



Images: the opening ceremony of the Los Angeles Aqueduct, and the San Fernando Valley circa 1926 & 1966

## INTRODUCTION

At the northern end of the San Fernando Valley, the Los Angeles Aqueduct tumbles down a hillside to quench the thirst of the sprawling metropolis. Nearby, high-tension lines imports electricity from the Pacific Northwest, freeways traffic roars down freeways across overpasses that collapsed in the Northridge, trains rumble through a historic tunnel connecting LA to points north, giant warehouse sit anonymously, solar panels cover a reservoir, satellite dishes connect to the world, garbage molders under the sun, and the city meets the wilderness.

The sublime is a visceral response to overwhelming beauty or power of both natural and constructed places. Infrastructure, such as the Golden Gate Bridge, is celebrated for their aesthetic ability to evoke the sublime as for their technological function. Creating the sublime is a landscape architecture design tool that can be used to generate public support for a project. There is a fine line between the sublime, kitsch, and overwrought design; so your challenge is clear.

In the 21<sup>st</sup> Century, we face a society and planet in crisis – a lack of economic growth, pending shortages of vital resources, and environmental degradation. Thus, infrastructure is now being asked to perform multiple functions, where 19<sup>th</sup> and 20<sup>th</sup> Century works of engineered infrastructure had very narrowly defined purposes: to move stuff, to support stuff, to power stuff. If there was an aesthetic aspect inherent in this singular purpose, so much the better – though this pure functionalism what was often celebrated as invoking the sublime.

Today, multifunctional landscapes can provide for ecological values, technical values, and cultural values – the challenge is to adapt 20<sup>th</sup> Century project implementation processes and funding mechanisms to embrace the value added opportunities and imperatives. Making multi-functional landscape systems (aka infrastructure) sublime and worthy of celebration, is one method to overcoming the societal inertia that seeks the lowest cost solution. Designers with this talent can command premium fees and grow their practice – witness Foster + Partners' Millau Viaduct, the

popularity of Field Operations' High Line Park, or Foreign Office Architects' Yokohama Ferry Terminal. I have a deeper interest in the teaching about the sublime than just evoking grandeur that appeals to our egos, which is to inspire better stewardship of our planet by showing it's beauty.

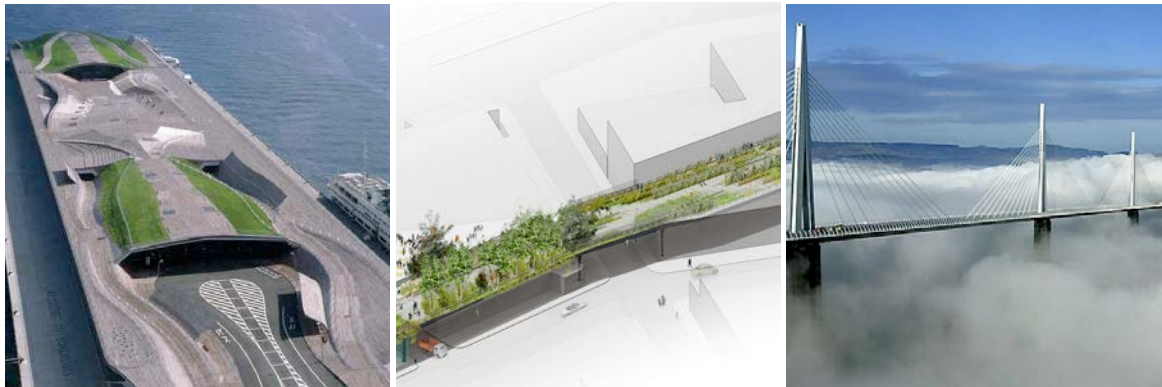


Image credits: Foreign Office Architects, Field Operations, and Foster Associates

*Tactical Urbanism* explores both short-term and long-term solutions to create vibrant urban places. It differs from other '-isms' with its emphasis on deployment and citizen empowerment to shape the urban systems that support daily life. Combined with the sublime and multi-functional landscape systems provide the potential to respond to emerging environmental crises, disasters, and changing demographics in a positive way.

*Cinematic thinking* represents a shift from the 'design thinking' that is central to most of your education to date. Instead of thinking about solutions to problems, objects in space, or places, cinematic thinking is heavily temporal with the narrative being the central framework for pulling together visual and aural elements. The closest parallel in landscape architecture is when we're designing a linear path/landscape. But the cinematic eye isn't the human eye peering from your head – it represents an otherness/out-of-body experience where viewpoints can radically shift and time can be sped up or slowed down. Cinema combines several arts and media – the composition of still photography, animation, collage/montage, sound.

### **The Site**

Sylmar is as much the birthplace of modern Los Angeles as Olvera Street is for the historic European city, being the terminus for the Los Angeles Aqueduct, the umbilical cord to the snowmelt from the Eastern Sierra that nurtured the metropolitan sprawl. It is also a community with significant socio-economic challenges, institutionalized environmental discrimination, and some of the hottest temperatures in Los Angeles County outside of the Mojave Desert. Sylmar sits just north of the City of San Fernando, founded in 1874, but with European history extending back to the 1797 founding of the Mission San Fernando Rey de España.

The Los Angeles Aqueduct was opened in 1913 with the memorable speech by William Mulholland when he said "There it is, take it." The Aqueduct is one of the marvels of the 20<sup>th</sup> Century and was the largest civil engineering projects to date. Of course, the diversion of water from the Owens Valley to Los Angeles wasn't without economic and ecological impacts to Owens Valley – but that is a topic for another studio.



