION PRACTICE

Students will be asked to prepare through, concise presentations for every pin - up and review session. These sessions may be planned in advanced or asked of you with only a moment's notice. In addition, students are encouraged to organize small group presentations and mutual critique sessions throughout the quarter.

We will learn through "critiques" - focused dialogue reflecting on a design through verbal and visual communication - among peers and with faculty. You will find that instructors and reviewers have varying perspectives. The value of critique is often taken divergent opinions into account. Attendance is mandatory and participation in studio, individual and group critiques are an important component of your evaluation.

#### ARCHIVING / DOCUMENTING STUDENT STUDIO WORK

Students are required to submit all work from the term on the department archive site. Final grades will not be distributed until this is complete.

#### GENERAL CONSIDERATIONS

Due to the cumulative content of this class it is essential that you participate fully in all classes. Alert instructors about difficulties, concerns, or issues that may limit your ability to participate in Larch 300. **You are responsible for informing instructors if you miss a class due to illness, family emergency and / or observance of religious holidays.** A doctor or medical professional's note is required if you miss more than three consecutive classes. To foster a respectful and creative environment in the studio you are expected to: listen to views other than your own with an open mind; use direct, courteous communication; avoid monopolizing discussions or interrupting others. Some readings, ideas, guest lecturers and projects discussed in this course may challenge your opinions, experiences and / or beliefs. Remember that this course is an open forum in which we practice critical thinking and respect for all voices and tolerance of diverse views. If you have a disability that requires accommodations let us know immediately so you can succeed in this class and contact Disabled Student Services, 448 Schimtz, Box 355839, 206. 543.8924, [uwdss@u.washington.edu](mailto:uwdss@u.washington.edu)  
**Properly cite all text and images used for work in this class. Grades will be lowered for projects without proper citations.**

#### SAFETY

The Community Design Building is a limited access space for registered students and authorized faculty only. The University of Washington stresses that ensuring safety and preventing violence is a shared responsibility in which everyone at the UW plays a part. As a UW student and a participant in this course, you are expected to help make the campus a safe personal, work and learning environment. For general information about University of Washington resources, policies and violence reporting requirements, please visit the website <http://www.washington.edu/safecampus/> for emergencies, dial 911.

#### DISCLAIMER

Some readings, ideas, films, guest lecturers and projects presented in this course may challenge the opinions, experiences and / or beliefs of some individuals. Please remember that this course is an open forum in which we challenge assumptions and practice critical thinking, as well as respect for all voices and tolerance of diverse views.

#### READINGS

##### Readings

Readings relate directly to discussions, exercises and projects, though are not mandatory. Students are advised to read, take notes (in journals) and to create dialogue and discussion among peers. Readings are on 'e - reserve' through the CBE Library, Canvas, or will be handed out in hard copy.

Course outline, themes and readings (readings may be added or replaced as quarter progresses)

##### - Week 1:

The Language of Landscape:

Meinig, Donald W. "The Beholding Eye: Ten Versions of the Same Scene," In *The Interpretation of Ordinary Landscapes: Geographical Essays*. Donald W. Meinig and John Brinkerhoff Jackson, eds. New York: Oxford University Press, 11-32.

Whiston Spurr, Ann. (1998) *The Language of Landscape*, Yale University Press, 14-26.

##### - Week 2:

Placing Ourselves in the Landscape:

Lavioe, Caroline (2005) "Sketching the Landscape: Exploring a Sense of Place" in *Landscape Journal* vol. 24 no 1 (2005): 13-31.

Descombes, George "Shifting Sites: The Swiss Way," in *Recovering Landscape : Essays in Contemporary Landscape Architecture*. James Corner, ed. New York: Princeton Architectural, 1999.

Griot, Christophe, (1999) "Four trace concepts in landscape architecture," in *Recovering Landscape*. James Corner, ed. Princeton Architectural Press, 59-67.

##### - Week 3:

Design Activism: Landscape for Health, Wellbeing, Safety:

Hester, Randy (2006) *Design for Ecological Democracy*. Cambridge MA: MIT Press, 1-13.

Winterbottom, Daniel and Amy Wagenfeld, (2015) *Therapeutic Gardens*. Timber Press, 8-14. (optional, 16- 41).

##### - Week 4:

Ecological and Cultural Sustainability:

Rainer, Thomas and Claudia West. (2015) *Planting in a post-wild world*. Timber Press, 6-27.

