LDAR 5503 Landscape Architecture Studio 3 - Syllabus

Fall 2016 Mondays and Thursdays 12:30 – 5:30 pm
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Serendipity means a "happy accident" or "pleasant surprise"; a fortunate mistake. Specifically, the accident of finding something good or useful while not specifically searching for it.

Site Matters: For many, a site’s characteristics are not simply circumstances to be accommodated or mitigated. Instead, a site’s physical and sensual properties are sources for design expression. Site concerns permeate the design process, leaving their compartmentalized role in preconceptual design analysis. These repositioned site concerns challenge the modern divide between rational site analysis and intuitive, creative, conceptual design: design as a site interpretation, and site as program, not surface for program. Elizabeth Meyer – Site Matters

Topology “is meant to weave meaningful symbolism back into a particular place by understanding its terrain and surface condition, and by modifying the inherent significance of natural features as they interact with the purpose of man, his daily life and destiny.” Christophe Girot

Introduction
In this required core studio course students will develop a landscape architectural project, beginning with conceptual ideas, working through detailed design studies, and ending with a final comprehensive presentation - or design argument. The studio will focus on space as a 3-dimensional and temporal medium. We will not follow the traditional process of regional scale to detailed scale; instead the intent of this studio is to develop the ability to design simultaneously at multiple scales, articulating the iterative process of the student’s thinking and the project’s evolution along the way, and to challenge the notion of place, through making.

Content
The course is comprised of three phases. The first phase will focus on place making around phenomenological events, particularly light, shadows and ground. Via model making we will study the structure of space and its fluidity across time. We will study how space is a dynamic medium to articulate and to model. As part of this first phase, we will experiment with translating analog modeling into digital modeling with creation of graphics, and back into analog modeling; engaging an iterative process. We will then translate findings and 3-dimensional concepts into refined place-based environments. During the framework phase, students will engage with the concept of site; developing analysis and research while creating the skeleton and structure of the project. The final phase emphasizes the integration of program, ground, scale, materiality and development of landscape architectural details as reinforcement of the overall project concept or approach. Students will focus on the way in which a place may convey meaning in relation to these details, and in relation to the larger context. As an outcome, particular attention will be paid to the student’s ability to address multiple scales, and multiple issues, through the development of a design argument.
Project
The first phase of the semester will be theoretical, with no specific site besides the model itself. The second and third phases will allow students to engage with a Denver site. Understanding site as a territory, at multiple scales, and as the confluence of multiple issues and values is critical in order to understand its social, cultural, and ecological relevance. The other aspect of the project is to study landscape as a framework for health and well-being within the city and its community.

Outcomes: design and communication
There are five primary student learning outcomes that guide the focus of this semester. In this studio the end product is important, but the process is important as well. Therefore, each of these outcomes will be presented and discussed as part of the studio process. By the end of the semester students should be able to:

• Design simultaneously at multiple scales, and via multiple mediums, with models, digital modeling, digital collages, and drawings.
• Develop an argument: an integrated project that demonstrates the dialogue between ideas, forms, program, users, materials and site.
• Clearly articulate and document the iterative process of developing design ideas.
• Question, reflect on and articulate your design philosophy, preferences, biases and tendencies.
• Prepare and present an organized, professional and compelling verbal and visual presentation using appropriate media to explain complex ideas and concepts.

Expectations
I believe in an environment that promotes free exchange of ideas, intellectual discourse, and creativity. Therefore, I ask each of you to:

• Respect each other
• Collaborate
• Support and intellectually challenge each other
• Reflect and innovatively respond to circumstances presented

Assessment
The primary form of assessment relies on the quality of submissions for each assignment with emphasis on rubrics for the mid-term and final projects, and on the overall quality of the work produced over the duration of the semester. Student's final assessment will also depend on the following:

• Completion of required readings, and quality of submitted written summaries.
• Keeping a semester long journal that records individual reflections and design thinking.
• Attendance and level of participation.

Grading
Criteria for all assignments and the course add to more than 100%, giving students multiple ways to exhibit successful learning in the course. Grades will be distributed during individual meetings at desk crits in class or via email.