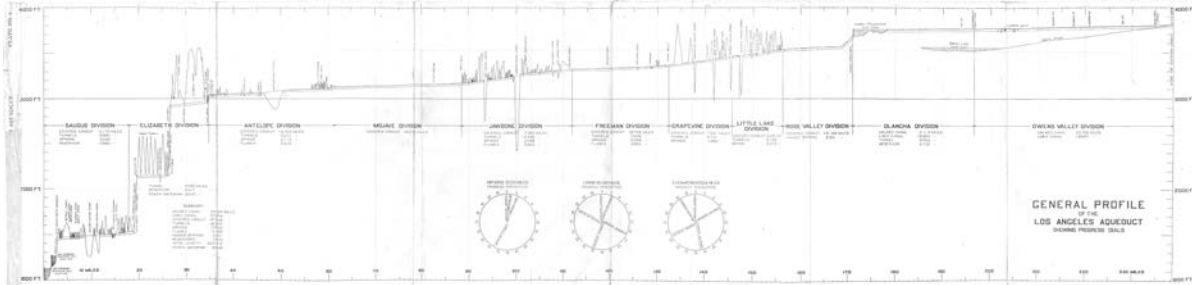


Figure 1: LADWP Complete report on construction of the Los Angeles Aqueduct (Commissioners 1916)

The Castaic Cascades are the official terminus of the Aqueduct and the only visible icon for the importation of water within the city boundaries of Los Angeles – all other surface expression of our sources of water are out in the desert or buried underground. Yes, there is the ‘Mulholland Fountain’ in Griffith Park, but that is a world away from the actual infrastructure – so part of why I choose the location for the studio is to find a way to better celebrate the life sustainable water.

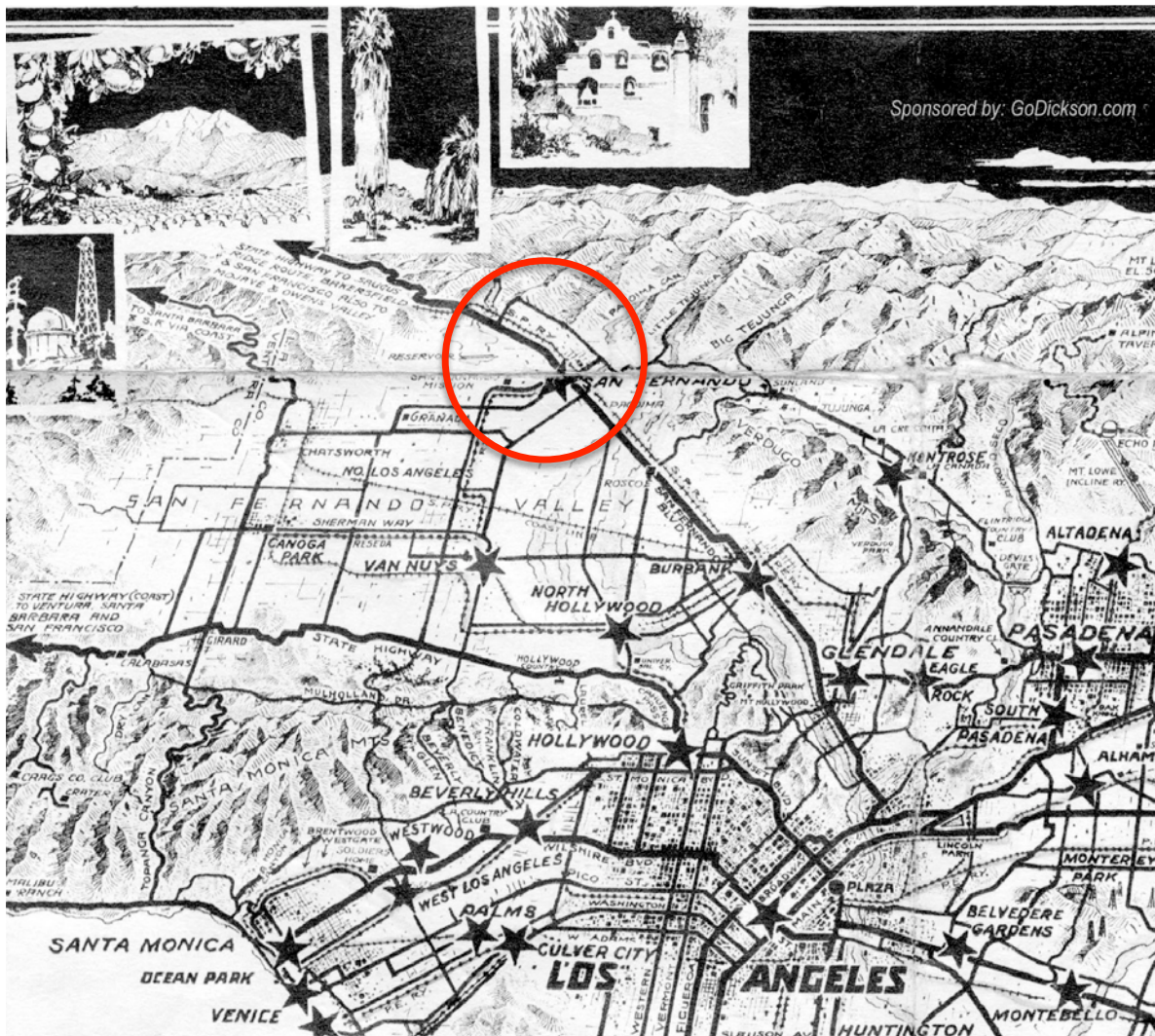


Illustration-San Fernando Valley, early 1930's

Source: [www.godickson.com/sfvmapp1.htm](http://www.godickson.com/sfvmapp1.htm)

