



USC

ARCH 539: MEDIA FOR LANDSCAPE ARCHITECTURE

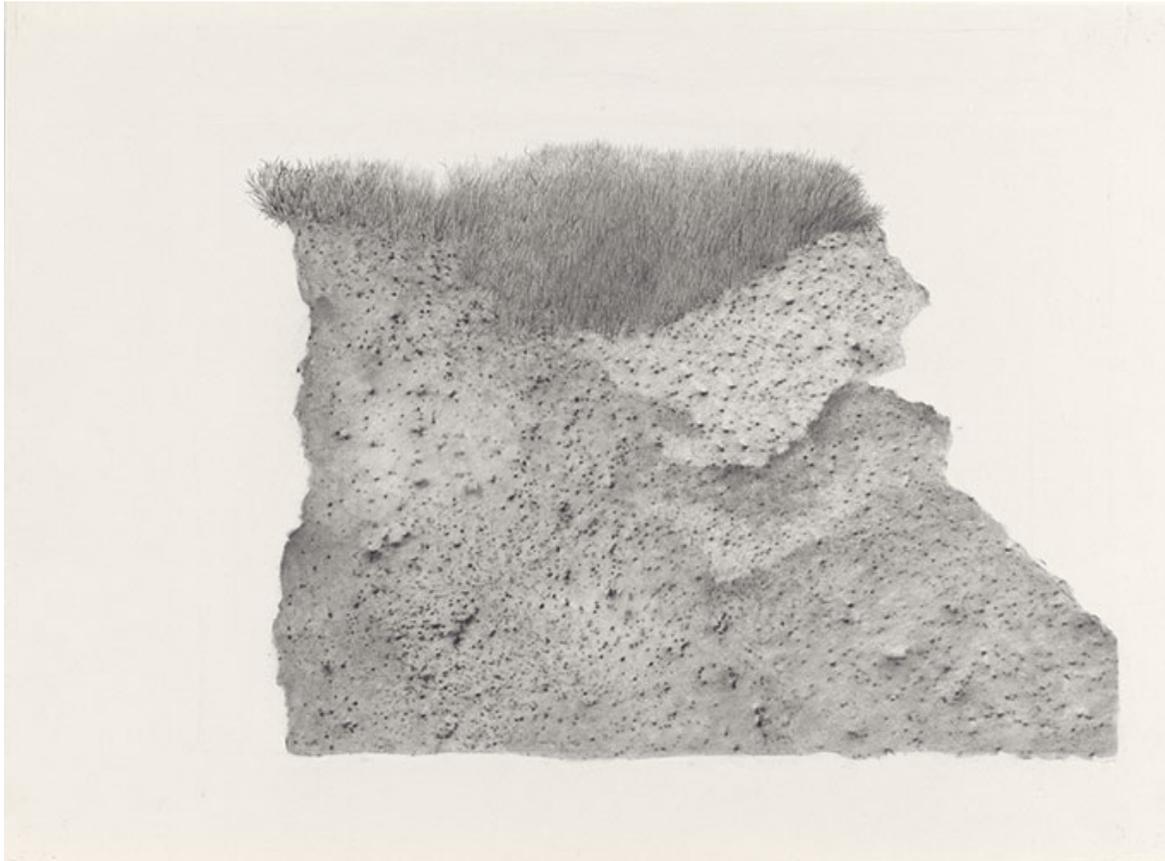
FALL 2019 | 3 UNITS

TUESDAYS 10–12:50PM | HARRIS 102

INSTRUCTOR: AROUSSIAK GABRIELIAN, PH.D., FAAR

OFFICE: WATT 321 | **OFFICE HOURS:** TUESDAYS 1–3PM

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Jane Dixon. 2011. Model Series. Graphite frottage on paper, 28x38cm.

COURSE DESCRIPTION

How do we image the complex and dynamic medium of landscape? And how do these “images” in turn allow us to imagine alternative possibilities for the future? This course is designed to endow students with foundational authoring skills in digital media and analog processes with which to engage the dynamic forces and flows of landscape matter, while concurrently introducing the lineage of landscape representation and its theoretical foundations.

Through iterative and translatory processes of making, students will develop techniques to achieve visual and digital literacy. We will explore techniques to engage the materiality, spatiality and temporality of landscape while developing the ability to operate between analog and digital processes, between two and three dimensions, between given and introduced conditions, between static and dynamic states, and across scales. Course readings and lectures will examine how certain techniques of imaging the biophysical world impact the way

in which we interpret, understand and eventually shape our surroundings and how these techniques relate to larger conceptual shifts in our cultural imaginary.

