

SYLLABUS

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| Class meeting times: | <i>MWF Periods 7-9 (1:55 pm – 4:55 pm)</i> | |
| Studio: | ARC 322 | |
| Credits: | 5 | |
| Instructors: | <i>Rob Holmes</i> | <i>442 Architecture Building 352-294-1445 rob.holmes@ufl.edu</i> |
| | <i>Lauren Sosa</i> | <i>PhD student lstubbs436@ufl.edu</i> |
| Office hours: | <i>by appointment (email us)</i> | |
| CANVAS e-learning Website: | http://ufl.instructure.com | |

Course Overview

The beach is Florida's most iconic landscape. Nearly a hundred million tourists visited Florida in 2014, with the vast majority of those not bound for Orlando's theme parks heading to beaches. Three quarters of the state's population lives in coastal counties. Official state imagery is dominated by palms, sun, and sand. Major beaches like Clearwater Beach, Daytona Beach, and Miami Beach are lined by thick strips of development, from luxury high-rise condos to rundown drive-in motels with names like "Swashbuckler" and "Sea Chest".

The beach is a public landscape; public use of the "wet sand beach" — the portion of the beach falling below the mean high water mark — is protected by the state constitution. To facilitate public access, the state has constructed and designated thousands of access points.

The beach is also a dynamic landscape. The dry and wet sand that the public walks on is not a stable ground separate from the water, but rather the exposed edge of a much larger volume of sand in a continual process of movement, driven by the balance ("sedimentary budget") between sand sources and sinks, particularly currents, dredging, and erosion. Moreover, as the inclusion of "dredging" in that list of sinks indicates, the beach is a hybrid landscape, produced by the interface of human and non-human forces. Most of Florida's most iconic beaches are, according to the nomenclature of the Florida Department of Environmental Protection, "controlled through the placement of large quantities of sand", typically (though not always) obtained by dredging that sand from offshore sand deposits.

This semester, we will work with all of these aspects of the beach: its cultural value, the infrastructures that facilitate public use of it, and its shifting, dynamic nature. This will enable us to explore, among other things, relationships between objects, process, and form in landscape; the design of access infrastructures at site scale; the role of site readings in landscape design; and relations between sites as bounded entities and the larger landscape systems that they are embedded in.

And we'll go to the beach.

Course Objectives

1. Design for landscapes as dynamic entities, produced by interplay between objects and processes.

2. Continue to develop facility with basic concepts of landscape architectural design, such as form, space, rhythm, programming, site organization, and scale.
3. Learn to read physical, ecological, and sociocultural aspects of landscapes, both as discrete entities and as components of larger systems; learn to integrate those readings into design processes.

Prerequisites

Site Analysis, Principles of Landscape Architecture and Design Communication.

Student Learning Outcomes

Content Knowledge

1. Integrate concepts from the general body of knowledge of the profession of Landscape Architecture in design decision-making.
2. Apply core professional landscape architecture skills in design decision-making
3. Apply ethical understanding to design decision-making

Critical Thinking

4. Combine and analyze information from multiple sources to support design decision-making.

Communication

5. Produce professional visual, oral and written communications.

Teaching Philosophy

I believe that landscape architecture is a valuable and exciting discipline. I aim to share this passion with students, so that they will be able to deploy the tools of landscape architecture in context of shifting environmental, technological, cultural, and socioeconomic conditions. My teaching is grounded in my experience as a practicing landscape architect, but, in addition to helping students cultivate professional skills, I ultimately seek to help students develop the capacity to think like a landscape architect — a capacity which I believe is valuable well beyond the borders of our profession. In the classroom, I aim to cultivate in my students independent thinking that challenges both peers and professors, robust capacity to creatively deploy design through iteration, experimentation, and critical self-evaluation, and strong practices of self-guided exploration. To this end, I strive to be direct, responsive and transparent in assessment and feedback.

Instructional Methods

Assignments (80% of grade)

A series of six sequential assignments will build over the length of the semester and will be the primary mode of instruction and assessment for the course. These assignments will all be concerned, in varying ways, with our project beach on Treasure Island. Some of these assignments will be more focused on understanding the beach, while others will be more focused on proposing changes to the beach, though these modes of operation — understanding and proposing — should not be perceived as opposites.

A01: Situations

A02: Atlas

A03: Reading Site

A04: Responses

A05: Patterns

A06: Production

Critiques

Each assignment will culminate in a pin-up critique, often with outside guests. Every critique should be taken seriously, as a portion of your assignment grade will depend on your performance at the critique.

