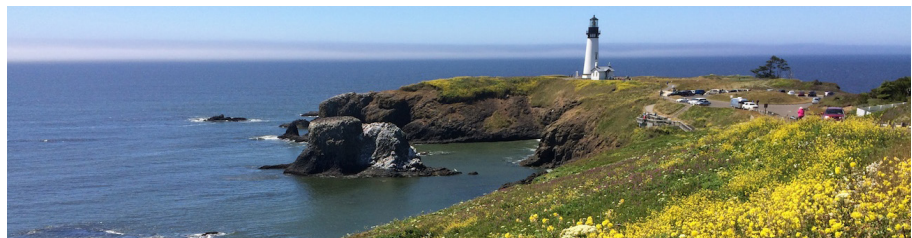


LA 608 Landscape Architecture Foundations



top to bottom:
King Estate, southern Willamette Valley (2017)
Portland and Mt. Hood, from Pittock Mansion (2019)
Yaquina Head and Lighthouse (2015)
(photos by Mark R. Eischeid)

Time M, Tu, W, Th
9:00 - 11:50am, 1:00 - 3:50pm

Location studio/classroom: Lawrence Hall, Room 400
field trips: various locations in Oregon
(field trips may begin and end after the stated class time)

Credits 6

Prerequisites Admitted MLA student.

Curricular Context This class is required for all incoming MLA students.

Class Description and Format This intensive 4-week class introduces the student to the field of landscape architecture, the Oregon landscape, the University of Oregon, and their cohort, through a combination of seminar, workshop, and field trip formats. Class meeting times will include instructional lectures and presentations, class discussion, project work, pin-ups, critiques, and student presentations. Outside of class time, students are expected to complete various tasks/projects assigned in the syllabus and in class.

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Instructors	<p>Mark R. Eischeid (he/him/his, they/them/theirs) marke@uoregon.edu Office hours (Weeks 1-4) M 4-5pm (Lawrence 400; schedule via email/Teams/in-person) F 3-5pm (Zoom; sign-up via Calendly)</p> <p>Iryna Volynets (she/her/hers) ivolynet@uoregon.edu Office hours (Weeks 1-2) Tu+Th, 4-5pm (Lawrence 400; schedule via email/Teams/in-person) F 9-10am (Zoom; schedule via email/Teams)</p> <p>Ignacio López Busón (he/him/his) ilopezbu@uoregon.edu Office hours (Weeks 3-4) Tu+Th, 4-5pm (Lawrence 400; schedule via email/Teams/in-person) F 9-10am (Zoom; schedule via email/Teams)</p>
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Learning Objectives	<p>By the end of this class, you will have been introduced to:</p> <ol style="list-style-type: none">1. the Oregon landscape2. university, college, school, and department resources3. the breadth of landscape architecture as a discipline and profession4. select representation techniques (analog and digital, 2-D and 3-D)5. the design process
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Expectations	<p>Highest professional standards will be expected and maintained throughout the class, including, but not limited to: active in-class participation and progress, preparation for class activities and milestones, respecting the rights and property of others, working cooperatively with other students as needed, and completing assignments to the best of your abilities and on time.</p>
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Grading	<p>This class is graded Pass/No Pass with formative and summative feedback. Formative feedback will be provided by the instructors throughout the session. Summative feedback based on achievement of the course learning objectives will be provided by the instructors after the final class.</p>
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Grading Rubric	<p>The following grading rubric provides a qualitative assessment of how student work does or does not meet class expectations:</p> <p><i>Pass:</i> The student has completed all work, and shown an adequate ability to grasp design concepts, theories, and practices, producing adequate creative/critical work. The student has demonstrated an adequate ability to present these ideas in a clear, organized, and evocative manner.</p> <p><i>Marginal Pass:</i> The student's work did not meet all of the requirements, and/or demonstrated a minimal understanding of the fundamental nature of design with a performance that does not adequately examine the concepts, theories, and practices of design critically or constructively. The student has demonstrated a limited ability to present these ideas in a clear, organized, and evocative manner. A marginal pass may also signify limited effort and/or poor attendance.</p> <p><i>No Pass:</i> The student has demonstrated a lack of understanding or familiarity with design concepts, theories, and practices. Their performance has been inadequate. Failure is often the result of minimal effort and poor attendance that may indicate that the student is not in the proper field of study.</p>
Attendance Policy	<p>Class times are crucial moments in both space and time for the design development of the student. All class meetings are <i>required</i>. Absences will require prior approval (only for special and urgent personal circumstances, such as severe illness, medical emergencies, family bereavement, etc.); absences beyond that allowed in this policy without prior approval may result in failing the class.</p>
Deadlines, Extensions, Incompletes	<p>Assignments are due as noted by the instructors. Email the instructors as soon as you can if anything may prevent you from meeting a deadline as scheduled. Failure to submit an assignment(s) on time may result in a Marginal Pass or a No Pass grade.</p>
Retaining Copies of All Coursework	<p>Please retain copies of all work submitted and the original copy of all work returned to you during the session until the final course grade has been posted. In the event of any question concerning whether grades have been accurately recorded, it is your responsibility to provide these copies as documentation.</p>

