

Planting Design (11: 550:340) 4 credits

Blake Hall, room 228

Spring 2017 Syllabus

Instructor: Holly Grace Nelson

Guest Lectures: Dr. Christina Kaunzinger, Dr. James Lashomb, Jeremiah Bergtrom, Dr. JeanMarie Hartman, Dr. Mary Nucci

TA: Jennifer Ryan

Class time: Tuesday, Friday, 9:15-12:15



Medlock Ames Tasting Room & Alexander Valley Bar
Nelson Byrd Woltz Landscape Architects

Contact Information

Holly Nelson

Holly.nelson@rutgers.edu

Room 116

Office hours: by appointment

Jennifer Ryan

jcr202@scarletmail.rutgers.edu

Learning Objectives

- Analysis of current practice through case studies: how do practitioners use plant material in conjunction with design theory in all aspects of planting design (i.e. creation of spatial transitions with plants; management of microclimate with plants; creation of narrative with plants; plant palette); Communicate basic reasoning (oral, graphic, written) behind plant selections—aesthetic and functional (seasonal interest; color; shape; texture; ecological function; microclimate; etc.): Develop an understanding of planting design as an art form
P1 CASE STUDY
- Demonstrate an understanding of typical graphical communication: planting plan formulation; plant palette; plant schedules used in current professional practice. P2—COORDINATE PLAN/SCHEDULE/PALETTE: CONCEPT + TECHNICAL
- Assess site conditions to generate practical and beautiful plant selections (site visit, site assessment, generation of alternatives to solve site/client issues) to improve how people relate to the natural and built environment. P3—ADD SUN-SHADE & SOIL CONDITIONS: CONCEPT + TECHNICAL
- Achieve a level of competency in planting design to enable a student to enter professional practice. PR4: design: CONCEPT + TECHNICAL
- Execute, as a group, a small/medium planting design for a client. PR 4: INSTALL

Course Description

Planting Design plays a key role in the art of landscape architecture as it marries functional and aesthetic solutions to site/client problems. Planting Design Studio graduates students who have knowledge of the use of plants to create spaces for human use. Watercoloring assignments introduce students to form, texture, color, and scale through use of a new medium of exploration; these assignments constitute “virtual garden visits” through the winter months. Five Planting Design Projects require the incorporation and synthesis of knowledge from lectures and reading assignments, research (case studies and additional investigations), site observation and analysis, and group project critiques. Increasingly complex assignments and feedback guide students through simultaneous considerations of landscape architecture and horticultural matters. The semester culminates in a small-scale design-build project and the production of a class publication of the semester’s work.

Expectations of Student Participation

Landscape Architecture utilizes a studio learning culture where much of your learning will occur through your active engagement with your peers – during the actual class and while working on your projects. You are expected to engage in all activities, including site visits and analysis, group pin-ups, and project presentations.

Students are expected to participate fully in the class by being prepared for each class and open to the ideas and challenges that unfold. You should read the syllabus carefully and be aware of field trips, required readings, upcoming lectures or films, and due dates. *Please check your email regularly for updates.*

Field Trips: Field trips are required. Students will carpool in small groups to visit local sites.

Readings: You are expected to read selected materials prior to class and answer questions on Sakai. Required readings will be posted on the class Sakai website. These assignments are included in the Project grade.

Projects: The Final Project, a design-build assignment, will entail outdoor work in what may be inclement weather. Your Final Publication will be a class booklet of the semester's work.

Project Reviews: Project reviews are opportunities to present your work in a professional manner, respond to questions, consider other interpretations, and gather feedback. You are expected to be at all reviews for the entire period, and you are expected to participate in the critiquing and discussion of other projects. For the class to be an engaged learning experience, you are expected not only to present thoughts/processes in your group's projects, but to also contribute to the learning of your peers through conversations and critiques during and outside of class time. You should plan a *minimum* of 4 hours per week outside of class to read, write, make site visits, develop projects, and finalize presentations. *Each student will assess individual contributions to group projects in a project exit survey.*

Contact: It is important that all students are given the same updates and information. Most of this will occur during class lectures, but the instructors will also rely on email to the students. ***You are expected to check your email regularly and to participate in group teamwork.***

Grading / Evaluation

The final grade will be based on the following percentages:

Favorite Plant Cut Sheets (3)	5%
Project 1: Case Study Project	10%
Project 2: Skelley Field-Farm: Planting Typologies	10%
Project 3: Golf Course Design	15%
Project 4: Scenic Causeway	20%
Project 5: Final Project: Design-Build (Design through Installation)	30%
Class Publication	10 %
Extra Credit: Watercolor Journal (max. 5 points added to final grade)	

Departmental Grading Guidelines

While the assignment of grades is ultimately the purview of the instructor, the department uses the following guideline for understanding appropriate grading in its courses:

A – Outstanding –This not only means fulfilling the requirements, but impressing and going beyond the initial expectations of the project. The student has demonstrated a superior grasp of the subject matter coupled with a high degree of creative or logical expression, and strong ability to present these ideas in an organized and analytical manner.