Sylmar is just the starting point of our investigation in this studio as a place where most of the urban systems surface. You are encouraged to engage the entirety of the San Fernando Valley, Santa Clarita Valley, Santa Susana Mountains, the Los Angeles Metropolitan region, and perhaps the entire state of California as your project evolves.

### **Pedagogy**

The studio will be focused on:

- 1) How to design infrastructural landscape systems that tactically address specific eco-technical services required to create a more resilient city;
- 2) *Cinematic thinking* to communicate *genius loci* and the power of landscapes to the general public via the use of video;
- 3) Developing your critical thinking abilities and analysis graphic techniques to support the first two items; and
- 4) Enabling productive teamwork and collaboration throughout the quarter.

Filmmaking is more than just story-telling. It is the creation of a four dimensional narrative that is highly designed. As a design tool, it video can illuminate complex systems by providing a visual structure and the ability to move across the page. There will be two short videos produced this quarter by teams of students that showcase your designs and graphic analysis, with documentation of the region. Each video is expected to be a polished production with high quality sound recording, cinematography, editing, titles/subtitles, and appropriate credits – worthy of public screenings and broadcasts. Video is an effective method for refining your skills of critical perception and reading of the landscape through composing scenes in the viewfinder akin to composing photographs, but with the temporality and motion.

### **COURSE OBJECTIVES - KNOWLEDGE, SKILLS and VALUES**

The overarching goal of this studio is to provide an enhancement of your landscape architecture design methods and practices based on the goals of ecological regeneration, and multi-functional landscapes. Students will be challenged to refine their critical thinking about the meaning of sustainability, your professional obligations to prevent further ecological impacts with projects, and your ability to synthesize systemic solutions to complex problems.

#### Knowledge

- Understanding urban eco-technical systems and their role in creating resilience
- Sublimity as an aesthetic condition

#### Skills

- Communicate specific design concepts and intents clearly both visually and verbally
- Develop disciplined, inclusive and creative processes from problem definition to built solutions
- Demonstrate the ability to take a conceptual idea through process drawings to the realization of built form
- Refine skills in graphic and written communication
- Refine skills in information gathering, networking and analysis
- Advanced graphic techniques including animation and motion graphics
- Basics of video production including story boarding, cinematography, sound recording, and editing.

### Values

- Broadened perspective of the scope of landscape architectural practice and the role of landscape architects in implementing a sustainable future
- Commitment to high standards of academic and professional performance
- Commitment to participation and engagement

## COURSE COMPONENTS + ORGANIZATION

### Studio

Material for this course will be presented in the form of readings, class discussions, lectures, individual/group consultation with students ('desk crits'), student presentation, and workshops lead by guests. 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 topic of the studio.

### Field Trip[s]

The studio will include one required field trip (tentatively set for January 13<sup>th</sup>) that may extend beyond regularly scheduled class hours. Attendance is mandatory. Additionally, students are encouraged to visit the site on their own to gather additional field data and record footage for use in their films. Students will be responsible for providing their own personal transportation from CPP to the destinations (carpooling is encouraged).

### Methods of Instruction

This course will utilize the University's learn-by-doing philosophy as a primary method of instruction. One-on-one and group feedback, readings, discussion, peer-review, on-line activities, and formal presentations will be utilized.

## ASSIGNMENT OVERVIEW

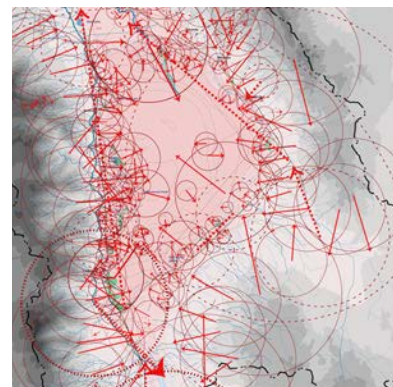
**100 points total**

### **Project 1: Mapping Eco-technical Systems due January 27th 20 points**

Cities are dynamic *eco-technical systems* with many overlapping jurisdictions, systems, and centers of influence. Traditional site inventory and McHargian analysis methods fail to document the complexity of these systems or the nuances of their influence on the urban realm. Alternate forms of cartographic mapping and indexing provide methodology can reveal these latent connections and influences on a place – and provide inspiration to generate design concepts for landscapes and urban spaces.

Project 1 entails mapping an *eco-technical system* that influences Sylmar – the presentation of your map will be animated in Video #1, and you will also be required to submit PDFs project. This multi-scalar diagram will draw out the temporal effects and ephemeral phenomena that are usually hidden, such as:

- Energy systems
- Cultural systems
- Water systems
- Food systems
- Transportation & logistics systems
- Communication systems
- Risk & Safety systems



In addition to information specific to your project, you are expected to collaborate and share the historic maps, photographs, site inventory information, and other data that you collect that might be useful for our collective efforts.