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Studio Courtesy Please have your cell phone set to silent in studio. You are welcome to use your smartphone for research purposes provided it does not become a barrier or distraction to your and your classmates' education or the ability of the instructors to teach.

Office Hours The instructors hold regular office hours. Office hours are a good opportunity to:

- discuss the class, and landscape architecture generally (for academic and/or professional purposes)
- discuss or ask questions about an assignment, including provisional ideas/concepts/theses/approaches
- review a draft of a assignment
- request clarification of feedback, comment, assessment, or grade

If your schedule conflicts with scheduled office hours, please email the instructors to set up an alternate day/time to meet.

Academic Resources The University's Tutoring and Academic Engagement Center (Knight Library, 4th Floor, 541.346.3226) provides various programs, workshops, courses, tutors, and mentors to aid you in your coursework at the University of Oregon. One of the services that may be of particular benefit for this class is the Center's Writing Tutor sessions, which provides one-on-one feedback on writing assignments. See <https://engage.uoregon.edu/tutoring/> for information on session days and times.

Academic Misconduct The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the Instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the Instructor. If there is any question about whether an act constitutes academic misconduct, it is the students' obligation to clarify the question with the Instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at <https://researchguides.uoregon.edu/citing-plagiarism>.

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Accessible Education The University of Oregon is working to create inclusive learning environments. Please notify the instructor if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the [Accessible Education Center](#) in 360 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

Equity and Inclusion The University of Oregon is a place where people from different cultures and experiences learn together; understanding and respecting these differences are critical for the University to be a place of open-minded inquiry where, in challenging the boundaries of knowledge, we include and value all members of our community. The university values our diversity and seeks to foster equity and inclusion in a welcoming, safe, and respectful community.

For more information or assistance, you are also encouraged to contact the following campus services:

Division of Equity and Inclusion
1 Johnson Hall
541.346.3175
<http://inclusion.uoregon.edu/>

Center for Multicultural Academic Excellence (CMAE)
164 Oregon Hall
541.346.3479
<https://inclusion.uoregon.edu/content/center-multicultural-academic-excellence-cmae>

Center on Diversity and Community (CoDaC)
54 Susan Campbell Hall
541.346.3212
<http://codac.uoregon.edu/>

[taken from https://tep.uoregon.edu/sites/tep1.uoregon.edu/files/new_faculty_packet_17.pdf; see also <https://inclusion.uoregon.edu/diversity-uo>]

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UO COVID-19 Regulations

The campus is open to the public. Before coming to campus [check your symptoms](#).

The University of Oregon (UO), in accordance with guidance from the Centers for Disease Control, Oregon Health Authority, and Lane County Public Health requires faculty, staff, students, visitors, and vendors across all UO locations to use face coverings indoors in all UO facilities regardless of vaccination status. Face coverings can be removed when alone in a room or cubicle, or in an area specifically designated for eating. Face coverings must fully cover the nose and mouth. Mesh masks, lace masks, and other face coverings with openings, valves, holes, vents, or other visible gaps in the design or material are not in compliance with this policy. Students unable to wear face coverings can work with the Accessible Education Center to find a reasonable accommodation. Students refusing to wear a face covering will be asked to leave the building. Face coverings are not required outdoors.

Physical distancing is not required. However, individuals are encouraged to maintain distance when possible, especially when eating or if not fully vaccinated.

Students should make use of hand sanitizer upon entering UO buildings where available, and should make use disinfecting wipes in classrooms and common areas where available.

For more information on UO COVID-19 regulations and expectations, see the [UO coronavirus website](#).

Mental Health and Wellness

Life at college can be very complicated. Students often feel overwhelmed or stressed, experience anxiety or depression, struggle with relationships, or just need help navigating challenges in their life. If you are facing such challenges, you do not need to handle them on your own—there is help and support on campus.