B – Very Good – The student has demonstrated a solid grasp of the material with an ability to organize and examine the material in an organized, critical, and constructive manner. The projects and in-class performance reveal a solid understanding of the issues and related theories or literature.

C – Acceptable –The student has shown a moderate ability to grasp concepts and theories for the class, producing work that, while basically adequate, is not in any way exceptional. This performance in class displays a basic familiarity with the relevant literature and techniques.

D – Unacceptable – The work demonstrates a minimal understanding of the fundamental nature of the material or the assignment with a performance that does not adequately examine the course material critically or constructively. Students cannot graduate from the Landscape Architecture program with 2 D's in required 550 classes.

F – Failure – The student has demonstrated a lack of understanding or familiarity with course concepts and materials. Their performance has been inadequate. Failure is often the result of limited effort and poor attendance which may indicate that the student is not in the proper field of study.

Materials

Drafting equipment (vellum, trace, drafting pens & pencils, circle templates, colored pencils)
Watercolor journal, watercolor paints & brushes

Use of Facilities and Equipment

Studio cannot be taught without reliable facilities. But your use of the facilities is dependent upon responsible use with particular regard to the clearly established rules about their use as specified in the student handbook:

http://landarch.rutgers.edu/current_students/student%20handbook/StudentHandbook_web_SectI.pdf

These rules cover access to studio, vandalism, table assignments, personalization of workspace, smoking and drinking, use of the lockers, access to the reference collection, and basic rules governing the use of the computer lab. Failure to observe rules may result in loss of access. Access to the fabrication lab is granted after successfully passing the safety instructions. Access is monitored and can be revoked if students use tools they are not qualified for or if students do not clean after themselves.

Equipment

The student handbook also includes a section governing the use of equipment

http://landarch.rutgers.edu/current_students/student%20handbook/StudentHandbook_web_SectII.pdf

This section includes rules specifying use department equipment including of projection equipment, department cameras, and drafting equipment.

Submitted drawings, models, photographs, or written papers for any project assigned in Landscape Architecture courses are considered the property of the Department. The formatting of all digital submission must follow the department guidelines because they will be retained in its archives for exhibition and accreditation purposes.

Attendance

The Department of Landscape Architecture requires attendance in all of its classes. The individual student's development as a landscape architect is largely dependent upon two aspects of education. First is the exposure to and assimilation of a body of information that relates to the field. Second is the application of this knowledge through studio projects and problem-solving skills developed through critiques, reviews and interactions during each project.

The Rutgers Landscape Architecture curriculum is designed to develop both areas. Attendance and participation in all lectures and studios are essential if the student is to achieve his/her maximum potential. Unless a more strict policy is in place by the individual instructor, more than three unexcused absences will result in a step reduction in your semester grade. Each additional absence will result in another step reduction.

A minimum level of participation is defined as being in attendance for the entire duration of a class session. It is the student's responsibility to be in attendance at all required classes and all personal plans should be made in accordance with the schedule. Students on academic probation have NO ALLOWABLE UNEXCUSED ABSENCES. Your attendance at juries or special seminars scheduled in your design course is mandatory for the entire duration of the session.

Due Dates

Except for circumstances truly beyond the student's control, all assignments are due at the dates and times specified throughout the semester. Projects that are incomplete on the due date should still be submitted on the date it is due to receive at least partial credit. Any work submitted late will be penalized a letter grade for each day past due. Working beyond a due date is both unrealistic in a professional setting and unfair to your classmates in this course.

ACADEMIC INTEGRITY

The intentional copying of another student's file [work] or a portion of a file [work] and representation of the work as your own work is in direct violation of the University Integrity Policy:

Plagiarism: Plagiarism is the representation of the words or ideas of another as one's own in any academic work.

