

**ARCH 542a: Urban Design Studio | Dominguez Channel  
Fall 2023**

University of Southern California School of Architecture  
Master of Landscape Architecture Core Curriculum  
Arch 542a, Second Year MLA Studio, Watt Hall 3<sup>rd</sup> Floor  
M and F 1:00pm-6:00pm and W 4:00pm-6:00pm Lab, Pacific Time

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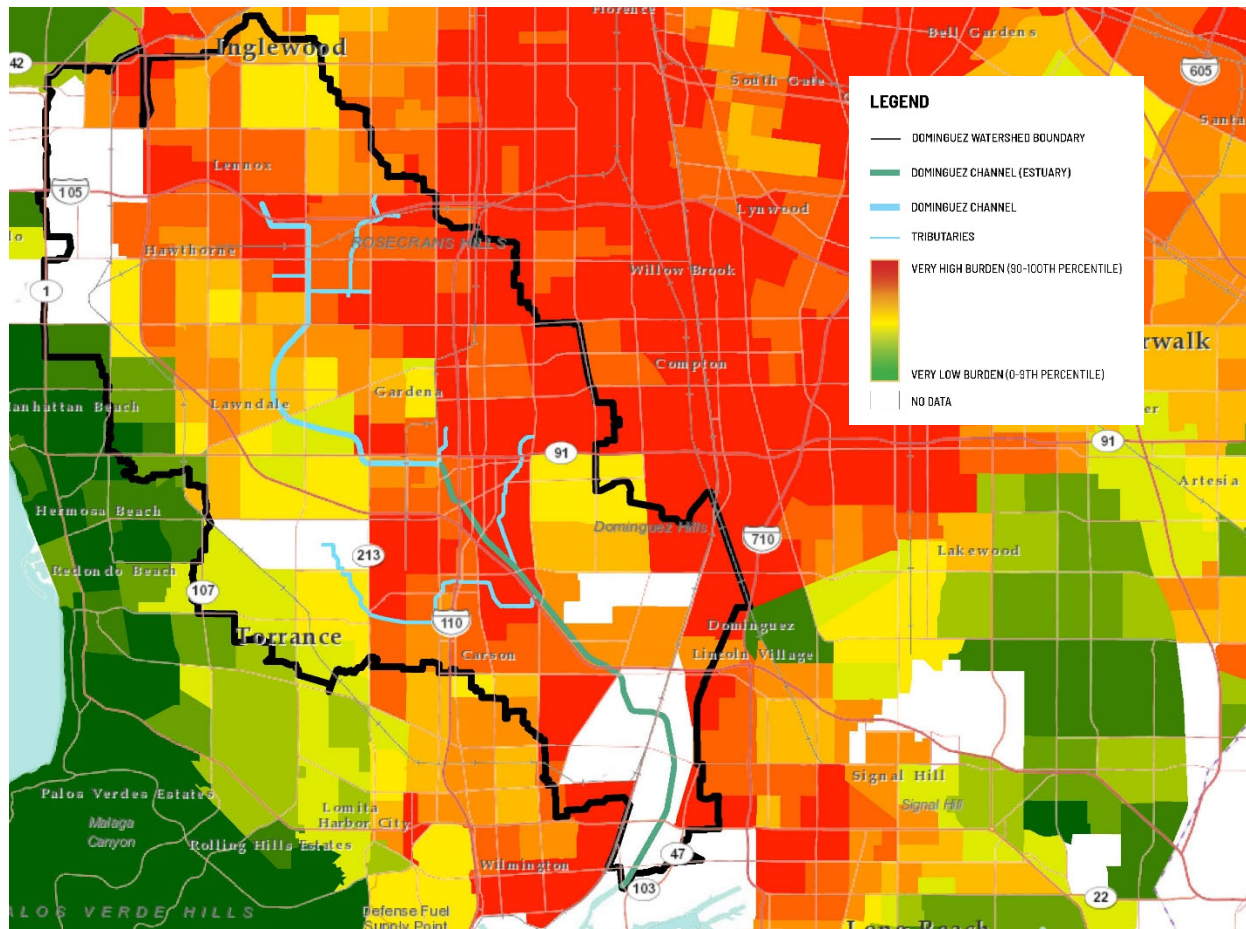
Aerial image of the Dominguez Channel at Carson looking Northwest. The 405 Freeway is to the left and the Victoria Golf Course is to the right beyond East Del Amo Blvd. Source: LA County Public Works.