As your instructors if one or more of us believe you may need additional support, we will express our concerns, the reasons for them, and refer you to resources that might be helpful. It is not our intention to know the details of what might be bothering you, but simply to let you know we care and that help is available. Getting help is a courageous thing to do—for yourself and those you care about.

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University Health Services helps students cope with difficult emotions and life stressors. If you need general resources on coping with stress or want to talk with another student who has been in the same place as you, visit the Duck Nest (located in the EMU on the ground floor) and get help from one of the specially trained Peer Wellness Advocates. Find out more at health.uoregon.edu/ducknest.

University Counseling Services (UCS) has a team of dedicated staff members to support you with your concerns, many of whom can provide identity-based support. All clinical services are free and confidential. Find out more at counseling.uoregon.edu or by calling 541-346-3227 (anytime UCS is closed, the After-Hours Support and Crisis Line is available by calling this same number).

Prohibited Discrimination and Harassment Reporting

The instructors are *student-directed employees*. For information about our reporting obligations as an employee, please see Employee Reporting Obligations on the Office of Investigations and Civil Rights Compliance (OICRC) website (<https://investigations.uoregon.edu/employee-responsibilities#employee-obligations>). Students experiencing any form of prohibited discrimination or harassment, including sex or gender-based violence, may seek information and resources at safe.uoregon.edu, respect.uoregon.edu, or investigations.uoregon.edu or contact the non-confidential Title IX office/Office of Civil Rights Compliance (541-346-3123), or Dean of Students offices (541-346-3216), or call the 24-7 hotline 541-346-SAFE for help. We are also mandatory reporters of child abuse. Please find more information at Mandatory Reporting of Child Abuse and Neglect (<https://hr.uoregon.edu/policies-leaves/general-information/mandatory-reporting-child-abuse-and-neglect>).

Schedule/project changes

The schedule and/or the projects may be adjusted at the discretion of the instructors during the course of the term. Any adjustments will be communicated to you as soon as is reasonably possible.

Inclement Weather

It is generally expected that class will meet unless the University is officially closed for inclement weather. If it becomes necessary to cancel class while the University remains open, including for, but not limited to, health and safety reasons, this will be announced on Canvas and by email. Updates

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on inclement weather and closure are also communicated in other ways described here: <https://hr.uoregon.edu/about-hr/campus-notifications/inclement-weather/inclement-weather-immediate-updates>.

Academic Disruption due to Campus Emergency

In the event of a campus emergency that disrupts academic activities, course requirements, deadlines, and grading percentages are subject to change. Information about changes in this course will be communicated as soon as possible by email, and on Canvas. If we are not able to meet face-to-face, students should immediately log onto Canvas and read any announcements and/or access alternative assignments. Students are also encouraged to continue the readings and other assignments as outlined in this syllabus or subsequent syllabi.

Emergency Information

In Case of Emergency CALL 911.

In case of non-emergency assistance:
Call the UO Police Department at 541.346.2919

If we need to evacuate the building during class, two possible evacuation routes include exiting LA 400 and taking the stairs next to the studio to the ground floor, and then a) exiting through the front (south) of Lawrence Hall, or b) exiting through a side (west) entrance of Lawrence Hall.

If we need to evacuate the building during class, our designated assembly point is on the Old Quad, located west of Lawrence Hall.

Be sure your cell phone is set up to receive UO Alert text messages: 1) Login to DuckWeb, 2) Click on the "Personal Information" menu, and 3) Click on "Enter/Update Emergency Alert Phone."

More information on emergency preparedness can be found online:
emc.uoregon.edu/content/resources-students

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Schedule

	Monday	Tuesday	Wednesday	Thursday
	Seminar Eischeid	Workshop Wk 1-2: Volynets Wk 3-4: López Busón	Field Trip Eischeid, with Wk 1-2: Volynets Wk 3-4: López Busón	Workshop Wk 1-2: Volynets Wk 3-4: López Busón
Week 1	Aug 16	Aug 17	Aug 18	Aug 19
am	Introduction	Earth	Southern Willamette Valley	Sun
pm	Orientations			
Week 2	Aug 23	Aug 24	Aug 25	Aug 26
am	Seminar Field sketching	Atmosphere	Northern Willamette Valley Coast	Water
pm	Orientations			
Week 3	Aug 30	Aug 31	Sept 1	Sept 2
am	Seminar Field sketching	Intro to Rhino	Cascades	Intro to Spatial Design
pm	Orientations	Rhino visualization		Intro to Concept Design
Week 4	Sept 6	Sept 7	Sept 8	Sept 9
am	NO CLASS Labor Day	Intro to Fabrication	Coast	Design Development
pm		Design Development		Design Development