While this is a standalone course, we will extend the skills and intelligence gained here into studio projects since landscape media should provide working methods that can serve as generative or revelatory agents for your design work in studio, this term and in the future. In this sense, we will approach and reframe the role of representation as an integral part of the design process.

LEARNING OBJECTIVES AND OUTCOMES

This course is the first in a sequence of media requirements and provides the scaffolding for more advanced uses of expanded media within landscape architecture. The exercises, readings, discussions and assignments are designed to support the following goals:

1. Ability to “see,” represent, and engage the dynamic forces and flows of landscape matter
2. Understanding the formal syntax of landscape architectural drawing – its graphic grammar and its material expression
3. Ability to utilize methods of working in and with the dynamic medium of landscape through iterative media exercises and experimentation
4. Ability to work between analog and digital media, two and three dimensions, given and introduced elements, static and dynamic states, and across scales through translatory processes of making
5. Ability to present your work articulately and concisely and to provide critical feedback to others
6. Recognizing the lineage of landscape representation and how it has shaped our understanding of the built world and the construction of our surroundings
7. Technical development and attention to Craft

COURSE NOTES

This course provides a practical, hands-on introduction to multiple approaches to media making. Over the course of the semester students will complete six assignments conceived to foster an iterative understanding of and engagement with the complexities of landscape representation utilizing both analog and digital media in two and three dimensions.

Students are expected to be in class during the designated timeframe (Tue 10–12:50PM). Classes will typically begin with a lecture to situate the concepts that will be covered in that week followed by a discussion of assigned readings and in-class work that will begin to unpack the theoretical issues brought up in the readings through the process of making. Your assignments will be a more in-depth exploration of topics, building on the lecture, readings and the in-class work.

Each of the assignments that will be completed throughout the semester will typically have a “working” session prior to the pinup/due date. During these sessions I will be available for one-on-one desk-crits to discuss your ideas and their physical development. Learning to speak intelligently about design concepts and the operations that you will deploy will be a focus of the pinups. Pinups are thus frequent and will be collaborative and participatory. They are meant to develop critical eyesight and inspire you to produce work that is clear in its intent and strong enough to speak for itself.

TECHNOLOGICAL UTILIZATION

We will utilize Adobe Illustrator, Photoshop, After Effects, Rhinoceros 3D, Photogrammetry, Laser cutting, Physical modeling + Free-hand drawing. Each of these processes will begin with basic in-class introductory tutorials. Students are expected to practice on their own and to utilize online instruction through Lynda.com available to USC students for free through the MyUSC portal.

COURSE READINGS AND SUPPLEMENTARY MATERIALS

Course readings will be used as reference and as theoretical compliments to the practical work of media making. Readings can be accessed via the Google Drive folder for this course: <https://drive.google.com/open?id=1Blb3lhogL3-JQ9FvPKUdMLJvr0NpYy4J>

DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS

Requirements for each of the assignments will be handed out in writing in advance. Full completion of assignments is expected and required for success in this course. Through the development of each assignment, we will investigate the evolving and elusive relationship between landscape and its means of representation.

Your assignments will be evaluated based on the following criteria:

Intent: You will be evaluated based on the ability to articulate your rationale in all aspects of your work including the following: verbal, visual, digital, technical, and physical modelmaking.

Process: You will be evaluated on the iterative process of making. You are expected to take risks and engage in design exploration. Your project must develop over time and respond to critique.

Craft: You will be evaluated on the quality of your drawings, models and verbal presentation, which demonstrate your mastery of the skills and techniques introduced in this course.

Participation in discussions of readings, during pinups and desk crits is also required for success in this course.

GRADING BREAKDOWN

Participation	10%
Assignment 1: Micro-Surveying	15%
Assignment 2: Iterative Topographies	15%
Assignment 3: Montagic Space	15%
Assignment 4: Digital-Terrain	15%
Assignment 5: Machinic Inscriptions	15%
Assignment 6: Measured Abstractions	15%

GRADING SCALE

Course final grades will be determined using the following scale:

A	95-100	C	73-76
A-	90-94	C-	70-72
B+	87-89	D+	67-69
B	83-86	D	63-66
B-	80-82	D-	60-62
C+	77-79	F	59 and below

ASSIGNMENT SUBMISSION POLICY

Please upload high resolution files in the appropriate format (jpeg, pdf, etc), 3D model files, and properly photographed images of completed assignments to the Google Drive folder for the course here: https://drive.google.com/open?id=1EPP_Qdp389u08gyal7IbbU0NXx_-Zwrc

GRADING TIMELINE

I will provide regular feedback during pinups and desk-crits. Formal written feedback will be provided at two points in the semester – the first after week 5 and another after week 14.