**Course Description**

The issues associated with urban design are increasingly complex, multi-scalar, and multi-disciplinary. Climate instability, environmental and social justice, cultural history, and resiliency must be part of our thinking as landscape architects, and we must develop multidisciplinary strategies that integrate ecology and connectivity while considering how our designs impact the social and economic realities of a community. Creating a landscape framework that will allow a community to grow, adapt, and change over time while maintaining the essential skeleton of the civic realm is critical in the design of great urban places. The purpose of this studio is to study the complex interactions of the urban realm and create a landscape framework that equitably addresses community needs with a holistic vision appropriate to the context. Good urban spaces evolve over decades, centuries, or even millennia; therefore, this studio will require an understanding of process, phasing, social systems, and economics.

## Background and Site

The current inequities of our civic realm are often the result of our infrastructure systems, whether through forced displacement policies, air and soil pollution, damaged ecosystems, or inaccessibility of parks and transit. Often our infrastructure divides communities and creates edges and boundaries, limiting social and environmental interaction. Best laid plans for managing floods, for creating housing, and for transportation, have often led to unfortunate results. This burden is disproportional on our most underserved communities.



Dominguez Channel CalEnviroScreen Score. Source: OLIN

The Dominguez Channel watershed is in Southeast LA County. The channel flows through parts of Inglewood, Hawthorne, Gardena, Torrance, Carson, and the City of Los Angeles. In 2021, a warehouse fire and leak caused anerobic conditions in the channel and produced a noxious odor which led to significant public attention and public health issues. This event highlighted the issues around the channel related to pollution and industrialization.

The studio will explore urban design strategies to improve quality of life, parks, opportunity, and connectivity, while preserving the wellbeing of existing neighborhoods and developing methods to retain current residents such as affordable housing. Issues of equity and social justice will be central to the studio discussion. Currently many neighborhoods rank among the 10% worst environmental conditions in the State of California. Air pollution, access to parks, and health issues are significant concerns.

The channelization of rivers and streams and introduction of large highways within and around LA County occurred relatively quickly over the course of the 20<sup>th</sup> century making significant impacts on waterways and historic wetlands. Much of the Dominguez Slough was channelized in the 1920s.



Source: Cal State Dominguez Hills, Aerial of Dominguez Channel Flooding at Present Day Victoria Golf Course, 1937.

Today, **Interstates 405 and 110** are major causes of pollution, and they divide communities from the channel and each other. Our primary focus will be the communities directly adjacent to the channel.

### Course Outline

The course will begin with an intensive four-week analysis of the social, cultural, historical, and environmental aspects of the neighborhoods and surroundings of the site area. This period will include lectures, readings, and case studies. Working in teams, students are expected to develop an index of relationships between the channel, infrastructure, natural systems, and adjacent communities. Working in groups, students will define and then develop critical analysis approaches to the most significant challenges facing the community, including topics such as displacement, flood, transportation, public health, and park access.

Following the analysis and field trip, students will create a physical model or object that describes a historical or present condition of the basin and/or adjacent communities that they would hope to address in their design approach.





Dominguez Channel confluence with Public Drain near the 405 looking toward East Del Amo Blvd. Source: Henson.

The final ten weeks of the studio will focus on specific urban design interventions for the community that consider economic, demographic, and environmental realities for the communities and address the connectivity issues. Students will use a kit of parts of landscape interventions to design an overall framework plan that is scalable, anticipatory, and adaptable. Students will learn about block typologies and general guidelines for building massing and scale and must include housing within their project framework. Additionally, each student will explore the implications of their framework on a fine grain scale on at least one site.