**Video 1: Eco-technical Systems**                      **due January 27th**      **10 points**

You will document the site and systems around the site during your site visits – both with still photography, video footage, sketches, and other multimedia methods. Edited together with animation of the map produced in Project 1 and historic documents, Video 1 will provide a narrative about place that hints at the sublime. The readings are expected to inform the content of the video. You will have an opportunity to answer questions and receive feedback from a panel of guest jurors at the formal screening.

**Project 2: Tactical Infrastructure**                      **due March 12<sup>th</sup>**      **35 points**

Tactical urbanism is defined by the following five characteristics:

- A deliberate, phased approach to instigating change;
- Implementation of local solutions to local planning challenges;
- Short-term commitment and realistic expectations;
- Low-risk actions which hold the potential for high reward; and
- The development of social capital between citizens and the growth of collective organizational capacity among public, private, and non-profit institutions and their constituents

As a process for city-making, tactical urbanism effectively addresses the convergence of three well-documented trends: shrinking municipal budgets, a generational shift to urban living, and the rapid exchange of ideas enabled by advances in information and communications technology.

The process will include two intensive charrettes, with a follow-up presentation of the refined concepts.

Project 2 will be presented in Video 2 and in as a PDF book/report that integrates stills from the video and all drawings created for the project.

**Video 2: Sublime Tactical Infrastructures**      **due March 8th**      **15 points**

As the sequel to the video 1, this production will edit together footage of the site and renderings/plans/montages/animations of project 2 that will be the final presentation for the course. The readings are expected to provide the theoretical underpinnings of this production. You will have an opportunity to answer questions and receive feedback from a panel of guest jurors at the formal screening on March 9<sup>th</sup>.

**Critique Notebook**    **10 points**

Throughout the quarter, you are required to take detailed notes/sketches during all class discussions, desk crits, informal and formal presentations in a journal or notebook. At various points in the quarter, you will be required to hand in your journal for a grade, after which your journal will be returned to you. Part of the intent of this assignment is for you to track your responses to specific instructions (ie, are you following directions or not) and for you to develop the professional discipline of note-taking.

**Reflection Journal**    **10 points**

5 times during the quarter, you are expected to submit a reflection journal entry that shares your reaction and thoughts about the class. Each entry should be about 1 page long – this is not a formal writing exercise, but please spellcheck and use good grammar. Each entry needs to include comments about the specific readings (so I know that you've read them). You can also provide



responses to the assignments, field trips, team activities, reviews, other student's work, and anything else of significance related to the course. These entries will be private. Each entry is worth 2 points (pass/fail) and the final date for submitting entries is Monday, March 12<sup>th</sup>.

### INITIAL SCHEDULE

This schedule is subject to be updated depending on availability of guests, tours, readings, and progress of each project – updates will be posted on Blackboard.

<b>Date</b>	<b>Activities</b>	<b>Readings</b>
Jan 4 W	Course & Project 1 Intro <> select teammates	
Jan 6 F	Reading Discussion <> cinematic thinking workshop (tentative)	Readings #1
Jan 9 M	Reading Discussion <> Desk Crits	Readings #2
Jan 11 W	<b>Pin-up – project 1 maps</b>	
Jan 13 F	<b>Site Visit 1 – meet at SF Mission @ 2pm <a href="http://g.co/maps/eguv8">http://g.co/maps/eguv8</a></b>	
Jan 16 M **	<i>MLK DAY – NO CLASS</i>	
Jan 18 W	Reading Discussion <> Video editing workshop (tentative)	Readings #3
Jan 20 F	<b>Site Visit 2 – LA Filtration Plant (tentative)</b>	
Jan 23 M	Reading Discussion <> <b>Pin-up Maps</b>	Readings #4
Jan 25 W	Video editing session <> Desk Crits	
Jan 27 F	<b>Video 1 Screening</b> (final cut of video due on 1/26 @5pm on Vimeo)	
Jan 30 M	Reading Discussion <> Desk Crits	Readings #5
Feb 1 W	Desk Crits	
Feb 3 F	<b>Charrette 1: Programming and Site Definition</b>	
Feb 6 M	Reading Discussion <> <b>Charrette 1 Pin-Up</b>	Readings #6
Feb 8 W	Desk Crits	
Feb 10 F	<b>Charrette 2: Systems and Frameworks</b>	
Feb 13 M	Reading Discussion <> <b>Charrette 2 Pin-Up</b>	Readings #7
Feb 15 W	Desk Crits	
Feb 17 F	Desk Crits <> optional site visit	
Feb 20 M	Reading Discussion <> Desk Crits	Readings #8
Feb 22 W	Desk Crits	
Feb 24 F	<b>Pin-up: Tactical Infrastructures</b>	
Feb 27 M	Storyboarding Workshop	
Feb 29 W	Desk Crits	
Mar 2 F	Semi-final cut screening at Desk Crits	
Mar 5 M	Desk Crits	
Mar 7 W	Final edits work session	
Mar 9 F	<b>Video 2 Final Screening</b> (final cut of video due on 3/8 @5pm via Vimeo)	
Mar 12 M	<b>Last day for submitting all work</b>	

\*\* Official CPP holidays.

**READINGS:**

The assigned readings must be read before class on the date that they appear on the schedule to enable class discussion, comments to blackboard can be made at any point in the quarter prior to the final presentation/last day of class.

