USC School of Architecture

ARCH 548: Media for Landscape Architecture
UNITS: 3 SPRING

MEETING: FRIDAYS 9:00 AM – 11:50 AM
LOCATION: THE INTERNET (zoom)

INSTRUCTOR: Ben "Tekena" Koko
CONTACT: tamunoko@usc.edu

OFFICE: TBD
OFFICE HOURS: Fridays. Please email for an appointment slot.

Nicolas Pelzer, *Collider Body*, 2017

Course Description

> *In an attempt to forge a new discourse in Landscape Architectural representation, the course exploits theory to smoothen the duality between conventional and explorative modes of landscape representation.*

This course will enhance the participants craft in representing landscapes at varying scales via current and emerging digital tools. The technical and analytical abilities acquired in this course will be directly applicable towards studio work. Upon completion, course participants will develop a sound visual language informed by rigorous evaluation of the state of *the image* in contemporary design, and conceptual artistic practice.

Conceptual Background
Contemporary Media and Representation in the Design Academy.

The decline of technological determinism and the ascendancy of the post-digital has ushered a renewed interest in the role of representation in current design discourse. Our era of flattened-hierarchies has instigated a transfer of value whose orientation is in favor of image making and by extension, 'representation'. Dissociated from its role as a precursor to the real, the image now stages the emergence of multiple material realities that are at once factual and fictive. This forms the basis for advancing a critical examination of media and representation in contemporary landscape design.

The misuse of information and its consequent weaponization has been implicated in societies growing tolerance for false narratives and counterfactual realities.
Albeit sinister, the appropriation of misinformation (and other counterfactuals) appears as a productive reference for design thinking and representation. The capacity for misinformation to produce material consequence upends the notion that representation be grounded in factuality or certitude, thus advancing an uptake of projective modes of representation contingent on multivalent and at times, incongruous circumstances.

Learning Objectives
Upon completion of the course, participants will:

- Gain an understanding of the role of *representation* as a *productive* means of ideation, critical thinking.
- Learn conventional techniques in 3D landscape representation via software tooling.
- Produce physical representations of landscapes via digital fabrication.
- Explore unconventional techniques in representing landscape morphologies, processes and concepts.

Structure
The course will focus on 3 core themes (practice, theory, design):

- *Practice (Conventions)*: Mastery of conventional modes of representation and tooling.
- *Design (Instigations):* Advancing core competencies - *tooling / thinking*
- *Theory*: Smoothening binaries - *conventions/instigations*

Projects & Assignments

- *Ground (Basics):* Software intro Modelling topography
- *Ground (Landform taxonomy):* Advanced topographic modeling, analytic diagraming.
- *Floating Figures:* Floating pavilions
- *Unruly Surfaces*: Surface deformations using grasshopper
- *Drawing Objects*: Objects that are drawings and drawings that are objects. Fuzzy materiality and discrete landscapes.

  Assignment Note: *Focus on a specific technique discussed in class and strive for continual refinement, or explore multiple techniques with rigor. Do not shy away from experimenting with different materials: textiles, readymade objects, etc*.

Format

Class sessions will comprise in-class modelling exercises, assignment pin-ups and review, overview of contemporary cross disciplinary media and representation, reading discussions, and guest lectures. Because our time together is very limited, it is imperative that if you "get stuck" that you seek out help from instructor and or the media TA (Qingru Yang: qingruya@usc.edu) or online tutorials. During demos, please try to pay attention to the concepts and do not get hung up on writing down all of the steps, as these can be found in software help files and also on Blackboard.com via the Lynda tutorials. Participants will meet in small groups and pin-up and share work. ***All sketches must be printed for discussion and markup. No work will be reviewed on screens, except during in-class modelling sessions. Anyone that does not bring new design work to their designated meeting or pin-up will not have their work reviewed.***

Reference Text

Design with Nature - Ian L. Mc Harg
Francesca Woodman: On Being an Angel - Anna Tellgren (Optional)
Rosalind Krause: Medium in the expanded field
Michael Fried - Art and Objecthood (Optional)

Viewing

Persona - Ingmar Bergman (optional)
Under the Skin - Jonathan Glazer

Additional Resources

Tutorials are available within Rhino, Lumion, Grasshopper etc, and online with Lynda.com through BlackBoard and or YouTube. Class meetings are an opportunity to bring forward conceptual or analytical questions about the landscape. It is imperative that you also learn how to solve technical answers related to industry standard software from your peers or online resources.