Students will be expected to work fluidly and iteratively between scales and frequently prepare their work for informal and formal presentations.



Dominguez Channel near Victoria Golf Course Looking Northwest toward the 405. Source: Henson

## Learning Objectives

By the end of the course, students should be able to:

1. Utilize demographic and economic data to determine where social inequities exist.
2. Understand urban design principals such as density, transportation, block typologies, building massing, connectivity, and open space frameworks.
3. Include principles of equity within design proposals as they relate to underserved communities, social justice, and environmental justice.
4. Communicate design ideas clearly at different scales using drawings and narrative.
5. Create a landscape framework plan at an urban design scale that balances indeterminacy and placemaking.
6. Orally present their work clearly and articulately.

## Course Format

The course is in-person at Watt Hall on the USC Main Campus.

## Requirements

Attendance, Effort, and Participation: Students are expected to attend all studio sessions **IN PERSON**, be present for the entire class period, work on studio during the entire class period, and devote significant time to research, production, reading, and design. All phones and wireless devices must be switched to silent during lectures and class times unless otherwise noted by the instructor for a particular activity or project. Students are expected to listen to their classmate's presentations during pinups and reviews and contribute to the class dialogue. **It is expected that students will spend at least 12-15 hours on studio work between each studio period, and many of these hours should be completed in the**



studio space to facilitate communication with classmates, analog sketching and model building, and enhanced learning opportunities.

**Camera Policy:** In the case that we conduct classes in the digital environment via Zoom, please be aware of the following notes. Class dynamics are substantially compromised without the ability to see the people in class, so it is expected that students have their cameras on during synchronous online sessions. If you are facing a challenging situation, such as internet connectivity issues, illness, or home environments that make this difficult or impossible, let the faculty know ahead of class time. It is okay to use virtual backgrounds, which will eliminate most privacy concerns, and earphones or headsets to improve audio quality. While we generally want to have cameras on during discussions and synchronous class sessions, accommodations are available to students who contact the faculty directly with reasonable requests.

Interactive Studio Culture: Students are required to engage with classmates in conversation and informal critiques in person and online. Make a habit of discussing your project with 2-3 different classmates each week. One of the best resources for your professional advancement is your classmates.

Assignments: Periodically throughout the semester specific briefs will be given to students to guide the analysis and design process. All assignments are required.

### **General Notes on Drawing and Verbal Communication**

1. Overlaying information can generate complex graphics that look interesting at a distance; however, do not always rely on this methodology. Information should only be overlaid if the relationships make sense.
2. Anyone can make complex information look and sound complex. We seek to make complex information and relationships clear.
3. Do not substitute general information for specific and accurate information.
4. Never draw a map, plan, section, or elevation without a scale.
5. Even though we are primarily working digitally, students are encouraged to keep trace paper, a scale, and drawing utensils nearby and create sketches that can be photographed or scanned.
6. Practice all your presentations multiple times with a timer.
7. Utilize software that provides the right level of detail for a given assignment. For example, plans, sections, and 3d models should be made to scale in software such as AutoCAD or Rhino.

### **Specific Drawing and Template Requirements**

1. All maps shall include a scale and north arrow.
2. All maps must include a reference of the data sources and data year.
3. All images must include a reference to the data source.

### **Notes on Working Digitally**

Please back up your digital work frequently in multiple places (i.e. an external hard drive, the course folder, a usb drive). This is a critical practice when working on a computer.

Students will be expected to upload work at significant milestones to the course folder as well as the department archive file to receive a grade. Please use the following naming convention.

**Lastname\_Milestone\_dateyyymmdd (example: Henson\_Final\_140127)**

Utilize online tutorials (such as the Lynda.com tutorials, which all USC students can access for free) if you need assistance in various software or technology issues. Logging in is easy – use your USC NetID username and password (also known as “Shibboleth” password – if you need help with that, visit the ITS website).

Pin-Ups: Approximately every two weeks there will be a formal presentation of work. Students are expected to present work that has been thoughtfully organized either on the pin-up studio wall or in slides (depending on the assignment requirements).