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Workshops

Weeks 1-2
Earth, Sun,
Atmosphere,
and Water
[Volynets]

Introduction

Landscape Architecture Foundations will introduce students to the fundamentals of landscape architecture design, including concept development and media application. This will be accomplished through a series of short design exercises. The first two weeks of this course will prioritize drawing as a critical language for designers—it is not necessary for students to already know how to draw, but it is necessary for students to learn to communicate using visual representation. In addition to pens and pencils, students will also create 3-dimensional models and apply basic digital skills.

Learning Objectives

Design and theory

- Introduction of creative processes and basic design theories.
- Discuss the connection between mind and hand.
- Use past experiences and knowledge about the landscape as a valuable source of design inspiration.
- Discuss Earth, Sun, Atmosphere, and Water as basic design elements and landscape components.
- Communication of basic design concepts such as mass, space, and light.
- Application of basic concepts in a design proposition.
- Reflection on design choices, process, and methods to determine why/how/when/what to do in future projects.

Technical Skills

- Introduction to basic analog media and craft.
- Hone accuracy and precision in design choices and representation, connecting the dots between design conception and communication of ideas.
- Use conception of body in space and the human figure as a design tool to guide proper and intentional design choices and representation.
- Intention in presentation/representation strategy, including choice of media, board composition, pin-up layout, and verbal communication of intent.
- Demonstrated interest and growth in critical discussion or defense of design choices and theoretical concepts.

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Landscape Architecture Foundations

Schedule

Week 1

Tuesday: Earth

- Line exercise
- Introduction to Orthographic drawings
- Earth exercise

Thursday: Sun

- Introduction to Media exercise
- Sun exercise

Week 2

Tuesday: Atmosphere

- Tracing exercise
- Atmosphere exercise

Thursday: Water

- Water exercise
- Model simulation
- Representation exercise

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Landscape Architecture Foundations

Workshops

Weeks 3-4

Introduction to concept design and 3D modeling in landscape architecture [López Busón]

Prerequisites

Students are required to bring their personal notebooks for sketching ideas and taking notes, as well as their laptops with the following software installed:

- Rhinoceros 6 or 7: Download a 30-day trial from <https://www.rhino3d.com/>
- Adobe Creative Suite: Have Photoshop, Illustrator and Indesign installed. Download a 7-day trial from <https://www.adobe.com/creativecloud/buy/students.html>

PART I

Site 3D modeling

Introduction

In this module, students will be introduced to Rhinoceros, a powerful 3D modeling software extensively use in the design industry. Students will learn how to model a spatial environment of their choice, experiment with visualization techniques to represent the different dimensions of the site, and create a small document summarizing their findings. Visits to the site will be necessary to understand the limitations of digital models and how to overcome them. The selected site will be analyzed in following modules and will serve as the location for a piece of furniture designed by the students.

Learning Objectives

- Learn the basics of 3D design with Rhinoceros
- Learn how to model a site from online information
- Visit the site and improve your digital model based on on-site observation
- Learn how to visualize your site model and capture views
- Learn how to create plans and axonometric views following documentation standards
- Learn how to export all the material to post-production and publishing software for documentation

PART II

Concept 3D design

Introduction

In this module, students will follow a design methodology to develop a bench located on the previously selected site. This process will include the definition of a design brief, site analysis, data collection, conceptualization of ideas, 3D modeling and evaluation. The students will learn how to document their design process, communicate their ideas and prepare their 3D models for prototyping.

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Learning Objectives

- Learn how to conduct design research
- Learn how to analyze a site
- Learn how to conceptualize design ideas
- Learn how to model a bench in 3D
- Learn how to develop design iterations
- Document a design process

PART III Digital fabrication

Introduction

In this module, students will be introduced to digital fabrication and its benefits for rapid prototyping. The first part of the class will allow the students to develop quick small physical models of their benches for evaluation. Students will learn how to document their physical prototypes through photography and graphic call-outs. The second part of the class will consist of the generation of a 1:1 mock-up of the most voted bench proposal(s) by the students.