Readings (10% of grade)

Critical (and generally relatively brief) readings, relating directly to the issues considered in this studio, will be assigned throughout the semester. Students will be expected to have completely and critically read these texts prior to the beginning of class on the date for which they are assigned. Students will be expected to actively participate in seminar-style discussion about these critical readings on those assigned dates. In preparation for participation, each student is expected to select two passages from each reading to share with the studio. (A passage may be a sentence, a paragraph, a couple paragraphs.)

One passage should be *something that you do not understand*. (Note that this may mean that you don't understand what the passage is saying, or that you don't understand how it applies to the studio, or many other kinds of not-understanding.) Even though you are admitting that you don't understand the passage, you will be asked to locate precisely what you do not understand about it and say what you think it might mean.

The other passage should be *something that you think is important to the studio*. This might be because you agree with it. This might be because you disagree with it. You might have a different reason for thinking it is important. Whatever your reason is, you should come prepared to explain your reason.

Workshops

At various critical points during the semester, we will conduct intensive collective workshops intended to accelerate the development of a particular skill set. Workshops will utilize various techniques including lecture, demonstration, and tutorial to build toward the guided completion of tasks, with sustained contact between instructor and students emphasizing tutoring student working processes over critique of the final results of student efforts. Students will be expected to deploy the techniques developed in workshops as they work on the assignments throughout the semester.

- W01: Curating Processes
- W02: Representing Processes
- W03: Cartographic Representation
- W04: Constructing Site Readings
- W05: Responding to Site Readings
- W06: Organizing Sites
- W07: Site Patterns

Fieldwork

There are two site visits scheduled during the semester. On these trips, we will visit our beach as landscape architects doing fieldwork: that is, we will not just passively experience the beach as visitors, but actively interrogate the beach as a landscape with the purpose of informing the semester design process.

New York City Field Trip (10% of grade)

This semester includes a mandatory week-long field trip to New York City. Information about this trip is delivered separately from this syllabus.

COURSE POLICIES

Class Attendance and Participation

Attendance and participation during all scheduled class times is required. A student may be warned by email after the first unexcused absence. Beginning with the second unexcused absence, a course grade penalty of one “rank” (A becomes an A-, B+ becomes a B, etc.) may be assessed at the instructor’s discretion for each additional absence. Continued unexcused absence is grounds for dismissal. Students must contact the instructor prior to class by email or handwritten note for an absence to be excused except in the case of serious personal illness, family emergencies, or similar extenuating circumstances by approval of the instructor or department chair.

Review Attendance and Participation

Attendance and participation in all reviews for their entirety is mandatory. Absence from such presentations, including classmates’ presentations, without a valid excuse will result in the lowering of a student’s grade for the reviewed project by a full letter grade.

Class Demeanor

Studios are public places. The studio doors are locked, however, it is also suggested that you store any valuables under lock or bring them home with you. Please respect other students work. Due to tight quarters, it is especially important to keep spaces and common spaces clean. Also be mindful and respectful of playing music and other audio. Many classes will include “desk crits” at each student’s desk. It is expected that your desk be orderly and you have appropriate drawing materials available when the instructor arrives at your desk.

Use of Information Technology

The use of laptops, tablets and smartphones is not permitted during lecture or discussion time, except in cases of emergency that would qualify as excused absences (serious personal illness, family emergencies, etc.). Research has consistently shown cognitive benefits to writing by hand. The use of information technology, including cell phones, laptops, and tablets, to enhance your learning experience (to look up relevant materials, to keep notes, to work on a drawing, etc.) is permitted and encouraged during free working time. (You can expect that the instructor’s phone will occasionally be used during class for exactly these reasons.) The use of information technology in a manner that detracts from class purposes is not permitted at any time.

Shop

Shop hours are 8:00 AM – 10:00 PM. All students are required to complete a shop orientation program. No power tools or spray paint, or the use of any other sort of aerosol spray, are allowed in the Architectural Building except for the spray booth found in Room 211 of Fine Arts C. Students found in violation of this policy will be referred to the Dean of Student Services for disciplinary action.

Submission of Student Work

All work should be digitally submitted through the course site on Canvas, formatted in accordance with departmental procedures below.

All student work may be retained and used by the Department of Landscape Architecture. Digital copies of student work for this course must be turned in at the completion of each assignment. No grades will be computed into the final course grade until digital submissions have been turned in as requested. Please follow the directions given by the instructor as to how they will be submitted. In cases of clay, built, and/or other 3-D models, digital JPG photographs should be submitted.

All files must be named as follows:

(Course#Name)(Project+Description)(Student-Lastname).(jpg)

Example:

2360PrincLADiagPlnWeesner.jpg

4ch 8ch 8ch 6ch (ch = letter characters)

- Use CAPS for Separation
- Save images in JPG format at a maximum 200 resolution
- *No spaces, hyphens, or underscoring*
- Drawings submitted incorrectly or in an incorrect file format will be rejected and you will need to resubmit.