Desk Crits: Many studio days will be devoted to desk critiques. Students are expected to be prepared for desk crits with critical materials and drawings. Generally speaking, materials should be printed for drawing and discussion.

Mid-Term Review: Students will be expected to create a cohesive presentation of their work for presentation to a guest jury. Students must be present for the entire class review.

Mid-term Self-Evaluation: Each student will be required to fill out a mid-term self-evaluation and meet with the faculty to discuss progress during class.

Final Review: Students will be expected to create a cohesive presentation of their work from the entire semester for presentation to a guest jury. Students must be present for the entire class review.

Readings: Students will be given regular reading assignments and are expected to be prepared to actively engage in discussion about the readings.

Digital Submission/s: Students will not receive a grade until they have completed a digital upload of their work at the end of the semester. All projects must be included. Intermediate submissions throughout the semester will be required as well after significant pinups or submissions.

## Grading Criteria

Grades will be assigned based on the quality of student work throughout the semester. All pin-ups and assignments are important in addition to attendance, general participation, and depth of analysis/research.

Ten percent of your grade will be based on active participation in the studio culture, teamwork, and collaboration.

The following breakdown describes how grades will be determined:

Participation, Teamwork, Collaboration	10%
Team Analysis Work	10%
Assignments and Pinups	20%
Midterm Review	20%
Final Review	40%

If you have any questions about the grading criteria or a grade you receive, please talk to the instructor.

The following grading criteria will be applied:

0	60.0	63.0	67.0	70.0	73.0	77.0	80.0	83.0	87.0	90.0	93.0	97.0
<b>F</b>	<b>D-</b>	<b>D</b>	<b>D+</b>	<b>C-</b>	<b>C</b>	<b>C+</b>	<b>B-</b>	<b>B</b>	<b>B+</b>	<b>A-</b>	<b>A</b>	<b>A+</b>

- A: Exceptional achievement in which the student demonstrates superior grasp of the subject matter, and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking; a superior ability to organize, to analyze, and to integrate ideas; and a thorough familiarity with the relevant literature and techniques.
- B: Good achievement in which the student demonstrates a thorough grasp of the subject matter, and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a solid familiarity with the relevant literature and techniques.
- C: Acceptable achievement in which the student demonstrates a general grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner. The student displays an adequate understanding of the relevant issues, and a general familiarity with the relevant literature and techniques.
- D: Minimal achievement in which the student demonstrates a minimal familiarity with the subject matter, but whose attempts to examine the material in a critical and constructive manner are inadequate. The student displays minimal understanding of the relevant literature and techniques.
- F: Inadequate achievement. Failure.

Late Work: To receive full recognition of work and the opportunity to present to juries, students are expected to be prepared with studio materials for assignments on the listed due date or review date and time. If you wish to request an extension due to extenuating circumstances, please talk with the instructor prior to the due date. A 10% reduction per day in grade will be applied to all late work.

Attendance: Three unexcused absences will result in a one letter grade reduction in your final grade. If you are sick, please let the faculty know prior to class that you will not be present.



## Digital Exchange Tools

**Zoom:** The class may meet via Zoom as outlined in the attached schedule or if a university policy change requires it. Zoom invites are available through the Blackboard interface listed below on the “USC Zoom Pro Meeting” Tab.

**Google Drive:** The class will use Google Drive to exchange files and upload assignments. Copies of course materials can be found in the Google Drive. Students are responsible to stay organized, update files, and use the required naming conventions for submissions. Please supersede old versions of files.

[https://drive.google.com/drive/u/3/folders/OAH9\\_xbf0IHiUk9PVA](https://drive.google.com/drive/u/3/folders/OAH9_xbf0IHiUk9PVA)

**Blackboard:** This interface will be the primary location for official correspondence, including course announcements, the course syllabus, and access to Zoom materials.