Learning Objectives

- - Learn the basics of digital fabrication
- - Learn how to develop fast physical models
- - Learn how to document a physical model
- - Learn how to fabricate a 1:1 physical prototype of a bench

Schedule

See class Miro board.

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Landscape Architecture Foundations

Readings Each student is provided a paperback copy of *Is Landscape ... ? Essays on the Identity of Landscape*, and is also available as an ebook through the UO Library [here](#). All other readings are posted to Canvas.

Required

To be read by Week 1, Tuesday

Starke, Barry W., and John Ormsbee Simonds. *Landscape Architecture: A Manual of Environmental Planning and Design*. 5th ed. New York: McGraw-Hill Education, 2013. Chapter 4: Land.

To be read by Week 2, Monday

Doherty, Gareth, and Charles Waldheim, eds. *Is Landscape ... ? Essays on the Identity of Landscape*. Abingdon, Oxon, England: Routledge, 2016. Chapters 1-7. [specific reading assignments determined on Monday, August 16]

To be read by Week 2, Tuesday

Starke, Barry W., and John Ormsbee Simonds. *Landscape Architecture: A Manual of Environmental Planning and Design*. 5th ed. New York: McGraw-Hill Education, 2013. Chapter 2: Climate.

To be read by Week 2, Thursday

Starke, Barry W., and John Ormsbee Simonds. *Landscape Architecture: A Manual of Environmental Planning and Design*. 5th ed. New York: McGraw-Hill Education, 2013. Chapter 3: Water.

To be read by Week 3, Monday

Doherty, Gareth, and Charles Waldheim, eds. *Is Landscape ... ? Essays on the Identity of Landscape*. Abingdon, Oxon, England: Routledge, 2016. Chapters 8-14. [specific reading assignments determined on Monday, August 23]

Optional

Starke, Barry W., and John Ormsbee Simonds. *Landscape Architecture: A Manual of Environmental Planning and Design*. 5th ed. New York: McGraw-Hill Education, 2013. Chapter 1: The Human Habitat and Sustainability
Chapter 5: Vegetation
Chapter 6: The Visual Landscape
Chapter 11: Site Planning

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Various guides on the
creative process

French architect Tony Garnier, as told to the Swiss architect Marc Saugey
(date unknown, likely mid-20th century)

“Remember that when one has a clear idea, whatever the size of a project, the project can be drawn on a metro ticket. If you are not capable of expressing your idea on a tiny scrap of paper, well then, your idea is not yet defined. Therefore do not begin to draw yet, continue searching.”

Peter, John. *The Oral History of Modern Architecture: Interviews with the Greatest Architects of the Twentieth Century*. New York: Harry N. Abrams, Inc., 1994, p.20

Exhibiting Paintings

John Baldessari
1967-68

Exhibiting Paintings

Almost every painter arrives at the stage when he would like to exhibit his work.

It is a good idea to have your paintings shown with those of others. It gives you a fresh perspective on your work. Because it is surprising how different your pictures look on the wall surrounded by paintings of other artists.

Sometimes you are agreeably surprised when your painting hold it's [sp.] own in comparison.

At other times the painting that seemed so colorful and strong in your studio looks drab and weak alongside other pictures.

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Landscape Architecture Foundations

Immaculate Heart College Art Department Rules
Sister Corita Kent
1967-68

Rule 1: Find a place you trust and then try trusting it for a while.

Rule 2: General duties of a student: Pull everything out of your teacher. Pull everything out of your fellow students.

Rule 3: General duties of a teacher: Pull everything out of your students.

Rule 4: Consider everything an experiment.

Rule 5: Be self disciplined. This means finding someone wise or smart and choosing to follow them. To be disciplined is to follow in a good way. To be self disciplined is to follow in a better way.

Rule 6: Nothing is a mistake. There's no win and no fail. There's only make.

Rule 7: The only rule is work. If you work it will lead to something. It's the people who do all of the work all the time who eventually catch on to things.

Rule 8: Don't try to create and analyse at the same time. They're different processes.

Rule 9: Be happy whenever you can manage it. Enjoy yourself. It's lighter than you think.