Facilitating Violations of Academic Integrity:

It is a violation of academic integrity for a student to aid others in violating academic integrity. A student who knowingly or negligently facilitates a violation of academic integrity is as culpable as the student who receives the impermissible aid, even if the former student does not benefit from the violation.

As a result, **any copying and/or “sharing” of exercises, homework assignments, and projects will be treated as Level 2 violations and subject to the sanctions as outlined in the Integrity Policy:**

1. A failing grade on the assignment.
2. A failing grade for the course.
3. Disciplinary warning or probation.

Repeat violations will be treated as separable Level Three violations and referred to the AIF of the school for adjudication. Please refer to the complete Integrity Policy at:

<http://academicintegrity.rutgers.edu/integrity.shtml>.

340: Schedule

	Lecture	Project	Field Trip	Assignment
Week 1 1.17	1.17 Form, Texture, Color, Scale 1.20 Heights: Plant Elevations Planting Plans & Schedules	PR1: CASE STUDY		In-class watercolor assignments Need laptop for internet research (Case Study Due 1.23)
Week 2 1.24	1.24 MICROCLIMATE	PR2: SKELLEY FIELD-COLLEGE FARM, Part 1 CHARETTE Part 1 EXHIBIT		1.27 PR2 Part 2 Watercoloring; Work Session David Hockney
Week 3 1.31	1.31 EAB, TREE DISEASES	PR2: SKELLEY FIELD-COLLEGE FARM, Part 2 EXHIBIT PR3 BASE MAP	2.3 RU GOLF COURSE SITE VISIT	PR3 Golf Course Design
Week 4 2.7	2.7 FLOODPLAIN FOREST	PR3: GOLF COURSE WORKING SESSION		2.10 60% COMPLETION
Week 5 2.14	2.14 FOREST STRUCTURE FAUNA, etc.		PR 3 PRESENTATION 2.17	2.14 90% COMPLETION
Week 6 2.21	2.24 POLLINATORS	PR4: SCENIC CAUSEWAY	2.21 SCENIC CAUSEWAY SITE VISIT	
Week 7 2.28	2.28 RAIN GARDENS	WORKING SESSION		3.3 60% COMPLETION
Week 8 3.7		WORKING SESSION	3.10 PR 4 PRESENTATION	3.7 90% COMPLETION
Week 9	SPRING BREAK/ NJASLA			
Week 10 3.21	3.21 MEADOW PALETTE MEADOW STEWARDSHIP SCIENCE COMMUNICATION (sign)	PR5: DESIGN-BUILD	3.24? MEADOW MAINTENANCE	PR5 concept drawing (plan + elevations; palette; short concept description)

Week 11 3.28	3.28 SOIL	WORKING SESSION	3.31? SOIL PROBES	60% COMPLETION
Week 12 4.4	WORKING SESSION	WORKING SESSION		4.4 90% COMPLETION 4.7 PRESENTATION
Week 13 4.11	COUNT + ORDER Order plants & get amendments	INSTALL	4.14? SITE PREP	PR5 BOOKLET 60% COMPLETE
Week 14 4.18	PR5 Installation	INSTALL	PR5 Installation*	CASE STUDY, PR 4+5 for booklet: 90% COMPLETE
Week 15 4.25	BOOKLET DESIGN	INSTALL	4.28 North Creek Nursery trip Friday (all day)	
	5.1 FINALIZED/ REVISED BOOKLET DUE			

Reading List (selected chapters will be posted on Sakai)

Required Books

Rainer, Thomas and Claudia West, Planting in a Post-Wild World

Collins, Beryl Robichaud, Plant Communities of New Jersey: A Study in Landscape Diversity

Supplemental Reading List

Arnold, Henry, Trees in Urban Design

Austin, Richard, Design with Plants

Austin, Richard, Elements of Planting Design

Diblik, Roy, The Know Maintenance Perennial Garden

Dirr, Michael, Hardy Trees and Shrubs: An Illustrated Encyclopedia

Dirr, Michael, The Interactive-Manual and Photo-Library of Woody Landscape Plants

Hobhouse, Penelope. Colour in Your Garden

Oehme, Wolfgang, and James van Sweden, Bold Romantic Gardens

Oudolf, Piet, and Noel Kingsbury, Designing with Plants

Oudolf, Piet, and Henk Gerritsen, Dream Plants for the Natural Garden

Van Sweden, James, Gardening with Nature

Materials for Class

Drafting equipment, lots of trace, colored pencils

Watercolors and journal size pad or watercolor paper journal