Margolis, Liat and Alexander Robinson (2007). *Living Systems: Innovative Materials and Technologies for Landscape Architecture*. Basel; Boston; Berlin: Birkhauser, 8-12.

- Week 5:

Storytelling, Memory and Art:

Lindsey, Bruce, "Topographic Memory," in *Re-Envisioning Landscape Architecture*, Catherine Spellman, ed. Actar, 40-49. ]

Weilacher, Udo. (1999) *Between Landscape Architecture and Land Art*. Basel; Berlin; Boston: Birkhauser, 6- 34.

- Week 6:

Orff, Kate (2016), *Toward an urban ecology*. Monacelli Press, 17-28.

Way, Thaïsa. "Landscapes of Industrial Excess: A Thick Sections Approach to Gas Works Park." *Journal of Landscape Architecture* 8, no. 1 (2013): 28-39.

#### SUPPLEMENTAL READING

Whiston Spirn, Ann. (1997) "The Language of Landscape." In Simon Swaffield, ed. *Theory in Landscape Architecture: A Reader*. Philadelphia PA: University of Pennsylvania Press, 125-130.

Meinig, Donald. (1979) "The Beholding Eye: Ten Versions of the Same View." In *The Interpretation of Ordinary Landscapes: Geographical Essays*. Donald W. Meinig and John Brinkerhoff Jackson, Eds. New York: Oxford University Press, 32-48.

Burns, Carol. *Site Matters*. Routledge, 2004.

Corner, James. *Recovering Landscape*. Princeton Architectural Press, 1999.

Dee, Catherine, *Form and Fabric in Landscape Architecture*

Tharp, Twyla. *The Creative Habit - Learn It and Use It for Life*

Ching, Frank. *Architecture Form, Space, & Order, second edition*, Van Nostrand Reinhold, ITP publishing, New York, (57, 72-73, 189, 198, 264, 269, 321-323.)

Potteiger, Matthew and Jamie Purinton. (2002) "Landscape Narratives." In *Theory in Landscape Architecture: A Reader*. Simon Swaffield, ed. Philadelphia PA: University of Pennsylvania Press, 136-144.

Weilacher, Udo. (1999) "Between Landscape Architecture and Land Art". Basel; Berlin; Boston: Birkhauser Amoroso, Nadia. *Representing Landscapes: A Visual Collection of Landscape Architectural Drawings*, 2012. Tufte, Edward R. *Envisioning Information*

Mathur, Anuradha & Dilip DaCunha. *Mississippi Floods: designing a shifting landscape*

Thompson, J. William and Kim Sorvig. (2000) "Sustainable Landscape Construction." Washington DC: Island Press, 1-25, 287-293

Kaplan, Rachel, Robert Kaplan and Robert Ryan. (1998) "Restorative Environments." In *With People in Mind: Design and Managements of Everyday Nature*. Washington DC: Covelo Press, 67-78.

Margolis, Liat and Alexander Robinson (2007) "Living Systems: Innovative Materials and Technologies for Landscape Architecture". Basel; Boston; Berlin: Birkhauser, 8-12, 36-41, 150-184.

Groth, Paul, *Everyday America: Landscape Studies after J.B. Jackson*

Halprin, Lawrence, *Cities*, Reinhold Publishing Corporation. NY, NY 1963

Halprin, Lawrence. *RSVP Cycles*. N.p.: George Braziller, 1973. Print. (Introduction) – a classic

Jackson, John Brinkerhoff, *Discovering the Vernacular Landscapes*

Meinig, Donald Williams (ed) *The Interpretation of Ordinary Landscapes: Geographical Essays*

Hough, Michael. *Cities and Natural Processes: A Basis for Sustainability*.

Crowe, Norman and Paul Laseau, *Visual Notes for Architects and Designers*

Fredrick, Matthew. *101 Things I learned in Architecture School*

Calkins, Meg. *The Sustainable Sites Handbook: A Complete Guide to the Principles, Strategies, and Best Practices for Sustainable Landscapes*, 2011.

Dinep, Claudia and Kristin Schwab. *Sustainable Site Design: Criteria, Process, and Case Studies for Integrating Site and Region in Landscape Design*. 2009.

Pojar and Mackinnon, *Plants of the Pacific Northwest Coast*

Julia Czerniak, *Downsview Park*, Toronto