Project One: 15%
Site Matters / Beth Meyer paper: 3%
Mapping / Corner paper: 3%
Topology / Christophe Girot paper: 3%
Site definition: 15%
Midterm Review: 25%
Final Review: 35%
Journal: 10%

Grading Scale
- 94-100: A
- 90-93: A-
- 87-89: B+
- 84-86: B
- 80-83: B-
- 77-79: C+
- 74-76: C
- 70-73: C-
- 67-69: D+
- 64-66: D
- 60-63: D-
- 0-59: F

Course Policies
1. Cell phone use is not allowed in class.
2. Laptop use not related to the current classroom activity are not allowed.
3. Well-behaved and non-disruptive children will be allowed in class. Please discuss bringing your children to class with the instructor ahead of time.
4. Lack of attendance and lack of participation in discussions will negatively impact your educational experience. Please attend class and participate. If you know that you will not be in class for any reason, please let me know in advance.
5. Assignments are spaced throughout the course to tie them into lectures and classroom activities, and to give you time to complete each in a way that is valuable to you. Please do not turn work in late.
6. This course will follow university policy regarding incomplete grades.
7. PLEASE communicate with me as soon as you think you have problems of any sort – either academic or personal – that may impede your progress in the course. The earlier we can discuss any issues you face, the easier it is for us to resolve their impact on your coursework. PLEASE do not wait until the end of the course or until you have several outstanding late assignments.

University Wide Policies
- Student Code of Conduct
  [http://www.ucdenver.edu/life/services/standards/students/pages/default.aspx](http://www.ucdenver.edu/life/services/standards/students/pages/default.aspx)
- Accommodations
  [http://www.ucdenver.edu/student-services/resources/disability-resources-services/accommodations/Pages/accommodations.aspx](http://www.ucdenver.edu/student-services/resources/disability-resources-services/accommodations/Pages/accommodations.aspx)
- Academic Freedom
- Family Educational Rights and Privacy Act (FERPA)
  [http://www.ucdenver.edu/services/resources/registrar/students/policies/Pages/StudentPrivacy.aspx](http://www.ucdenver.edu/services/resources/registrar/students/policies/Pages/StudentPrivacy.aspx)
- Attendance
  [http://www.ucdenver.edu/faculty_staff/employees/policies/Policies%20Library/OA%20A/StudentAttendance.pdf](http://www.ucdenver.edu/faculty_staff/employees/policies/Policies%20Library/OA%20A/StudentAttendance.pdf)
- Discrimination and Harassment Policy and Procedures
  [http://www.ucdenver.edu/about/WhoWeAre/Chancellor/ViceChancellors/Provost/StudentAffairs/UniversityLife/sexualmisconduct/DenverPolices/Pages/DenverWelcome.aspx](http://www.ucdenver.edu/about/WhoWeAre/Chancellor/ViceChancellors/Provost/StudentAffairs/UniversityLife/sexualmisconduct/DenverPolices/Pages/DenverWelcome.aspx)
- Grade Appeal Policy

Disability Access
The University of Colorado Denver is committed to providing reasonable accommodation and access to programs and services to persons with disabilities. Students with disabilities who want academic accommodations must register with Disability Resources and Services (DRS) in Academic Building 1, #2116, Phone: 303-315-3510, Fax: 303-315-3515. I will be happy to provide approved accommodations, once you provide me with a copy of DRS’s letter.

DRS requires students to provide current and adequate documentation of their disabilities. Once a student has registered with DRS, DRS will review the documentation and assess the student’s request for academic accommodations in light of the documentation. DRS will then provide the student with a letter indicating which academic accommodations have been approved.

Academic Honesty: Students are expected to know, understand, and comply with the ethical standards of the university, including rules against plagiarism, cheating, fabrication and falsification, multiple submissions, misuse of academic materials, and complicity in academic dishonesty.

For suggestions on ways to avoid academic dishonesty, please see the Academic Honesty Handbook at— http://www.ucdenver.edu/faculty_staff/faculty/center-for-faculty-development/Documents/academic_honesty.pdf

Plagiarism is the use of another person’s ideas or words without acknowledgement. The incorporation of another person’s work into yours requires appropriate identification and acknowledgement. Examples of plagiarism when the source is not noted include: word-for-word copying of another person’s ideas or words; the “mosaic” (interspersing your own words here and there while, in essence, copying another’s work); the paraphrase (the rewriting of another’s work, while still using their basic ideas or theories); fabrication (inventing or counterfeiting sources); submission of another’s work as your own; and neglecting quotation marks when including direct quotes, even on material that is otherwise acknowledge.

Cheating involves the possession, communication, or use of information, materials, notes, study aids, or other devices and rubrics not specifically authorized by the course instructor in any academic exercise, or unauthorized communication with any other person during an academic exercise. Examples of cheating include: copying from another’s work or receiving unauthorized assistance from another; using a calculator, computer, or the internet when its use has been precluded; collaborating with another or others without the consent of the instructor; submitting another’s work as one’s own.

Fabrication involves inventing or counterfeiting information—creating results not properly obtained through study or laboratory experiment. Falsification involves deliberate alteration or changing of results to suit one’s needs in an experiment or academic exercise.

Multiple submissions involves submitting academic work in a current course when academic credit for the work was previously earned in another course, when such submission is made without the current course instructor’s authorization.

Misuse of academic materials includes: theft/destruction of library or reference materials or computer programs; theft/destruction of another student’s notes or materials; unauthorized possession of another student’s notes or materials; theft/destruction of examinations, papers, or assignments; unauthorized assistance in locating/using
sources of information when forbidden or not authorized by the instructor; unauthorized possession, disposition, or use of examinations or answer keys; unauthorized alteration, forgery, fabrication, or falsification of academic records; unauthorized sale or purchase of examinations, papers, or assignments.

**Complicity in academic dishonesty** involves knowingly contributing to or cooperating with another’s act(s) of academic dishonesty.
### Schedule
*(This schedule is tentative and subject to change.)*

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<tr>
<th>Week</th>
<th>Monday</th>
<th>Thursday</th>
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| 1    | Monday, August 22  
Introductions, Theory Project One | Thursday, August 25  
Review models |
| 2    | Monday, August 29  
Review revised models – digital translation | Thursday, September 1  
Spatial - digital explorations |
| 3    | Monday, September 5  
Labor Day – no class | **Thursday September 8**  
Review Project One |
| 4    | Monday, September 12  
Project Two – Site Visit | Thursday, September 15  
Site definition - Research |
| 5    | Monday, September 19  
Site definition - Research | Thursday, September 22  
Site definition - Research |
| 6    | **Monday, September 26**  
Site Definition Presentation | Thursday, September 29  
Site Strategy Model |
| 7    | Monday, October 3  
Site Strategy Model | Thursday, October 6  
Site Strategy Model Review |
| 8    | Monday, October 10  
Site Strategy Digital Translation | Thursday, October 13  
Phenomenology – 3 frames |
| 9    | Monday, October 17  
Sections / Frames | Thursday, October 20  
Concept Plan |
| 10   | **Monday, October 24**  
Midterm Review with Jury | Thursday, October 27  
Design Iterations Sketches |
| 11   | Monday, October 31  
Design Iterations Sketches | Thursday, November 3  
Design Strategy Large Model |
| 12   | Monday, November 7  
Design Strategy Large Model | Thursday, November 10  
Design Strategy Large Model |
| 13   | Monday, November 14  
Large Model + Digital Translations | Thursday, November 17  
Frames |
| 14   | Monday, November 21  
Fall Break – no class | Thursday, November 24  
Fall Break – no class |
| 15   | Monday, November 28  
Fall Break – no class  
Plan + Finalize Graphics | Thursday, December 1  
Fall Break – no class  
Plan + Finalize Graphics |
| 16   | **Monday, December 5**  
Finalize Presentation | **Thursday, December 8**  
Final Reviews with Jury |
| 17   | Monday, December 12  
Finals Week | Thursday, December 15  
Finals Week |