Rule 10: "We're breaking all of the rules. Even our own rules. And how do we do that? By leaving plenty of room for X quantities." John Cage

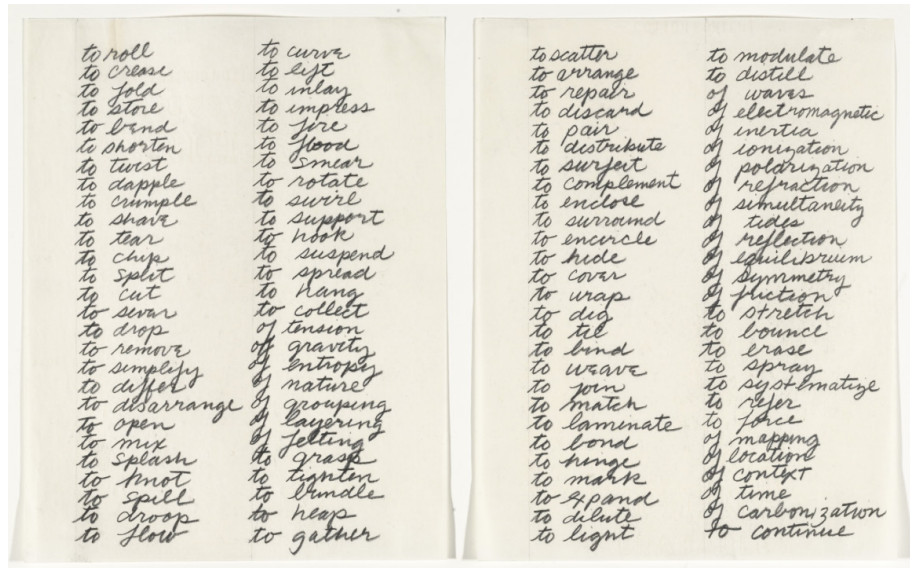
Helpful hints: Always be around. Come or go to everything. Always go to classes. Read anything you can get your hands on. Look at movies carefully, often. Save everything—it might come in handy later.

There should be new rules next week.

(transcribed from the *Manifesta 11* exhibition, Kunsthalle Zurich, Switzerland, September 2016)

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Verblist
Richard Serra
1967-68



(<https://www.moma.org/collection/works/152793>,
accessed April 1, 2018)

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Notes to myself on beginning a painting

Richard Diebenkorn

(date unknown)

1. Attempt what is not certain. Certainty may or may not come later. It may then be a valuable delusion.
2. The pretty, initial position which falls short of completeness is not to be valued – except as a stimulus for further moves.
3. DO search.
4. Use and respond to the initial fresh qualities but consider them absolutely expendable.
5. Don't "discover" a subject – of any kind.
6. Somehow don't be bored but if you must, use it in action. Use its destructive potential.
7. Mistakes can't be erased but they move you from your present position.
8. Keep thinking about Pollyanna.
9. Tolerate chaos.
10. Be careful only in a perverse way.

(<https://www.royalacademy.org.uk/article/diebenkorn-ten-rules>, accessed April 1, 2018)

Ten Principles for Good [Product] Design

Dieter Rams

1970s

1. Good design is innovative
2. Good design makes a product useful
3. Good design is aesthetic
4. Good design makes a product understandable
5. Good design is unobtrusive
6. Good design is honest
7. Good design is long-lasting
8. Good design is thorough down to the last detail
9. Good design is environmentally-friendly
10. Good design is as little design as possible

(<https://www.vitsoe.com/us/about/good-design>, accessed September 21, 2020)

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Landscape Architecture Foundations

Oblique Strategies

Brian Eno

1975, 1978 1979

Abandon normal instruments

Accept advice

Accretion

A line has two sides

Allow an easement (an easement is the abandonment of a stricture)

Are there sections? Consider transitions

Ask people to work against their better judgement

Ask your body

Assemble some of the instruments in a group and treat the group

Balance the consistency principle with the inconsistency principle

Be dirty

Breathe more deeply

Bridges -build -burn

Cascades

Change instrument roles

Change nothing and continue with immaculate consistency

Children's voices -speaking -singing

Cluster analysis

Consider different fading systems

Consult other sources -promising -unpromising

Convert a melodic element into a rhythmic element

Courage!