**Required books:**

Kazys Varnelis (editor), 2008. *Infrastructural City: networked ecologies in Los Angeles*

Charles Waldheim(editor), 2005. *The Landscape Urbanism Reader*, Princeton Architectural Press

Mohsen Mostafavi (editor), 2010. *Ecological Urbanism*, Lars Muller Publisher

LA402L-03 Course Reader - CPP Bookstore

**KEY TO READINGS LIST**

+ Required books – please purchase from the CPP bookstore

\* LA402L-03 Reader – please purchase from the CPP bookstore

~ Internet access or CPP library

**Reading 01: Wilderness, the Sublime, and Mapping**

\* David Nye, 1994. *American Technological Sublime*, Cambridge, Mass: MIT Press. pp 1-16, 281-296

~William Cronon, 1995. "The Trouble with Wilderness, or, Getting Back to the Wrong Nature," in, *Uncommon Ground: Rethinking the Human Place in Nature*, W. W. Norton, 1995, pp69-90

[www.williamcronon.net/writing/Trouble\\_with\\_Wilderness\\_Main.html](http://www.williamcronon.net/writing/Trouble_with_Wilderness_Main.html)

+ Anu Mather and Dilip da Cunha (2010). 'The Sea and Monsoon Within: A Mumbai Manifesto', in *Ecological Urbanism*. pp194 – 207

+ Richard T.T. Forman (2010). 'Urban Ecology and the Arrangement of Nature in Urban Regions', in *Ecological Urbanism*. pp312 – 323

+ Christopher Nieman (2010). 'New York City Infrastructure', in *Ecological Urbanism*. pp330 – 331

+ Pierre Belanger (2010) 'Redefining Infrastructure' in *Ecological Urbanism*. pp332-349

**Reading 02: Urban/Wildland Interface**

\* Paula Schiffman, 2005. 'The Los Angeles Prairie' in *Land of Sunshine*, edited by William Deverell & Greg Hise, University of Pittsburgh Press. pp38-51, 299-303

\* Jennifer Price, 2005. 'Thirteen ways of seeing nature in LA' in *Land of Sunshine*, edited by Deverell & Hise, University of Pittsburgh Press. pp220-244, 326-329

~ Theobald & Romme, 2007. 'Expansion of the US wildland–urban interface, *Landscape and Urban Planning* 83(4) [www.sciencedirect.com/science/article/pii/S0169204607001491](http://www.sciencedirect.com/science/article/pii/S0169204607001491)

~LAF, Elmer Avenue Neighborhood Retrofit, <http://www.lafoundation.org/research/landscape-performance-series/case-studies/case-study/381/>

**Reading 03: Aqueductsheds**

+ Barry Lehrman, 2008. 'Owens Lake: Reconstructing the Void' in *Infrastructural City: networked ecologies in Los Angeles*, Actar. pp 20-32

+ David Fletcher, 2008. ' Los Angeles River Watershed' in *Infrastructural City: networked ecologies in Los Angeles* Actar. pp 34-50



~ Finalist Presentations (videos) of TLS/KVA, Ken Smith, Turenscape, and Stoss for the Minneapolis Riverfront Competition (2010). <http://minneapolisriverfrontdesigncompetition.com/>

#### **Reading 04: Spectacle and the Sublime**

\*Guy DeBord, 1994. *Society of Spectacle*, New York: Zone Books. pp11-24, 31, 37-38,121-124  
HM291 .D413 1994

\* Alex Wall, 1999. 'Programming the Urban Surface' in *Recovering Landscape: essays in contemporary landscape architecture*, Princeton Architectural Press. pp232-249

#### **Reading 05: Infrastructural Sublime**

\* Gary Strang, 1996. 'Infrastructure as Landscape', in *Theory in Landscape Architecture: a reader*, edited by Simon Swaffield; University of Pennsylvania Press. pp220-226

\* Elizabeth Meyers, 1998. 'Seized by Sublime Sentiments' *Richard Haag. Bloedel Reserve and Gas Works Park*. William Saunders, ed. Princeton Architectural Press. pp5-28

+ Elizabeth Mossop, 2006. 'Landscape of Infrastructure', in *The Landscape Urbanism Reader*, edited by Charles Waldheim, Princeton Architectural Press. pp 163-177

~ Paul A. Roncken, Sven Stremke, Maurice P. C. P. Paulissen, 2011. 'Landscape Machines, productive nature and the future sublime', *Journal of Landscape Architecture*. Issue #11.

#### **Reading 06: Sublime Traffic**

+ Dockeray/Whitton/Rowell, 2008. 'Traffic: Blocking all Lanes' in *Infrastructural City: networked ecologies in Los Angeles*; Actar. pp 20-32

\* Rayner Banham, 2001. *Los Angeles: the Architecture of Four Ecologies*, University of California Press. pp57-76, 195-204

+ Kazys Varnelis, 2008. 'Telecommunications: Invisible City' in *Infrastructural City: networked ecologies in Los Angeles*, Actar. pp 20-32

+ Jacqueline Tatom, 2006. 'Urban Highways and the Reluctant Public Realm', in *The Landscape Urbanism Reader*, edited by Charles Waldheim, Princeton Architectural Press. pp 179-196

+ Pierre Belanger, 2006. 'Synthetic Surfaces', in *The Landscape Urbanism Reader*, edited by Charles Waldheim, Princeton Architectural Press. pp 239-265

#### **Reading 07: Sublime Waste & Food**

+ Alan Berger, 2006. 'Drosscape', in *The Landscape Urbanism Reader*, edited by Charles Waldheim, Princeton Architectural Press. pp 197-218

~ Pierre Belanger, 2009. 'Landscape As Infrastructure'. *Landscape Journal*, 28(1).pp.79 -95.

