

Landscape Architecture **11:550:237/16:550:541**

3 credits/ 2 credits

## **LANDSCAPE: Drawing & Drafting FALL 2021**



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“In landscape architecture, drawing is primarily a means and not an end. When we conceive a drawing as a complete, immutable object, we come unstuck because we sacrifice the openness and the inventive thinking that often result from a focused and critical engagement with process. Drawing integrates the dynamic aspects of idea, medium, process, and the actual environment. In making a drawing, if any one of these is ignored—or alternatively given undue emphasis—we may lose sight of the drawing’s capacity to inform landscape design positively”.

Catherine Dee, “Plus and Minus: Critical Drawing for Landscape Design.”

“Drawing is a verb.”

Richard Serra, Sculptor

### **Course Description & Goals**

A drawing is not just a personal expression but also a tool for observing the world, developing design ideas and exploring spatial issues. The student will learn to depict three-dimensional objects and spaces in a two-dimensional drawing format. Architectural drawings provide an intellectual and analytical way to investigate space, whereas models allow the student to have an experimental, physical, and immediate expression of three-dimensional space.

The student will be introduced to drawing in perspective by sketching from slides and eventually from places. You will become confident drawing trees and landscapes by studying works by grand masters, ultimately depicting larger landscapes with self-assurance. As the term progresses, projects will become more complex. Technical skills, visual skills, and composition will be discussed in theory but learned through practice. You will learn by doing.

### **Core Learning Goals: AHR-- Engage critically in the process of creative expression**

An introduction to drawing that emphasizes spatial communication and pictorial language. Students will:

1. Observe the world to record the built & natural environment.
2. Draft to technical & industry standards
3. Develop familiarity with a range of representation media.

### **Learning Objectives: Landscape Drawing~ Introductory Sketching and Drafting**

Observe the world, develop design ideas and explore spatial issues. Designed as a preliminary drawing course to be taken prior to, or concurrent with, the Introduction to Environmental Design studio. Students will learn to:

### **Assessment Strategies**

1. make freehand sketches that accentuate the three-dimensionality of an object (mass) or a place
2. draft an object to scale and depict it three-dimensionally in two-dimensional drawings (plan-section-elevation-axonometric- perspective).
3. draw an existing building or outdoor space in plan, section, elevation, axonometric, & perspective.

4. gather existing information about a building or space in order to create new drawings (elevations, sections, etc.).
5. make introductory spatial diagrams (figure-ground, etc.)
6. keep a design journal/sketchbook
7. explore different drawing media (pencil, pen/ink, conte crayon, charcoal, ink wash, oil pastels)
8. engage in group critique of classmates' work

Critiques and discussions about work are an essential facet of the learning process. You will be expected to contribute to the discourse as part of your grade. Additionally, each student is expected to, attend all lectures, studios and reviews, and perform all project expectations in a timely manner.

## Course Meetings

### Sec. 1

Studios Tuesday & Friday: 9:00 to 12:00 (REMOTE LEARNING/ Rm. 244 Blake Hall)

### Sec. 2

Studios Tuesday and Friday 1 pm to 4pm: “

## Major Project Reviews ( Dates subject to adjustment during the semester, not yet established)

Journal review Dec 10 at end of the semester.

Sketchpad work submitted as semester progresses when work is completed on each sketch.

Exercises and Homework first half of the semester.

Project #1: Oct. 12<sup>th</sup> +/-

Project #2: Oct. 19<sup>th</sup> +/-

Project #3: Nov. 5<sup>th</sup> +/-

Project #4: Nov 23rd +/-

Project #5: Dec. 10<sup>th</sup> Final Class sessions .

Note: all other assignments to be finished by Dec. 10<sup>th</sup> ( Last day of class for the semester)

***Attendance at reviews is mandatory; late projects may not be accepted unless there is an excused absence, and will be penalized a min. of one grade if late. Studio time and participation is critical to success and learning in this course. Remote teaching will be done with a combination of on line lectures, and instructional videos for each exercise and project as the semester progresses. YOU NEED TO TAKE ADVANTAGE OF STUDIO TIME TO ACCOMPLISH THE ASSIGNMENTS, OTHERWISE WORK WILL PILE UP AND YOU WILL FALL BEHIND!***

**Course Grading ( percentages may be altered if projects are amended during the semester due to remote learning.)**

### (1) *Grade Composition*

Sketches & Journal	20 %
Drafting Problems & Homework Assignments	15 %
Projects (#1:5%; #2: 5%; #3: 20%; #4: 25%; Project #5: 10%)	65 %

### (2) *Major Projects ( Barcelona Pavilion and Voorhees Quad )*

Each project will be graded based upon:

- Drawing craft (the quality of your final drawings)
- Demonstration that you understand the concepts

Attendance at a review is mandatory. Unexcused absences will be downgraded one grade letter. See Due Date policy, below, for further information.