[https://blackboard.usc.edu/webapps/blackboard/execute/modulepage/view?course\\_id=328848\\_1&cmp\\_tab\\_id=509942\\_1&editMode=true&mode=cpview](https://blackboard.usc.edu/webapps/blackboard/execute/modulepage/view?course_id=328848_1&cmp_tab_id=509942_1&editMode=true&mode=cpview)

## Class Recordings

In the case of any online class periods, Zoom is set up to automatically record and transcribe class sessions, which are then made available to students in Blackboard.

As students may be personally identifiable in class recordings via their voice, name, or image, these recordings may be considered “educational records” subject to federal privacy laws (FERPA). However, as long as the recordings are posted to an appropriate class website (such as Blackboard or Zoom) that is accessible only to students enrolled in the class and instructors, TAs, graders, and student services staff members, these recordings are FERPA compliant.

Students are to use and handle recordings appropriately under existing SCampus policies regarding class notes (<https://policy.usc.edu/scampus-part-c/>). Students are not permitted to create their own class recordings without the instructor’s permission. Violations of these policies will be met with the appropriate disciplinary sanction.

### *SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

Zoom recordings will be retained in the cloud until the submission of Fall grades, at which point they will be deleted.

## Academic Integrity

I am interested in your synthesis of ideas and concepts and your original thought and drawings. The principles of academic honesty, integrity, and civility govern the performance of all academic work and your conduct in this course. Your enrollment in the course presupposes your commitment to these principles.

## 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](http://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](http://policy.usc.edu/scientific-misconduct).

### **Artificial Intelligence**

At times during the semester students will be encouraged to use AI tools to enhance workflows and explore software functionality. Please note that using AI tools such as Chat GPT can be useful, but also can provide incorrect information. Using these tools requires incredible editing and attention to detail. Using AI to write project narratives is strongly discouraged as it can plagiarize other sources, and, therefore, is subject to the academic conduct policies of the University listed above. However, using AI tools to enhance workflows and research is encouraged.

### **Supplies and Costs**

Basic studio supplies such as pencils, pens, markers, and trace paper should be brought to every studio class. The faculty will also bring supplies to help offset costs for supplies on a regular basis. Printing costs for plotting are covered by the University. Small costs for study models or final model materials may be required. If at any point you have an idea for your projects but the costs for creating the model are prohibitive, please discuss with the faculty and we can discuss funding and/or alternative methods to illustrate the idea. Students are required to attend the field trip via public transit, their personal vehicle, or uber. If needed, department funding will offset these costs. It is estimated that students will spend less than \$50 on supplies or field trip travel for this course.

### **Support Systems**

[USC Student Health is available through the single phone number 213-740-9355 \(WELL\)—including all services 24/7.](https://studenthealth.usc.edu/)

Counseling and Mental Health Services, a division of the Department of Psychiatry and Behavioral Sciences, Keck School of Medicine of USC

Medical Services, with providers on clinical faculty of the Departments of Family Medicine, Obstetrics and Gynecology, Dermatology, Orthopaedic Surgery, Keck School of Medicine of USC; and professional affiliations with the USC Chan Division of Occupational Science and Occupational Therapy, the USC School of Pharmacy, and the Division of Physical Therapy and Biokinesiology.

Relationship and Sexual Violence Prevention and Services, with counselors who are clinical faculty of the Department of Psychiatry and Behavioral Sciences, Keck School of Medicine of USC

A nurse (for medical concerns) or licensed counselor (for mental health concerns) is available 24 hours a day, even when the student health centers are closed and during university closures.

Students in crisis may walk-in for urgent mental health services at the health centers (Engemann Student Health Center on UPC or Eric Cohen Student Health Center at HSC) during operational hours without an appointment; this may include urgent matters involving a death in the family, suicide concern, crime/sexual assault survivor counseling, or other high-risk matters.

Urgent “sick” appointments for medical care are available “same-day” for students needing care during operational hours.

The evening operators of the 24/7 phone service line can connect to USC Student Health services when an urgent matter presents itself.

Sexual assault survivors requiring transportation to a SART center can ask RSVP to call a Lyft ride (an “on-call” staff advocates program to accompany survivors is currently staffing operations and will be activated this fall).