+ Chris Reed 'Pubic Works Practice' in *The Landscape Urbanism Reader*, edited by Charles Waldheim, Princeton Architectural Press. pp 267-285

~ Julian Wong 2009, 'Eco-Infrastructure: Letting Nature do the Work'

<http://greenleapforward.com/2009/02/27/eco-infrastructure-letting-nature-do-the-work/>

#### **Readings 08: Cinematic Landscapes**

~ Natali Maurizia, 2006 'the Course of the Empire – Sublime landscapes in the American Cinema', in *Landscape and film*. Lefebvre, Martin, editor. CRC Press. pp91

<http://books.google.com/books?id=VMA4ITTPrGkC&lpg=PP1&ots=1DOKYZfoHZ&dq=landscape%20in%20film%20theory>

~ Kenneth Helphand, 1986. 'Landscape Films', *Landscape Journal*, 5(1), doi: 10.3368/lj.5.1.1

**SUGGESTED SUPPLEMENTAL READINGS:**

Rayner Banham, *A Concrete Atlantis*

Rayner Banham, *Scenes from American Deserts*

Bryan Hayes, *Infrastructure: A field guide to the industrial landscape*

Blake Gumbrecht, 1999. *The Los Angeles River: Its Life, Death, and Possible Rebirth*; Baltimore: Johns Hopkins University Press.

Stephen Graham and Simon Marvin, 2001. *Splintering urbanism : networked infrastructures, technological mobilities and the urban condition*, New York: Routledge, [HT153 .G72 2001](#)

James Corner & Alex MacLean, 1996. *Taking measures across the American landscape /*; New Haven: Yale University Press. [TR660.5 .C67 1996](#)

Mike Lyndon Editor et al, *Tactical Urbanism, Volume 1: Short Term Action, Long Term Change*, <http://dl.dropbox.com/u/2633072/Tactical%20Urbanism%20Vol.1.pdf>  
<http://tacticalurbanismsalon.com/>

**GRADING POLICY AND METHODS OF EVALUATION:**

Each assignment is worth points (as indicated above), while unexcused absences, chronic tardiness, academic misconduct, or lack of participation will deduct points from your final total. Except for readings and critique journals, the assignments are team efforts – note that individual contribution will be evaluated separately and discerned by the instructor. Yes, 80% of your grade will be based on group projects. I've witnessed that group projects have consistently produced significantly better design and graphics than individual efforts.

Weight of each assignment may be adjusted to reflect changes in the course schedule. Detailed grading rubrics and evaluation criteria for each project/assignment will be provided in class.

All projects MUST be completed in full and documentation consisting of PDFs & digital videos must be submitted by the deadlines receive a passing grade. With your future BSLA degree, you will have professional obligations to deliver specific services and intellectual property to the client. As students, you are expected to demonstrate professional discipline and competence by completing all assignments.

- Late assignments and missing a presentation will cause you to lose a complete letter grade per day late except when you have a pre-approved excused absence.
- Citations are required ANYTIME you utilize content created by somebody else. If you don't provide this information, you may FAIL the project or course on the grounds of academic misconduct. Content that needs to be cited includes: stock video and photographic images (even those that are recognizable when used in montages), textures used in renderings, maps, data, shape files, and anything else you may find on the internet or in the library. Citation styles will be discussed with each project – generally, a list on the last slide of a presentation or in small type at the bottom of a presentation board suffices. IF IN DOUBT – CITE THE SOURCE! Citations do not need to be integrated into the actual graphics/video, but can be listed in the end credits or as a separate page that is submitted to the instructor.

Additionally, your participation and engagement in the group discussions, altruism to classmates, contribution to other blackboard discussion threads (beyond the mandatory reading forum), wikis, and other activities, will be factored into the individual project grades.

*Attendance during all regular scheduled class sessions is mandatory. If you have two or more unexcused absences, you will automatically lose a full letter grade off of your final grade. Two late arrivals to class (after 3:15pm) will equal a full absence. Accumulate four or more absences (both excused and unexcused) and you qualify for failure from the course and expulsion from the BSLA program – this penalty will be determined in a case-by-case basis.*

A limited number of excused absences will be allowed for serious & legitimate cases (including medical conditions or university sponsored extra-curricular activities). Social engagements, traveling back home, or work do not qualify as “serious”. All excuses must be requested before the class session you will miss (except for medical issues) – all must be in writing.

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

<b>A</b> (90 - 100%)	<i>Superior Work:</i> Indicates high originality and mastery of the subject matter/skill; achievement outstanding that it is normally attained only by students doing truly exemplary work. Specific criteria for earning an A will be shared with the assignment rubrics.
<b>B</b> (80 - 89.9%)	<i>Very Good Work:</i> Indicates clearly better than adequate competence in the subject matter/skill; achievement of quality higher than adequate, but not of exemplary quality.
<b>C</b> (70 - 79.9%)	<i>Adequate Work:</i> Indicates that classroom work, outside assignments, and examinations have been completed at a level indicating adequate competence in the subject matter/skill.
<b>D</b> (60 - 69.9%)	<i>Minimally Acceptable Work:</i> Indicates minimum effort in the assignment, but at a level indicating less than adequate competence in the subject matter/skill.
<b>F</b> (0 - 59.9%)	<i>Unacceptable Work:</i> Indicates achievement that fails to meet the minimum requirements of the course and is clearly below university quality; not a passing grade.