## **REMOTE LEARNING SUBMISSIONS:**

**All work, sketches, drafting exercises will be photographed and submitted in the form of a jpg file as the semester proceeds. Please do not use PDF's or HEIC files. Regular low resolution jpgs are most practical for filing and organization of your student work by project and exercise.**

The final course grade will be based on this scale:

A	> 93	Outstanding
B	> 83	Very Good
C	> 70	Acceptable
D	> 60	Unacceptable
F	< 60	Failure

### 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, 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 limited effort and poor attendance which may indicate that the student is not in the proper field of study.

### (3) Homework

Homework will be

assigned at the end of

each studio meeting. All homework must be completed and handed in the next class unless there is an excused absence. Late homework will not be accepted.

### (4) Attendance

**All studio meetings and lectures are required.** See Department Attendance policy, below, for details.

### Ownership of Student Work

It is the intent of this course to return as much work as possible to each student; however, it is also the case that examples of work must be kept by the Department for its professional accreditation and for purposes of exhibition. Should the Department retain your drawings, you will be given the opportunity to obtain a print, scan, or photographic record of your work. Department files are OFF LIMITS to students.

### Required Books

- Francis D. Ching & Steven P. Juroszek, *Design Drawing* with CD ROM (New York: John Wiley & Sons, 1998) ISBN 0 471 28654 0 [Available at the Cook-Douglass Coop]

### Studio Materials and Supplies

A list of required and recommended drafting equipment and expendable materials (pencils, papers, etc.) has been sent separately for your use. **All required materials should be in-hand the week of January 19th. You will need just the 18 x 24 newsprint pad, pencils and charcoal for the first couple classes. Drafting will start in the second week of class.**

### Studio Expectations

Much of your learning will occur through your active engagement in studio—both during class and while working at your studio desk during non-class time. The distinction between studio as a class and studio as a space and as a community is quickly blurred as you get focused on projects and rely on your peers for perspective and support. You are expected to engage in all activities, including site visits, drawing

exercises, projects, pin-ups, and project reviews. You are expected to contribute to the studio's learning process through conversations and critiques during and outside studio time. You should plan to spend 6 hours per week outside of class to read, complete assignments, and finalize presentations.

### **Project Reviews:**

Project reviews are opportunities to present your work, respond to questions, consider other interpretations, and gather feedback. You are expected to be at all reviews for the entire period. In order to ensure your full attention, projects will usually be due prior to the day of the review. **If you hand in a project but have an unexcused absence at the review, your project grade will be adjusted downward a full grade step.**

### **Homework:**

Project statements outline the final expectations for each project. In addition, new assignments may be given during the studio and lectures as a way to direct your work. Reading assignments are required homework. Students are expected to become increasingly self-directed, beginning to pace themselves to complete the project deliverables in the allotted timeframe.

### **Design Journal**

Journal assignments are intended to complement in-class drawing exercises. The design journal should be a running compilation of thoughts, notes, and sketches. A collection of journals can help to reflect on the development of skills and process. Specific journal assignments should be augmented by some independent drawings and observations. Remember, you will need to pace yourself and keep up with your journal entries. **The journal represents a large portion of your final grade. Late assignments will be downgraded one grade step.**

### **Contact**

It is important that all students are given the same updates and information. Most of this will occur during class lectures, but the instructor will also rely on email to the student. ***You are expected to check your email regularly regarding postings made to the Sakai website for specific assignments.***

### **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](http://landarch.rutgers.edu/current_students/student%20handbook/StudentHandbook_web_SectI.pdf)

These rules cover access to studio, vandalism, table assignments, personalization of work space, 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](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.

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.

### **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 which 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 three absences will result in another step reduction. Since the common lecture is part of the studio, missing that would count as an additional absence.

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 may 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.

### **Creation of a Studio Community: Notes on Studio Space and the Use of Shared Facilities**

The design studio environment should reinforce and deepen the design theories and methods taught by the instructor. The class is comprised of students with varied skill sets. It is expected that students will work together *in the studio* on homework assignments, and that students will learn from one another. . It is assumed that all students will respect one another, each other's work, and the studio space held in common by all. Each student is expected to create every drawing from scratch without copying.

Students are encouraged to work together in the studio outside of class times on their assignments and drawing projects

**An ethic of stewardship should be extended to the studio environment as well as to the outdoor environment. One of the most important ways of ensuring a culture of civility is to maintain a clean workspace, keeping desks and floors clean and property undamaged. Because we share the building with entomology, there are ongoing living experiments that must be respected: all spraying must take place outdoors. Anyone who damages a surface—by cutting into it, marking it with ink, ruining the surface with adhesive glue, etc.—will be held responsible for the replacement cost of \$150.**

Students may also use one of the lockers in Blake Hall to store studio supplies. Students must provide their own combination lock—and, while thefts are rare, they do occur so you should secure your supplies.