Texts, Software and Other Resources

This course will utilize UF's Canvas e-learning site. Announcements, an updated copy of the course syllabus, assignments, course resources, and grades will be posted to this site. It is expected that you will login to the site periodically to retrieve resources and check announcements.

Texts

Required

Harris and Dines, *Time-Saver Standards for Landscape Architecture* (2nd Ed.) *

Recommended

Burns and Kahn (eds.), *Site Matters*

Cantrell and Michaels, *Digital Drawing for Landscape Architecture* (2nd Ed.) *

Zimmerman, *Planning Landscape* (note: difficult to find) *

Zimmerman, *Constructing Landscape* *

* indicates reference texts

Digital Software

Within this course, the use (and, in particular, hybridization) of digital and analog representation techniques will be strongly encouraged; however, it will not be possible to complete the course without use of digital software. (In particular, A05 will require the use of Rhino and Grasshopper.) The following programs are particularly recommended:

ArcGIS

Adobe Creative Suite (Photoshop, Illustrator, InDesign)

AutoCAD

Rhino 5 (with Grasshopper plug-in)

3ds Max

Analog Equipment

Students are expected to frequently work through their ideas using analog materials and techniques. At a minimum, students should have the following available at their desks during all studio hours:

- Architectural and Engineering scales
- Good pencils
- Good eraser(s)
- Good thin pens (Micron, PITT artist pens, etc.)
- Good thick pens (Pentel Sign pens, etc.)
- Small trace (12-18" roll)
- Large trace (24-36" roll)
- Good sketchbook (size may vary to personal taste)
- Drafting dots or tape

These tools are all available online, through sources like Amazon or Dick Blick.

UF POLICIES

Student Accommodations

Support services for students with disabilities are coordinated by the Disability Resource Center in the Dean of Students Office (<http://www.dsp.ufl.edu/drc/>). To obtain individual support services, each student must meet with a support coordinator in the Disability Resources Program who will work with the individual student and the instructor to determine appropriate support strategies. There is no requirement for a student to self-identify his/her disability; however, students requesting classroom accommodations must register with the Dean of Students Office. Appropriate documentation regarding the student's disability is necessary to obtain any reasonable accommodation or support service.

Academic Honesty

The University requires all members of its community to be honest in all endeavors. When students enroll at UF they commit themselves to honesty and integrity. The faculty of Landscape Architecture fully expects you to adhere to the academic honesty guidelines you signed when you were admitted to UF. In completing the registration form at the University of Florida, every student has signed the following statement:

"I understand the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University."

Furthermore, on work submitted for credit by all UF students, the following pledge is either required or implied:

"On my honor, I have neither given nor received unauthorized aid in doing this assignment."

It is to be assumed that all work will be completed independently unless the assignment is defined as a group project by the professor. This does not mean that students cannot help one another in learning material, but all work that is turned in must be independent work of that individual.

Misrepresentation or plagiarism, such as claiming another's work to be one's own, refers to graphic, images, and design work as well as written work. Submitting work from one course to fulfill the requirements of another (unless expressly allowed by the instructor) is also misrepresentation.

The University Honor Code and the Department of Landscape Architecture Academic Honesty Policy are to be followed to the letter. Any students found to have cheated, plagiarized, or otherwise violated the Honor Code in any assignment will be punished according to the severity of the act and may be referred to the Honor Court. It is each student's responsibility to report any infraction, and it is expected that each faculty will report all infractions as well.

For more information, see <http://www.chem.ufl.edu/~itl/honor.html> and the Department of Landscape Architecture Academic Honesty Policy.

Netiquette: Communication Courtesy

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. For a description of what is expected and what will occur as a result of improper behavior see <http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf>.

Religious Holidays

The university calendar does not include observance of any religious holidays. The Florida Board of Governors and state law govern university policy regarding observance of religious holidays. Students shall be excused from class or other scheduled academic activity to observe a religious holy day of their faith with prior notification to the instructor. Students shall be permitted a reasonable amount of time to make up the material or activities covered in their absence. Students shall not be penalized due to absence from class or other scheduled academic activity because of religious observances.

University's Syllabus Policy

The University's complete Syllabus Policy can be found at:
http://www.aa.ufl.edu/Data/Sites/18/media/policies/syllabi_policy.pdf

GETTING HELP

For issues with technical difficulties for E-learning in Sakai, please contact the UF Help Desk at:

- Learning-support@ufl.edu
- (352) 392-HELP - select option 2
- <https://lss.at.ufl.edu/help.shtml>

Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

Other resources are available at <http://www.distance.ufl.edu/getting-help> for:

- Counseling and Wellness resources
- Disability resources
- Resources for handling student concerns and complaints
- Library Help Desk support

Should you have any complaints with your experience in this course please visit <http://www.distance.ufl.edu/student-complaints> to submit a complaint.