The Landscape Architecture department has adopted a policy that states that all students must earn a minimum grade of "C" in studio in order to progress on to the next courses in the sequence. Every class in Landscape Architecture has a prerequisite grade of C in the course prior in the curriculum.

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.

**COURSE MATERIALS****Computer:**

Students are required to have a computer that they bring to class with the various design programs necessary to produce the assignments. The instructor will provide tutorials/assistance with the software or will bring in experts as needed.

- Software required includes: current versions of Autocad/REVIT, ArcGIS, Adobe CS, a 3d modeling program (Rhino, 3d-Max, sketchup, et cetera), a video-editing and animation/post production programs (like Adobe Premier, AfterEffects or iMovie).
- You can utilize the ENV computer labs – arrangements for using the lab during normal class hours will be discussed. The main CPP library also has workstations with video editing software.

**Supplies/Equipment:**

The course requires both the use of digital media and hand techniques. You are expected to have a complete drafting/design kit to complete the projects in studio that includes the following as a minimum.

- Mayline or “T” square
- Assorted triangles
- Flexible spline curve
- Scales (engineer’s and architect’s)
- Drafting pencils, mechanical pencils (for HB, H, 2H leads) or technical pens
- Compass for pencil and inking or set of circle templates
- A good eraser (an electric eraser and erasing shield is helpful)
- Colored pencils or markers
- 18” tracing paper (24” is also be helpful)
- Vellum or Illustration Board
- Drafting tape/dots
- Model making tools and supplies
- Scientific Calculator
- A sketch book/journal
- Digital Camera

**Video Production Equipment:**

ENV has three video cameras reserved for use by our class during the first weeks of the quarter. Damage to school property may result in course failure – so take excellent care of the gear. Students can reserve the cameras at other points in the quarter. You can also use your own video cameras as you desire – however, all video files must be produced at 720p or greater High Definition resolution (one of the ENV cameras only shoots 480 DV files). Please do not use cell-phone video cameras – their image quality sucks.

**FUNDAMENTAL LEARNING OBJECTIVES:**

The department has developed six fundamental standards in response to our stated mission and vision. It is our aim that these standards serve as the benchmark learning outcomes by which our students are measured within this department and identified within the broader discipline of landscape architecture. These six fundamental standards have been developed as a means to distill the broad set of academic objectives to a core set of specific learning objectives for students within our program. It is intended that these standards be presented within each core curriculum sequence of courses, including technical and support courses. These standards can further be seen as a set of discipline specific learning objectives to ensure acquisition of the university learning outcomes- the knowledge, skills, abilities and values of the department of landscape architecture.



The department, in response to the curriculum committee and curricular changes, has begun to map these six standards across the current curriculum. Please consider methods of assessing these outcomes.

#### Standard 1: Local Context

Establish a fundamental understanding of the Local Context through immersion of place.

- Cultivate a fundamental understanding and appreciation of local context complexity in order to respond with authenticity to ecological, social, and formal qualities.
- Discern patterns and systems at all scales
- Recognize resources and inequities

#### Standard 2: Ethics

Develop (foster) within students the professional values and ethics to critically assess actions and implications.

- Develop and refine ethical system regarding environmental alteration and management.
- Develop an understanding of the ethical implications of short and long term decision making concerning the environment.
- Develop a process of assessing values and their effect on environmental and landscape quality.

#### Standard 3: Critical Thinking

Foster critical thinking that enables creative and balanced judgments in:

- Inclusive Investigation That Engages The Sciences And Arts
- Appropriate And Defensible Applications
- Encourage reflective criticism that drives creative problem solving

#### Standard 4: Vision

Maintain a “contemporary” curriculum that facilitates the recognition of the dynamic relationships and long-term consequences of complex systems that produce emergent visions of landscape. In order to critically assess these visions and communicate them to others, the curriculum shall promote appropriate representation.

- Engage the greater influence of the arts (including but not limited to painting, sculpture, installation, photography, collage, poetry, literature and film)
- Employ relevant methods of communication from the kindred arts and sciences
- Engage innovative professional tools and materials
- Inculcate a comprehensive understanding of histories and theories
- Recognize that visionary results stem from persistence—doing your homework—as well as recognizing opportunities.

#### Standard 5: Enterprise

Establish a mentality that supports the notion that individuals should possess the tools and resources to recognize systems and connections and to act as an agent for change.

- Appraise opportunities in the context of ethical concerns
- Comprehend the issue of risk in enterprise, as both a necessity and management responsibility.
- Understand that the issues of creative enterprise must engage inclusiveness in the distribution of gains.

### Standard 6: Collaboration

Recognize that landscape problems extend across multiple geographical, cultural, and disciplinary boundaries. By working with individuals and groups towards common goals, we realize values, broaden resources and enrich experiences. Effective problem solving requires the ability to see different viewpoints, to engage interfaces, and to exchange ideas.

