“Poets make poems, painters make paintings, and musicians make music. Architects, however, do not make architecture; they make drawings and models of it – representations meant to direct the development of something conceived into something constructed.”

David Leatherbarrow

“Landscape Architects draw. They draw in order to construe and construct arguments about dwelling and landscape. More precisely, landscape architects draw in order to project ideas that may be built and sited.”

James Corner

“The limits of my language are the limits of my world.”

Bernard Tschumi
LA 5510

Graphic Media in Landscape Architecture
Fall 2015
Thursday 2:00 – 5:00 PM
Instructor: Anthony Mazzeo

Introduction
At its most fundamental, Landscape Architecture is a discipline of translations, where both the physical world of time and matter and the yet to be realized world of ideas are translated into drawings that are then translated into constructed landscapes.

Simply stated, “drawing” is the principle means by which Landscape Architects image, organize, develop, demonstrate, and communicate design ideas. For Landscape Architects, drawing mediates between idea and construction, between form and material, between theory and practice. For Landscape Architects drawing is neither simply “a mechanical art bound to the realm of utility” nor a “liberal art operating solely in the realm of ideas” – instead drawing is a kind of middle ground that joins the idea and the construction.

In the context of landscape architecture, the drawing itself is the potential for giving meaning; the place of argumentation and activism, the actualization of landscapes inexhaustible potential.

How Landscape Architects generate ideas is inseparably linked to his or her fluency with drawing and imaging techniques.

However, drawing and imaging technique alone is of little value, unless accompanied by an understanding of the perceptual principles on which these techniques are based.

Drawing is open-ended and experimental – ideal for design thinking and idea generation. For Landscape Architects drawing is most often the means to the discovery of new ideas.

Course Objective
The fundamental objective of this course is to develop the conventions of landscape architectural design thinking through drawing. Each student will build a graphic “know-how” for developing, expressing, and communicating design ideas. This will be accomplished in the following way:

Students will development an understanding of the formal elements of drawing - contour, shape, line, texture, light, color, rhythm, tension, composition, etc., relative to the drawing methods most often used in landscape architecture - orthographics [plan, section and elevation], axonometrics [plan oblique and isometrics] perspective [one-point and two-point] and collage; as well as material and media.

Course Organization
Class periods will be comprised of the following: lectures, pin-ups, workshops, and field work.

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1 Corner, James. Projections and Disclosure, In Landscape Architecture, Volume 83, No. 5. May 1993
3 Corner. 1993
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- **Lectures:** Given the “topical” approach to this course, the Instructor and or TA will give a brief weekly lecture introducing a new topic. These lectures will be specific to the work at hand.
- **Pin-Ups:** We will pin-up the previous week’s assignment at the beginning of each class period, unless otherwise noted. For example on “field work” days we may not have time to pin-up, in which case we will make up the pin-up the following week. Each student will not only be required to present their own work, but to offer critical review of the work of their classmates as well.
- **Workshops:** A number of workshops will be scheduled throughout the semester in the third floor studio space. Here the instructor and TA will demonstrate a technique and method. Next, students will get to work through these techniques in studio with the help of the instructor and TA.
- **Field Work:** Weather permitting, we will go out into the field to draw. All the drawing sites are within a few miles of UCD, easily accessible by bike, bus or car pooling. We will announce the field work sessions in advance so you will have time to make travel arrangements.

Students will complete a number of workshop and field work assignments during the semester. These assignments will vary in length and focus. We will typically review each assignment at the beginning of the next class period, unless otherwise noted.

Participation is not only required but critical to the success of the studio. Each student is expected to be present at each studio session for the entire period.

**Course Requirements**
- **Attendance at all class meetings:** you are expected to be on time for class and in attendance for the entire class period. Please be on time for class, and prepared to fully participate.
  - Readings, Required Texts + Discussion: We will occasionally assign readings throughout the semester. These readings are intended to provide a kind of theoretical ground to compliment the more technical nature of this course; a *why* to go along with the *how*… We will be posting these readings on the course blackboard site.
  - Required Textbook: Please obtain a copy of:
- **Sketchbook:** you will be required to keep a graphic journal throughout the semester, recording your journey through the studio 1 and this course.
- **Portfolio:** Each student will submit a course portfolio at the end of the term. We will discuss the particulars of this: format, submittal date, etc. at midterm.
Note: Late work will only be accepted in case of emergency, otherwise the assignment receives a failing grade. Plagiarism also results in a failing grade and will be reported to the appropriate University authorities.