Cut a vital connection

Decorate, decorate

Define an area as 'safe' and use it as an anchor

Destroy -nothing -the most important thing

Discard an axiom

Disconnect from desire

Discover the recipes you are using and abandon them

Distorting time

Do nothing for as long as possible

Don't be afraid of things because they're easy to do

Don't be frightened of cliches

Don't be frightened to display your talents

Don't break the silence

Don't stress one thing more than another

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Do something boring
Do the washing up
Do the words need changing?
Do we need holes?
Emphasize differences
Emphasize repetitions
Emphasize the flaws
Faced with a choice, do both (given by Dieter Rot)
Feedback recordings into an acoustic situation
Fill every beat with something
Get your neck massaged
Ghost echoes
Give the game away
Give way to your worst impulse
Go slowly all the way round the outside
Honor thy error as a hidden intention
How would you have done it?
Humanize something free of error
Imagine the music as a moving chain or caterpillar
Imagine the music as a set of disconnected events
Infinitesimal gradations
Intentions -credibility of -nobility of -humility of
Into the impossible
Is it finished?
Is there something missing?
Is the tuning appropriate?
Just carry on
Left channel, right channel, centre channel
Listen in total darkness, or in a very large room, very quietly
Listen to the quiet voice
Look at a very small object, look at its centre
Look at the order in which you do things
Look closely at the most embarrassing details and amplify them
Lowest common denominator check -single beat -single note -single riff
Make a blank valuable by putting it in an exquisite frame
Make an exhaustive list of everything you might do and do the last thing on the list
Make a sudden, destructive unpredictable action; incorporate
Mechanicalize something idiosyncratic
Mute and continue
Only one element of each kind
(Organic) machinery

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Overtly resist change
Put in earplugs
Remember those quiet evenings
Remove ambiguities and convert to specifics
Remove specifics and convert to ambiguities
Repetition is a form of change
Reverse
Short circuit (example: a man eating peas with the idea that they will improve his virility shovels them straight into his lap)
Shut the door and listen from outside
Simple subtraction
Spectrum analysis
Take a break
Take away the elements in order of apparent non-importance
Tape your mouth (given by Ritva Saarikko)
The inconsistency principle
The tape is now the music
Think of the radio
Tidy up
Trust in the you of now
Turn it upside down
Twist the spine
Use an old idea
Use an unacceptable color
Use fewer notes
Use filters
Use 'unqualified' people
Water
What are you really thinking about just now? Incorporate
What is the reality of the situation?
What mistakes did you make last time?
What would your closest friend do?
What wouldn't you do?
Work at a different speed
You are an engineer
You can only make one dot at a time
You don't have to be ashamed of using your own ideas

(<https://carinelallemand.files.wordpress.com/2014/11/enobliqstrat1.pdf>, accessed September 21, 2020)

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Landscape Architecture Foundations

A Letter to Students

Michel Corajoud

2000

(translated by Phoebe Green, Patricia Brown Paysagiste)

1. Brainstorm

As soon as you can, without focusing on the details of the program or the site you will be working on, immerse yourself, deeply and intensely, in two essential and simultaneous activities. First of all, you have a very short period to seek out an enormous amount of information. Thousands of questions must be asked: What has been developed, what is now being developed in this location? What is meant to be done with it? Who wants this done? When was its peak moment, how long as it been declining, why is [it] available today and why must it be transformed? All these questions may remain unfixed and in suspense for a certain time. The only important thing now is to be aware of them and let them accumulate. You do not have to have all the answers to begin formulating hypotheses for your work and drawing up your first proposals for development. This brainstorming will energize and support you as you begin to resolve contradictions, bring separate domains together, experiment, and imagine and represent your space.

2. Explore in Every Direction

You must explore the site and its surroundings in all directions, observe and note all configurations, even the slightest and the most insignificant. The first pitfall would then be your fascination with a single point of view, a fascination that would eclipse all other possibilities. To avoid this overemphasis, learn to be everywhere, have the gift of *ubiquity*. Be everywhere at once! When a single perspective becomes dominant, go to the opposite point of view, you can always come back if it seems truly worthwhile. The second pitfall is to pick out from a landscape, after a few short visits, a few "objective" elements: generally, the most clear-cut and obvious, those that are easiest to represent and transcribe. This "analytical" approach often leads to fragmentation. The projects derived from it are unsuited to a genuine recreation of reality. They are a reduction, a series of missed opportunities.

3. Test Limits and Go Beyond Them

Any project on the territory should begin by questioning the apparent legitimacy of the conventional limits of an operation, by refusing to let the landscape be fragmented into multiple "fields of action" cut off from each other. The development of each place must, on the contrary, be informed

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by a wider knowledge of the site on which it is set; the project must deal with all the elements brought in by all the neighboring spaces that compose the various horizons of the site. By drawing back, you test the various conditions by which the space asserts itself here and turns towards neighboring spaces there.