Counseling Resources

Students experiencing crisis or personal problems that interfere with their general well-being are encouraged to utilize the university’s counseling resources. Both the Counseling Center and Student Mental Health provide confidential counseling services at no cost for currently enrolled students. The Counseling Center is located at 301 Peabody Hall (next to Criser Hall). Student Mental Health is located on the second floor of the Student Health Services in the Infirmary. For further information on services and how to make an appointment, call the Counseling Center at 392-1575 or Student Mental Health at 392-1171. See the following web sites for additional resources: Counseling Center: www.counsel.ufl.edu and Student Mental Health: <http://www.hsc.ufl.edu/shcc/smhs.htm>

GRADING POLICIES

Course grades will be based on problem solving skills as they relate to the accomplishment of the objectives. Detailed grading criteria for each offering of this course can be found in the course handout for the specific instructor and semester. Grading will adhere to the University of Florida Grade Policy:

| Letter Grade | A | A- | B+ | B | B- | C+ | C | C- | D+ | D | D- | E |
|----------------|--------|-------|-------|-------|-------|-------|-------|-------|-------|-------|-------|------|
| Numeric Grade | 100-93 | 92-90 | 89-87 | 86-83 | 82-80 | 79-77 | 76-73 | 72-70 | 69-67 | 66-63 | 62-60 | 59-0 |
| Quality Points | 4.0 | 3.67 | 3.33 | 3.0 | 2.67 | 2.33 | 2.0 | 1.67 | 1.33 | 1.0 | 0.67 | 0.0 |

For greater detail, see the Registrar’s Grade Policy regulations at <http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

As per department policy, Landscape Architecture Majors must receive a C or better to move forward. Any grade lower than a C will require that the course be taken over again.

Evaluation of Faculty

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>.

COURSE SCHEDULE

| | M | W | F |
|--------------|---|---|--|
| 01 [8/24] | A01: Situations Reading+Discussion: Gali-Izard, <i>The Same Landscapes</i> , 15-21 (Preface and Introduction), selected “situations” Lecture: The Beach Studio | | W01: Curating Processes Reading-Discussion: Cook, “Do Landscapes Learn?” Hill, “Shifting Sites”, <i>Site Matters</i> SITE VISIT 01 on Saturday |

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| 02 [8/31] | Reading-Discussion: Czerniak, "Challenging the Pictorial" Corner, "Eidetic Operations and New Landscapes" | W02: Representing Processes | |
| 03 [9/7] | Holiday: Labor Day | | A01: Presentations |
| 04 [9/14] | A02: Atlas Guest Lecture: Coastal Geomorphology | Reading-Discussion: Selections from Orff and Misrach, <i>Petrochemical America</i> and LOLA Landscape Architects, <i>Dutch Dikes</i> W03: Cartographic Representation | Reading-Discussion: Kahn, "Defining Urban Sites", <i>Site Matters</i> |
| 05 [9/21] | | A02: Presentations | A03: Reading Site Reading-Discussion: Meyer, "Site Citations", <i>Site Matters</i> SITE VISIT 02: Option A |
| 06 [9/28] | W04: Constructing Site Readings Reading-Discussion: Selections from Denis Wood, <i>Everything Sings.</i> | | SITE VISIT 02: Option B |
| 07 [10/5] | <i>NYC Field Trip</i> <i>leave Monday October 5</i> | <i>NYC Field Trip</i> | <i>NYC Field Trip</i> <i>return Saturday October 10</i> |
| 08 [10/12] | Reading-Discussion: Giro, "Four Trace Concepts in Landscape Architecture" Descombes, "Shifting Sites: The Swiss Way, Geneva" | A03: Presentations | A04: Responses W05: Responding to Site Readings |
| 09 [10/19] | Reading-Discussion: Meyer, "Sustaining Beauty" | W06: Organizing Sites | |
| 10 [10/26] | Reading-Discussion: Berrizbeitia, "Scales of Undecidability", <i>CASE:</i> | | A01-A04: Mid-review |

| | <i>Downsview Park</i> | | |
|---------------|---|------------------------|---------------------------------------|
| 11 [11/2] | A05: Patterns Reading-Discussion: M'Closkey, "Synthetic Patterns" W07: Site Patterns | | Holiday: Homecoming DCP Open House |
| 12 [11/9] | Reading-Discussion: Corner, "Ecology and Landscape as Agents of Creativity" | Holiday: Veteran's Day | |
| 13 [11/16] | | | |
| 14 [11/23] | A05: Pre-review | Holiday: Thanksgiving | Holiday: Thanksgiving |
| 15 [11/30] | A06: Production | | |
| 16 [12/7] | | | A06: Studio Review |
| 17 | | | |