ADDITIONAL POLICIES

We will not have a midterm in this class. The final will take place in the form of a studio walk-through with invited jury members. Revision of work will be allowed between weeks 14 and 15 (please see weekly schedule breakdown below for details).

COURSE SCHEDULE: A WEEKLY BREAKDOWN

Week	Date	Content: Daily Activities / Readings / Deliverables
Week 1	08/27	<u>Course Introduction + Working Session</u> <ul style="list-style-type: none">Continue to develop Micro-Survey AssignmentAdd qualitative and ephemeral qualities to measured surveys <u>Reference:</u> Desimini and Waldheim, <i>Cartographic Grounds: Projecting the Landscape Imaginary</i> – Hachure/Hatch, Shaded Relief <u>Micro-Survey Due 09/03/19</u>
Week 2	09/03	<u>Pinup Micro-Survey / Introduce Iterative Topographies</u> <u>In class:</u> <ul style="list-style-type: none">Build frames (I will bring the wood) <u>Reference:</u> Allen, “Points + Lines” <u>For next week:</u> <ul style="list-style-type: none">Purchase materials for castings to bring with you to Catalina
Week 3	09/10	<u>Field-work in Catalina:</u> <ul style="list-style-type: none">Make on-site casts to bring back to studioTake sequential photos for photo-works <u>Reference:</u> Eliasson, “Models are Real” <u>For next week:</u> <ul style="list-style-type: none">Complete Photo-works portion for review during next session
Week 4	09/17	<u>Working session + Desk crits</u> <u>In class:</u> <ul style="list-style-type: none">Additions/Subtractions <u>Iterative Topographies Due 09/24/19</u>
Week 5	09/24	<u>Pinup Iterative Topographies / Introduce Montagic Space</u> <u>Reference:</u> Hansen and Waldheim, “Photomontage and Landscape Architecture” <u>For next week:</u> <ul style="list-style-type: none">Complete 4 sequential views <u>Montagic Space Due 10/08/19</u>
Week 6	10/01	<u>Working session + Desk Crits</u> <u>In class:</u> <ul style="list-style-type: none">Time, Depth and Movement in Animation
Week 7	10/08	<u>Pinup Montagic Space / Introduce Digital-Terrain</u>

Reference: Mclouskey, “From Montage to Model in Composite Imaging”

In class:

- Prepare Photogrammetry models

Digital-Terrain Due 10/22/19

Week 8 **10/15**

Working session + Desk Crits

In class:

- Sculpting in three dimensions

Week 9 **10/22**

Pinup Digital-Terrain / Introduce Machinic Inscriptions

Reference: Desimini and Waldheim, *Cartographic Grounds:*

Projecting the Landscape Imaginary – Isobath/Contour

In class:

- Introduce how to extract linework in Rhino
- Prepare laser cutting file

For next week:

- Purchase materials + Sign up for laser cutting time

Machinic Inscriptions Due 10/29/19

Week 10 **10/29**

Pinup Machinic Inscriptions / Introduce Measured Abstractions

Week 11 **11/05**

Working session + Desk Crits

Reference: Desimini and Waldheim, *Cartographic Grounds:*

Projecting the Landscape Imaginary – Sounding/Spot Elevations

In class:

- Develop design for machine
- Build in woodshop

Week 12 **11/12**

Working session + Desk Crits

In class:

- Using machine, measure elevation points along model
- Begin to create measured drawings
- Bring linework into Illustrator

Week 13 **11/19**

Working session + Desk Crits

Reference: Desimini and Waldheim, *Cartographic Grounds:*

Projecting the Landscape Imaginary – Cross Section

In class:

- Lineweights + Notation
- Continue to develop Measured Drawings

Measured Abstractions Due 11/26/19

Week 14 **11/26**

Pinup Measured Abstractions

In class:

- Complete Revisions

Week 15 **12/03**

Working session + Desk Crits

In class:

- Review Revisions
- Discuss final studio walk-through

FINAL **12/10**

Final studio walk-through

Location TBD

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services – (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline – 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX – (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support – (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs – (213) 740-0776
dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy – (213) 821-4710
studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC – (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency – UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety – UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.