MySHR (the student health record portal) shows all available regular appointment times; many appointments can be made within 24-48 hours.

Campus incident post-ventions are regularly provided by Counseling and Mental Health Services on campus for students; departments are encouraged to contact us to learn more or to make arrangements.

National Suicide Prevention Lifeline – 1 (800) 273-8255

[www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

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

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://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) 821-8298

<https://campussupport.usc.edu/trojans-care-4-trojans/>

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](http://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 Campus Support & Intervention - (213) 821-4710

<https://campussupport.usc.edu/>

Assists students, faculty, and staff in navigating complex issues.

Diversity at USC - (213) 740-2101

[diversity.usc.edu](http://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– 24/7 on call

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://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 - 24/7 on call



dps.usc.edu

Non-emergency assistance or information.

### USC Technology Support Links

[Zoom information for students](https://keep-teaching.usc.edu/start-learning/): <https://keep-teaching.usc.edu/start-learning/>

[Blackboard help for students](https://studentblackboardhelp.usc.edu/): <https://studentblackboardhelp.usc.edu/>

[Software available to USC Campus](https://software.usc.edu/): <https://software.usc.edu/>

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## Course Bibliography

The bibliography below, which is divided by subject matter, represents a selection of books and articles that form the basis of understanding for this course. It is important to note that even though readings are divided by subject matter for ease of access that many of the books and articles explore interrelated topics.

**Readings that are specifically required are outlined in the attached schedule.** Students are encouraged to go beyond the required reading for the course to explore additional resources from the list below; however, given the limitations of distance learning, it is understood that students may not have library access to explore books listed below and specific online links will be provided for required materials.

### **An Abridged History of Theories of Planning, Equity, Urban Design, Cities, and Scale**

Bharne, Vinayak, and Shyam Khandekar, ed. *Affordable Housing, Inclusive Cities. My Liveable City*. ORO, 2019.

Burdett, Ricky and Deyan Sudjic, ed. *The Endless City*. New York: Phaidon, 2007.

Corner, James, ed. *Recovering Landscape: Essays in Contemporary Landscape Architecture*. New York: Princeton, 1999.

Duany, Andres, et la. *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream*. New York: North Point Press, 2000.

--- and Emily Talen, ed.. *Landscape Urbanism and its Discontents: Dissimulating the Sustainable City*. Gabriola Island: New Society Publishers, 2013.

Hall, Peter. *Cities of Tomorrow: An Intellectual History of Urban Planning and Design in the Twentieth Century*. Cambridge: Blackwell, 2002.

Hester, Randolph T. *Design for Ecological Democracy*. Cambridge: MIT Press, 2006.

Hou, Jeffry, et al. *Now Urbanism: The Future City is Here*. New York: Routledge, 2015.

Howard, Ebenezer. *Garden Cities of To-morrow*. London: Faber and Faber, 1946.

Jacobs, Allan B. *Great Streets*. MIT Press, 1995.

Jacobs, Jane. *The Death and Life of Great American Cities*. Multiple editions available.

Jover, Margarita, and Alex Wall. *Ecologies of Prosperity for the Living City*. AR+D, 2019.

Koolhaas, Rem. *S, M, L, XL*. New York: Monacelli, 1995.

Luccarelli, Mark. "Defining Regionalism (Chapter 2)," in *Lewis Mumford and Ecological Region: The Politics of Planning*. New York: The Guilford Press, 1995.