**Grading**
Assignment of letter grades is based on University of Colorado Academic Policies and Regulations. To measure student work, we will examine attendance, participation, production (effort and timely completion of projects), and quality of work.

A grade will be distributed following each workshop series, which will help determine your final grade.

You will be evaluated on the strength of your work and the skill with which you execute them, not for how much time you invest (although the two are mutually linked). More than two absences will deduct from your overall grade. Each workshop assignment will have a list of deliverables required by each student. A grading rubric will be provided to each student prior to the beginning of each workshop module outlining the minimum requirements. We encourage all students to do more than what is listed. No exceptions will be made from this list without our consent and approval.

**Grading Schema**
- Attendance + participation: 10%
- Sketchbook: 10%
- Workshop/Field Work Assignments: 80%

Students will be given a mid-term grade. If you have questions about your grade you are encouraged to meet with your instructor immediately in order to better understand how you can improve.

**The standard letter-number grade equivalency is as follows:**
- 93-100%   A
- 90-92%     A-
- 88-89%     B+
- 83-87%     B
- 80-82%     B-
- 78-79%     C+
- 73-77%     C
- 70%-72%    C-
- 60-69%     D
- 59% or below F
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- “A”

The student exceeds, in an exemplary manner, all primary objectives for the course. Work and effort are consistently at a very high level, and the student demonstrates resourcefulness in the execution of assignments, strong leadership qualities, and participation in class culture. The student is able to demonstrate enhanced skills, sound critical thinking ability, and a high level of initiative and self-direction.

**Above proficient:** *work is above and beyond the expectations.*

- “B”

The student meets the expectations and learning objectives of the course. The quality of executed work is generally above average and in some ways goes beyond the requirements of the instructor. Initiative and consistency are above average. The student contributes to the class dynamics in a positive and effective manner.

**Proficient:** *work is complete and competent*

- “C”

Work and effort of the student are marginal, and a limited basic understanding of the learning objectives for the course is demonstrated. Initiative is weak and the student requires constant encouragement by the instructor. Contributions to the class environment are nominal.

**Below proficient:** *work is lacking depth and student does not have an understanding of the material.*

- “D-F”

The student does not demonstrate the understanding, knowledge, and abilities expected of student performance at this course level. Work and/or process of the student are deficient with respect to one or more of the major course objectives. The student has not demonstrated adequate mastery of the lessons and knowledge set out in the course objectives and has an attitude of indifference to class procedures, the quality of the work, and their approach to learning.
Policies, Rules, and Regulations

University of Colorado Denver policies for student conduct can be referenced at:

http://catalog.ucdenver.edu/content.php?catoid=18&navoid=4277&hl=university+policies&returnto=search

Academic Honesty & Plagiarism

All students are responsible for understanding and adhering to UCD academic integrity policy. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. Violations of these policies may result in a failing grade for the assignment, and may lead to disciplinary action. For more information, please see the College of Architecture and Planning’s Honor Code:


CU Denver’s academic policies:

http://catalog.ucdenver.edu/content.php?catoid=16&navoid=3369#Honor

Learning Environment

Code of Student Conduct:

http://catalog.ucdenver.edu/content.php?catoid=16&navoid=3369#Conduct

Students and faculty members each have a responsibility for maintaining an appropriate and respectful learning environment. Maintaining a respectful studio environment is critical towards achieving a positive studio experience. Students who fail to adhere to behavioral standards may be subject to discipline. Faculty members have a professional responsibility to treat students with understanding, dignity, and respect, to guide classroom discussion and to set reasonable limits on the manner in which students express opinions. Bullying and harassment will not be tolerated.

Discrimination

The University of Colorado Denver adheres to Title IX, which states that, “No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance.”

http://www.ucdenver.edu/policy/TitleIX/Pages/default.aspx

Disabilities

If you qualify for accommodations because of a disability, please submit a letter to the instructor from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact the appropriate campus agency.
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[Link to catalog information]

Safety and Risk Management
Policies exist for the safety of our academic community. These include firearms, alcohol and hazardous materials, as well as behaviors and situations. A list of hazardous materials is posted in all studios.

Accommodation for Religious Observances
Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments, or required attendance. In this class, we will work with individuals on a case-by-case basis. Please notify the instructor in a timely manner so that accommodations can be arranged.