Required Software
Rhino, Lumion, Adobe Suite, Grasshopper, Blender (optional)

Hardware
Vacuum former, 3D Scanner, CNC Mill, Laser Cutter, 3D printer

Grading Breakdown

Criteria of evaluation include a student's contributions to the seminar through collective research, documentation and discussions. Grading is based on creativity, mastery of concepts and effort. For an "A", the student must satisfy the course objectives excellently. The student ; for a "B", in an above average manner; for a "C" in an average manner; for a "D" in the lowest acceptable manner; and an "E" denotes that the student has not satisfied the course objectives.

Projects are not assigned percentages, because participants bring different strengths and weaknesses to each type of project. What is valued in your grade is your progress over the semester, your willingness to take risks (and sometimes fail in trying something new), and your comprehension of the subject matter. At the end of the semester you will be provided a self-evaluation form with a series of questions that will allow you to write about your efforts in each assignment or portion of the course, and assign yourself a letter grade.

Assignment Submission

Assignments should be submitted on time. Physical assignments will be reviewed in seminar meeting room. Assignment should be printed and pinned up where indicated.

Additional Policies

Smartphone use is prohibited during class, except when used to access tutorials.

Conversations with Your Instructor

Office hours are right after our class meeting. If you have any questions, concerns, problems, please email me with a request for an office hours meeting. I do not conduct extended discussions by email.

If you are having any issues related to Title IX, such as discrimination, sexual harassment, assault, or stalking, I will listen and help you connect with appropriate resources, but please be aware that I do not have any training in medicine or counseling. As an obligate reporter for Title IX, I must report these issues and cannot maintain confidentiality.

	Topics / Exercises	Lecture / Visual Referents	Assignments
Week 1 Jan 15 **GROUND**	**Intro** **Exercises:** Intro to Rhino: views, points, lines, lofted volumes, surfaces, basic commands, shortcuts, modelling topographic surfaces, make 2D, importing google earth data: per link.	**Course Overview** (Designing a new discourse in Landscape Architectural Representation) **Lecture:** Towards a disciplinary project: From Mc Harg to Waldheim, an overview of representation in landscape architecture.	**Assignments:** Topographic model import Due week 2
Week 2 Jan 22 **GROUND**	**Basics** MacArthur Park **Exercises:** Basic topo modelling in rhino. -Contours, lofts, rebuild -*Make 2D* Diagrams export to AI	**Lecture:** Overview of representation in Artistic practice: From Duccio to High Modernist Painting and beyond	**Assignments:** Surface modelling and Diagraming
Week 3 Jan 29 **GROUND**	**Landform Taxonomy** Create a 3D Taxonomy of landforms w/ existing & invented vocabularies **Exercises:** Network surface, cage edit, sweep, join, drape, fillet surface, rendered diagram views, see reading assignment.	**Assignment review** Week 2 **Lecture:** Contemporary representation: LCLA VOGT Studio Ossidiana	**Assignments:** 3D Taxonomy of landforms **Reading Assignment:** Log 31, Out of character Figure V. Figurative. Amy Kulpa (Required) or Lecture Video: Bricks Like You, Andrew Holder