- Lynch, Kevin. *The Image of the City*. Cambridge: MIT Press, 1960. Multiple editions available.
- McHarg, Ian. *Design with Nature*. Multiple editions available.
- . "Ecology, for the Evolution of Planning and Design," reprinted in *Dirt*. viaBooks Volume 2. Edited by Megan Born, Helene Furjan and Lily Jencks. Philadelphia: PennDesign, 2012.
- Miller, Daegan. *This Radical Land: A Natural History of Dissent*. Chicago: The University of Chicago Press, 2018.
- Mostafavi, Mohsen, ed. *Ecological Urbanism*. Lars Muller Publishers, 2010.
- Mumford, Lewis. *The City in History*. New York: Harcourt, 1961.
- . "Regions—To Live In," in *Planning the Fourth Migration: The Neglected Vision of the Regional Planning Association of America*, ed. Carl Sussman. Cambridge: MIT Press, 1976, 89-93.
- Reed, Chris, and Nina-Marie Lister. *Projective Ecologies*. Cambridge: Harvard University Graduate School of Design, 2014.
- Steiner, et al, ed. *Nature and Cities: The Ecological Imperative in Urban Design and Planning*. Cambridge: The Lincoln Institute of Land Policy.
- TransUrbanism*. Rotterdam: V2 Publishing, 2002, p. 103-120.
- Waldheim, Charles, ed. *The Landscape Urbanism Reader*. New York: Princeton Architectural Press, 2006.
- Los Angeles, Los Angeles River, Planning, and Theory**
- Banham, Reyner. *Los Angeles: The Architecture of Four Ecologies*. Berkeley: University of California Press, 1971. Multiple recent editions available.
- Gumprecht, Blake. *The Los Angeles River: Its Life, Death, and Possible Rebirth*. Baltimore: The Johns Hopkins University Press, 2001.
- Henson, Jessica M., and Claire Casstevens. "Natural Hazard Regulation: Adaptations for An Urban River." *Imperiled: The Encyclopedia of Conservation*. Volume 8. Elsevier, 2022.
- Henson, Jessica M., and Mark Hanna. The Los Angeles River Reimagined: 51 Miles of Connected Public Open Space. *Landscape Architecture Frontiers*, 2021, 9(3): 58–72 <https://doi.org/10.15302/J-LAF-1-040024>
- Higgins, Lila, et al. *Wild LA: Explore the Amazing Nature In and Around Los Angeles*. Natural History Museum. Portland: Timberland Press, 2019.
- Hise, Greg, and William Deverell. *Eden by Design: The 1930 Olmsted-Bartholomew Plan for the Los Angeles Region*. Los Angeles: University of California Press, 2000.
- McWilliams, Carey. *Southern California: An Island on the Land*. Multiple editions available.



Superfisky, Kat, and Jessica M. Henson. "Turning a River Into Infrastructure to Accommodate the Rise of the Megacity Called Los Angeles, California." *Imperiled: The Encyclopedia of Conservation*. Volume 8. Elsevier, 2022.

de Wit, Wim, and Christopher James Alexander. *Overdrive: L.A. Constructs the Future 1940-1990*. Los Angeles: The Getty Research Institute, 2013

### **Equity and Environmental Justice**

McGhee, Heather. *The Sum of Us: What Racism Costs Everyone*. New York: One World, 2022.

Thomas, Leah. *The Intersectional Environmentalist: How to Dismantle Systems of Oppression to Protect People + Planet*. Voracious, 2022.

### **Rivers, Water, Ecology, Climate Change, and Flooding (Technical and Theory)**

*Design in the Terrain of Water*. Edited by Anuradha Mathur and Dilip da Cunha. Applied Research + Design Publishing, 2014.

Kimmerer, Robin Wall. *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants*. Minneapolis: Milkweed, 2020.

Mathur, Anuradha, and Dilip da Cunha. *Mississippi Floods: Designing a Shifting Landscape*. Yale University Press, 2001.

---. *Soak: Mumbai in an Estuary*. Rupa and Co, 2009.

McGuire, Mary Pat, and Jessica M. Henson. *Fresh Water: Design Research for Inland Water Territories*. AR+D, 2019.

Prominski, Martin, et al. *River. Space. Design*. Basel: Birkhauser, 2017.

Purdy, Jedediah. *After Nature: A Politics for the Anthropocene*. Boston: Harvard University Press, 2015.

Salmón, Enrique. *Iwígara: The Kinship of Plants and People*. Portland: Timber Press, 2020.

Way, Thaisa, ed. *River Cities, City Rivers*. Washington, D.C.: Dumbarton Oaks, 2018.

### **Communication, Systems Thinking, Strategy, and Mapping**

Berger, