

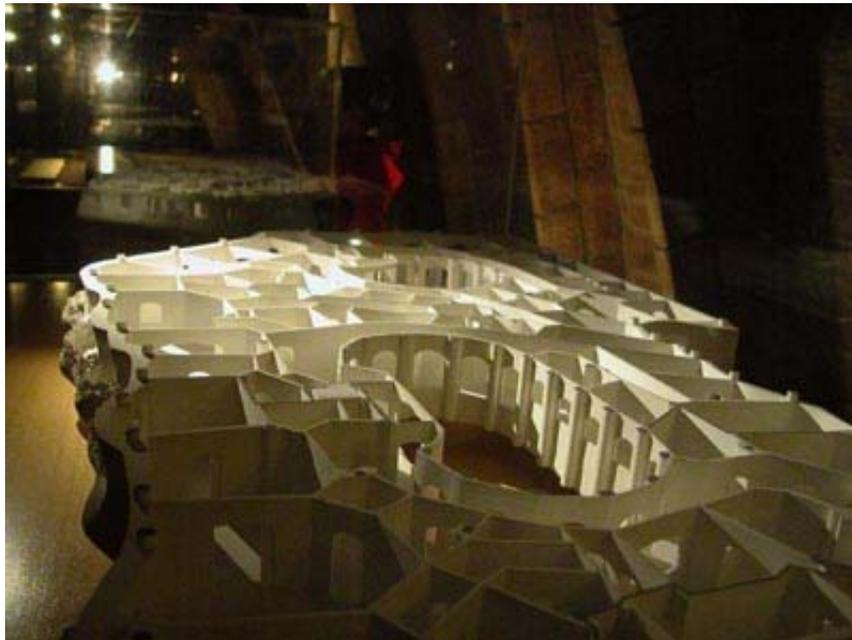


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Summer 2015

Field Studies in Landscape Architecture: Spain

David Tulloch



Class Overview

The class will use a studio format to explore existing planning and design work in Barcelona and the surrounding areas for five weeks. The class will begin with daily field visits to study the plazas, gardens, neighborhoods, buildings and art of the region. We will observe, sketch, measure, photograph and write about these spaces to deepen our understanding of how they function. Whether it is Cerda's masterplan for the city or the sculptural work of American Beverly Pepper, almost every design we study will be something that works in a uniquely Catalan way. We will also take a lengthy trip to Central Spain to see other cities and sites that are distinct from the Catalan design.

During the early portion of the class we will use sketch design problems to test how students' understanding of this unique landscape works within existing site constraints. For the last two weeks of the semester we will focus on the development of a plan for a large site in the City. The development of the site-specific design intervention will give students the opportunity to apply the lessons learned throughout the class while honing their design and representation skills.

Learning Goals

Illustrate ways that Spanish physical design features and cultural landscape elements shape the daily living environments of Spanish cities

Demonstrate mastery of design addressing the interconnection between a newly familiar people and places

Travel

Each day we will meet and head out to sites around the city at 8:30am unless otherwise specified. Every day students should always come equipped with sketchbooks, cameras, sunscreen, pens and their subway pass.

To get around Barcelona we will use mass transit, a lot. Each Monday morning that we are in Barcelona we will start with a new 5-day city pass that includes transit and museums and you will need the pass to get around. If you lose or misplace yours, replacements are your own responsibility.

At the start of the trip we will embark on a cross-country trip to see Madrid, Grenada, Valencia, Toledo, and Cordoba. This will be a whirlwind trip so you will need to be rested up.

Grading

GRADING:

Barcelona Sketch Design Assignments	25%
Research Paper/Presentation	20%

Barcelona Design Project	30%
Photographic Assignments	10%
Sketchbook	15%

Activities

MATERIALS:

Sketchbook, pens, pencils, a few color pencils, straight-edge, camera, trace paper. Optional: burnishing tool.

PHOTOGRAPHY:

Everyone is obligated to pitch in to our Speaker Series presentation that we will give this fall. And donating digital photos from the trip will be an important part. But photography also becomes an important way that we explore and document the landscapes that we visit. So we will have two running photographic assignments, each will require turning in a set of photos at the end of the trip. There are multiple acceptable ways to turn in sets of digital photos including: Flickr streams, Picasa, saved on the RU LA servers at Blake Hall.

- 1) Every student should pick one major landscape (repeats are allowed) to photodocument with ~20-30 photos. These will be places like the Industrial Plaza or the Olympic parks on Montjuic or Park Guell. You should be trying to capture both the large experience and the small details. This will mean a variety of scales and settings and it will mean capturing both objects and spaces.
- 2) Each student is being given a theme that they will be expected to photograph throughout the trip. At the end of the trip each student should turn in a collection of 24 photos from Spain that capture the variety and depth of that theme.

PHOTO THEME

1. Doors
2. Bollards
3. Stairs
4. Paving
5. Tiles
6. Water
7. Stone and brick masonry
8. Raised planters
9. Columns
10. Railings
11. Gates
12. Benches

STUDENT

- Student 1
- Student 2
- Student 3
- Student 4
- Student 5
- Student 6
- Student 7
- Student 8
- Student 9
- Student 10
- Student 11
- Student 12

SKETCHBOOK: Each student is required to create a thorough sketchbook as the trip proceeds. Every single day of the trip you should be sketching and writing. At some sites we may require you to spend a specified amount of time sketching a specified object or theme in a specified way (e.g., 30 minutes at the Plaza Catalunya sketching the fountains in b/w with one color or accent). But you should also be using free time to capture thoughts about your

experiences, drawing the little things that you see (like fruit at La Boqueria or paving details at Auditoria Park), and writing about the cultural experiences. The sketchbook will also become an important place to try out your ideas for your final design.

PAPER: Each student will be presenting a research paper while we are in the field. The written paper will be 5-7 pages long and the presentation will be given at a place/time that relates to the topic of the paper. Often these will serve as the primary introduction that all students in the class will get

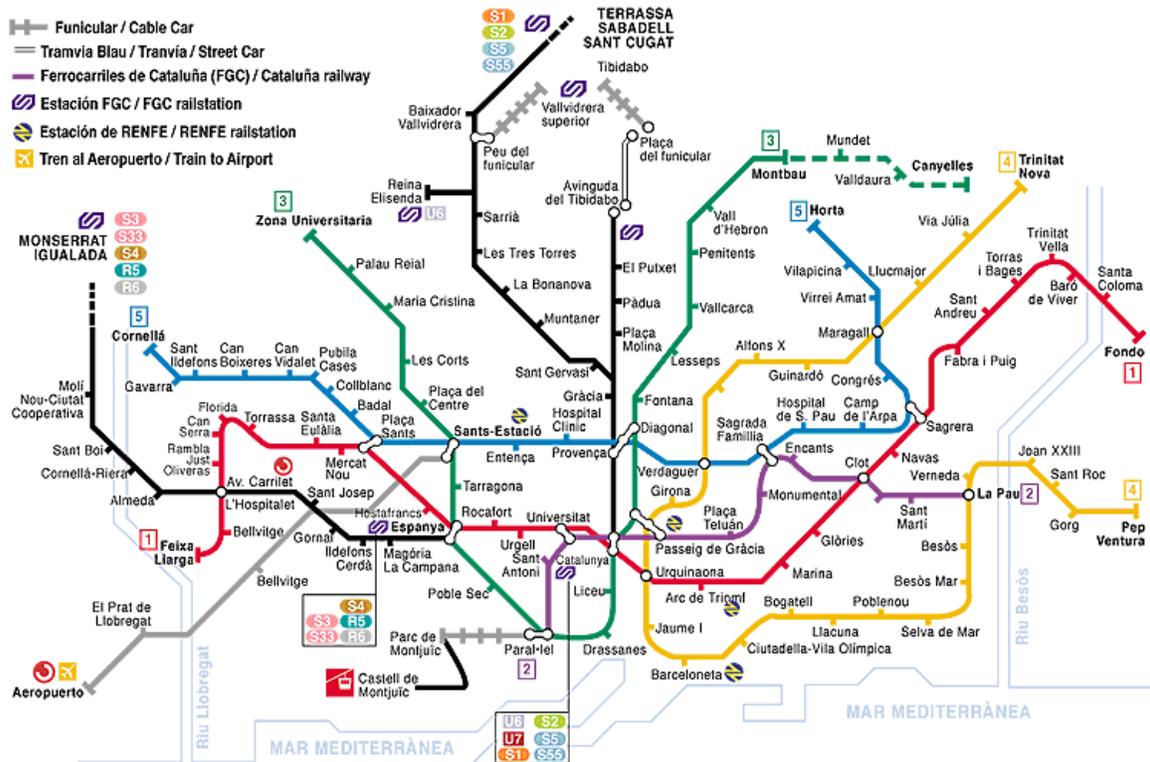
Paper Topic	AUTHOR
1. Spain: Geography and Geology	Student 1
2. Rio Madrid: Nature and design	Student 2
3. Moorish Influence on Design	Student 3
4. Alhambra/Generalife	Student 4
5. Barri Gothic and Medieval history	Student 5
6. Modernisme (except for Gaudi)	Student 6
7. The Architecture of Gaudi	Student 7
8. Parc Guell and other landscape arch. by Gaudi	Student 8
9. Catalan language, culture and identity	Student 9
10. The Mediterranean climate and veg./landscapes	Student 10
11. The Roman Empire in Spain	Student 11
12. Ildefons Cerdà and the Eixample	Student 12

STUDIO PROJECTS:

Like your previous studios, the design projects are a central part of the overall effort. Unlike those other classes, our design work will be conducted in less formal settings on sites about which we will have far less data and information. Some will be undertaken in the field, primarily in sketchbooks, at specific sites (like the square intersection spaces formed with chamfered building corners in Cerda's city grid).

We will also devote about 1 week to a major design project on a larger site within the greater Barcelona area. This design will probably be developed on layers of trace with a final drawing on an opaque material that is acquired in Barcelona.

Because design and art stores are extraordinarily hard to find in Barcelona, you will need to bring all of your pens and drawing utensils from New Jersey. Because we will be drawing on small tables or floors, you can leave your T-square at home but bring small drafting tools with you.



Travel Details

The studio will begin with an orientation at Ayre Gran Hotel Colón 3pm on Sunday May 31st. You will be free to go, after the final presentations and farewell event late in the day on July 3rd.

Work Submissions

It is your job to get your design work (Final design, sketchbook, research paper) back to Blake Hall and submit it by July 15th. If your travels will keep you from doing that, you should talk to Dr. Tulloch early to work out an alternative.

Disabilities: Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation:

<https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: <https://ods.rutgers.edu/students/registration-form>.

Academic Integrity Policy and Copyright:

It is expected that you give proper credit to all sources (text and image) quoted in every drawing or text. That includes the use of photography taken by others.

Rutgers has an academic integrity policy that emphasizes the importance of staying beyond reproach. You should never take inappropriate credit for the work of others, either your classmates, roommates, siblings, famous authors or obscure Internet sources. A huge percentage of academic integrity cases could simply be resolved by giving credit to the source of the data, idea or wording. (That is why quotation marks are so valuable)

Since some of the work in this class will almost certainly end up being published online or in print, your personal reputation and that of the program both depend on giving proper credit for the basis of any work. They also depend on not using photos, data, or other materials for which you do not have permission. Use of copyrighted materials on a publicly posted publication, without permission, is both a violation of the class rules and violation Federal and International law. Any project that is turned in that uses photography or images from outside sources without giving credit will be penalized.

If you ever have any question about whether something requires credit, please check with me. Once you turn in a problematic assignment, it can be very hard to undo the damage.

Work Becomes Department Property

Submitted drawings, models, photographs, or written papers for any project assigned in Landscape Architecture courses are considered the property of the Department and may be retained in its archives for exhibition and accreditation purposes.

All projects will be graded and returned to the student at a location designated by the instructor. Should your drawings be retained by the Department, you will be given the opportunity to obtain a print or photographic record of your work. Department files are **OFF LIMITS** to students.