- Provide cross-cultural experiences
- Encourage inter-disciplinary collaboration
- Create team-work opportunities
- Stress communication skills between disciplines
- Cultivate open minds and broadened viewpoints

### GENERAL ADVICE ABOUT THIS COURSE

1. Take notes during lectures, group discussions, and crits! The lectures and guest speakers 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 take lecture notes based not only on what we may write on the blackboards, but on what we say during lectures.

2. Work hard 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 in this studio which is entering new territory for you.

3. Refer to the handouts and the course material to ensure that you do the work as required in the course.

### DEPARTMENTAL MISSION AND FUNDAMENTAL LEARNING OBJECTIVES

The Department of Landscape Architecture at Cal Poly Pomona prepares students to resolve the ecological and social challenges of the 21<sup>st</sup> century, by instilling the theoretical and technical knowledge base of landscape architecture, creative and critical thinking skills, and a sense of social responsibility.

#### **Department Vision + Values:**

The Department of Landscape Architecture at Cal Poly Pomona maintains a vision explicitly recognizes the serious challenges facing human kind in the 21st century: rapidly expanding population pressures in the context of finite, non-renewable resources; and an increasingly multicultural society. We believe that these issues are fundamental, placing concepts of regeneration, livability, justice and sustainability at the forefront of the environmental design agenda.

In many respects, the Los Angeles region is a bellwether, an early indicator of issues, patterns and processes that will become prevalent in many parts of the world during this century. As such, the Department is uniquely situated to be a leader in "Re-Generating L.A.," and educating future landscape architectural professionals to meet these challenges. To this end, ***the Department strives to be a center of creative excellence in landscape architecture, internationally recognized for communicating values of ecological and social sustainability to students and the community.***

## **GENERAL POLICIES**

### **Academic Misconduct**

All University standards on unethical behavior apply. Please refer to the University catalog statement on plagiarism and acceptable student 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 claim authorship. If in doubt, cite 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.

### **E-Mail is the Official Method of Communication**

The university has established E-Mail as an official method of communication to students. Students will be notified of important dates, deadlines, requirements, processes, services and programs via e-mail to their Cal Poly Pomona e-mail account. Students are responsible for all communications sent to their e-mail account and to stay current and informed with the up-to-date information provided. Because some of the information is time-sensitive, the university strongly recommends that students check their e-mail accounts daily.

NOTE: do not use the Blackboard messaging tool to contact the instructor (this will only be checked occasionally during the quarter) – instead use regular email if you need a rapid response.

### **Missed Class(es)**

As a general rule, a student missing a class or laboratory assignment because of observance of a religious holiday shall have the opportunity to make up missed work. Students must notify the instructor of anticipated absences by the last day of late registration to be assured of this opportunity. Faculty may give students an additional week, but are encouraged to set a clear deadline.

NOTE: Students who represent the university at any official extracurricular activity shall also have the opportunity to make up assignments, but the student must provide official written notification to the instructor no less than one week prior to the missed class(es).

This policy shall not apply in the event that completing the assignment or administering the examination at an alternate time would impose an undue hardship on the instructor or the university that could reasonably have been avoided. There should be good faith effort by both faculty and student to come to a reasonable resolution. When disagreements regarding this policy do arise, they can be appealed to the department chair/unit director or college/school dean.

For purposes of definition, extracurricular activities may include, but are not limited to; band, drama, intercollegiate athletics, recruitment, and any other activity sanctioned by a college/school dean, and/or the Executive Vice President and Provost.

### **Disability Resources**

Cal Poly complies with the provisions set forth in Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, offering reasonable accommodations to qualified students with documented disabilities. If you have a documented disability that may require accommodations, you will need to arrange the coordination of services. Accommodation begins when the instructor receives copies of your paperwork. Consideration cannot be provided prior to receipt of official documentation.

### **Mental Health**

The instructor takes your wellbeing very seriously. There is a range of mental health services available on campus and in the community – the instructor can help you get appropriate assistance and help.

### **Studio Environment**

The overall studio environment is the responsibility of all the students of the class. General arrangement of desk space is left to the discretion of the class with approval by each studio instructor. Each student, however, should keep in mind the needs of his/her neighbors and all applicable fire codes, such as 44” exit widths. Studio spaces must be kept reasonably clean and it is the responsibility of students to regularly clean up their individual workspaces and any group or shared spaces used by the studio. In the event of malfunctioning items, such as burned-out lights or broken locks, report the problem to the studio instructor as soon as possible to insure prompt repairs.

### **Documentation of Course Work for Accreditation**

Students must provide digital copies of all course work to the instructor for accreditation purposes. This includes copies of all presented designs and technical work; work submitted via Blackboard does not need to be re-submitted. Please provide your work to your instructor on a single CD-ROM or DVD at the end of the quarter. Your name, the class name, instructor, and date should be clearly displayed on the selected media. Student work should be provided in a jpg, tiff or PDF format that allows the reviewer to easily access individual documents. Please do not submit CAD drawings in .dwg or similar format. Convert these files to PDF format with all the necessary layers and information displayed. Label digital files with your name, the class and year, and the assignment. Do not provide supplemental information such as random images or preliminary versions of a final project: only provide the final papers/project files/presentations, etc. for a given class. All images should be able to be enlarged without becoming pixilated or losing quality when projected onto a wall screen.

Additionally, the instructor may request hardcopies of work that were presented for accreditation. If you want these drawings/models returned after the next accreditation visit (winter 2013), please clearly label your work with permanent contact information and a note asking for their return – a reasonable effort will be made to return your work.

-End of the Syllabus-