Week 4 Feb 5 **GROUND**	**Landform Taxonomy 2** **Exercises:** -apply taxonomy to sectional construction -hi/low intensity areas	**Text review** Week 3 reading & discussion **Assignment review** Week 3 **Guest Lecture: Pending**	**Assignments:** Apply taxonomy to sectional construction. Make Diagram
Week 5 Feb 12 **CASE STUDY:** ***ARTIFACTS***	**Landform Taxonomy 3** **Exercises:** -Refine model & diagram -Show topo increments in AI (dashed/solid lines) -water retention diagram	**Assignment review** Week 4	**Assignments:** Final *landform* model-diagram
Week 6 Feb 19 **FLOATING FIGURES**	**Floating Figures** Floating (figural) Pavilions **Exercises:** - solid modeling and Booleans - Taxonomy of figural Solids (rotate, slant)	**Assignment review** Week 5 **Referents:** Civic Roofscapes (Ossidiana) Floating pavilions	**Assignments** -Taxonomy of solids (diagram) -Solids on surface model/diag. -download lumion
Week 7 Feb 26 **FLOATING FIGURES**	**Floating Figures** **Exercises:** - Refine model/diagram - Lumion intro/import	**Assignment review** Week 6	**Assignments** Refine model/diagram
Week 8 March 5 **FLOATING FIGURES**	**Floating Figures** **Exercises:** - Refine model/diagram - Lumion intro/import - Lumion materials - Collage view export x2 - Collage w/ clipped image	**Assignment review** Week 7	**Assignments:** Collage view Collage view w/ clipped image

Week 9 March 12* WELLNESS DAY			**Reading Assignment (optional):** Rosalind Krause: Medium in the expanded field **Viewing (optional):** Under the Skin
Week 10 March 19 **FLOATING FIGURES**	**Floating Figures** **Exercises:** Refine Collage/diagrams	**Assignment / text review** Week 8	**Assignments:** Final *floating figures* collage & diagram
Week 11 March 26 **UNRULY SURFACES**	**Unruly Surfaces** Surface deformations using grasshopper **Exercises:** **-***GH basics* *-Curvature analysis* *-Nurbs to Mesh* *-Surface 'box morph'* *-Surface drape -rebuild* *Week 10* *CNC Prep*	**Assignment review** Week 10 (brief)	**Assignments:** Simple box morphed model & Diagram. (CNC Mill: Live session) **Reading Assignment:** Anna Uddenberg *Exhibition Text Kruapa Berlin*
Week 12 April 2 **UNRULY SURFACES**	**Unruly Surfaces** **Exercises:** *-Refine model & Diagram* *-build 'normals' in GH* *-box moprh w/ grid influence* *3D Print Prep*	**Text/Assignment review:** week 11	**Assignments:** Surface normals, >2 curve Box morph w/ influence (3D Print Online: Live session)
Week 13 April 9 **UNRULY SURFACES**	**Unruly Surfaces** **Exercises:** *-refine model & diagram* *-Materiality: Sand, rock, Earth based*	**Assignment review:** week 12	**Assignments:** Final diagram/model w/ singular material **Reading Assignment:** Rosalind Krause: Medium in the expanded field

Week 14 April 16 **DRAWING OBJECT**	**Drawing objects:** Objects that are drawings, drawings that are objects + discrete landscapes **Exercises:** -Contour Projections -Hatched diagram ---------- -Draped projections -Indexical drape (option) Vegetation, plan, collage	**Text/Assignment review:** week 13 **Lecture: Index & 2D Depth** Another Axon (MALL) Walead Besthy Tauba Auerbach John Houck Artie Vierkant **Lecture: landscapes as discrete objects.** Jean Claude and Cristo Nona Inescu Nicholas Pelzer	**Assignments** Drawing Object (Drawing)* (Fabric print: Live session)
Week 15 April 23 **DRAWING OBJECT**	**Drawing objects:** **Exercises:** Refine object/model	**Assignment review:** week 14	**Assignments:** Final Project Due Week 17 **TBD:** (Drawing Object) (wax model wk 12: Live session) OR (Studio project diagram)*
Week 16 April 30 CLASSES END - STUDY WEEK (May 1-4)			**Assignments:** Final Project Due Week 17 TBD
Week 17 May 7 FINAL WEEK			**Assignments:** Final Project Due Week 17 TBD

Statement on Academic Conduct and Support Systems

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 Section 11, *Behavior Violating University Standards* https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* http://equity.usc.edu or to the *Department of Public Safety* http://adminopsnet.usc.edu/department/department-public-safety. This is important for the safety of the whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage http://sarc.usc.edu describes reporting options and other resources.

Support Systems

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students. *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* *http://emergency.usc.edu* will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.