4. Leave in Order to Return

During your first investigations, the more you explore the site, the more you'll find that the archives of any space are inexhaustible. The more you analyze the elements of the site and the project, the less you'll feel capable of acting. So you must regularly take a break from the site, leave it to work in your studio with specific tools that represent and transpose reality. But, once you've determined and set your first decisions, you must return to the site to test their appropriateness and measure the gap between the outline of your project and its adaptation to the host site. If you skip this step, the graft you propose has every chance of being rejected.

5. Work With Scale

The spatial and temporal relationship of every object and situation making up a landscape is contributed to by the close and congruent fit of its different scales. In their constituent elements, there are often many correspondences between the local and the global. Working with scale means mastering, simultaneously, the whole and the detail, the near and the far. The Parc de Versailles is a sublime example of scale inset within scale. The rim of a fountain, a flight of stairs, or a topiary hedge refer implicitly and sometimes even explicitly to the overall composition of the garden. Working through and mastering scale is, of all disciplines or aptitudes, the most difficult to acquire, the most dependent on experience; I invite you to begin training yourself in it without delay.

6. Look Forward

A closer and closer attachment to context prepares you to look dynamically at the territory. The different configurations of the site that you discover indicate a general movement, a sort of inclination expressing time and culture at work in the landscape. The method I suggest may be compared to a filmmaker's use of the cursors of the editing suite: run forwards and back the series of images showing the different eras that shaped and configured this landscape; push the cursor as far forward as it will go and you can almost extend this series and glimpse the images of the site's future, inspiring you to this or that transformation.

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7. Defend Open Space

The preservation of open space is a value to be defended; or more exactly, it is important to oppose the systematic filling up of space. Never go along with the drive to possess everything, construct everything, recompose everything. On the contrary, oppose the people who pile up a chaos of objects, which contribute to the general overloading of the landscape. The responsibility of the project in its space is to organize things; but often, also, it is to refrain from doing so.

8. Open Up Your Project in Process

Creators and project managers have much to say about who is in charge of their project, but much less about the act, itself, of working on a project. I think they (designers) are wrong to hide the wandering process of project work. Showing only the result of their work, performed in the seclusion of the studio, they uphold the fundamental incommunicability of the work of creation. To acknowledge this process is to make accessible to all (your teachers, today, and, tomorrow, decision-makers, users, businesses) the sequence of decisions that led to the proposed formal structuring.

9. Remain the Guardian of Your Project

Opening up your project in progress and explaining the different stages of its development are desirable to ensure that it is shared and improved. But be careful not to let the project itself be invaded, appropriated, and thrown off course by your interlocutors. Only the creator can follow the through-line; only the creator can maintain the coherence and unity of the work. You must remain the watchful guardians of your projects!

<https://www.youtube.com/watch?v=h3nVqxQRsaY>,
accessed April 2, 2018.

[untitled quote]

Paula Scher, graphic designer
2000

“You have to be in a state of play to design. If you’re not in a state of play, you can’t make anything.”

(*Abstract: The Art of Design*, Season 1, Episode 6, 2017, 16.48’-16.54’, 2017)

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The Rules of Thumb

Carol Johnson

excerpted from Johnson, Carol R. *A Life in the Landscape* (2011, Daybreak Press), reprinted in https://www.tclf.org/rules-thumb-guided-landscape-architecture-carol-johnson-s-career?fbclid=IwAR0ZqWJFxFt9CcAl-5MzRKMbMO7MmgGVMR5hlaWO7hKRiDa_OCdUk4yJ9HA (accessed December 30, 2020).

1. It's better to do something simply than to over-complicate the design.
2. Never do anything totally arbitrary. Find a general reasoning for every choice of form, material, or course of action. A good design based on good reasoning will be more creative and communicative than one without reason.
3. Never substitute methodology for original thought.
4. Never delay thinking during an information gathering or analysis phase.
5. Search for the details and the grand vision simultaneously.
6. Never assume that using high-quality materials makes a good design.
7. No detail is too small to attend to. "God is in the details."
8. Be a good listener. Think and evaluate as you listen.
9. Search out and improve lost spaces.
10. Heal the land.
11. Design with an ongoing maintenance plan in mind.
12. Look at all imaginable options, even if at first you don't like some of them.
13. Always pay attention to the design of the ground form. Sometimes the flattest places are the most difficult.
14. Search out the best collaborators for a design team—artists, architects, engineers, ecologists, biologists, arborists.
15. Work with the community.
16. Maximize the sense of the natural environment and the seasons and cultural landscape at the same time. Emphasize the unique resources of both.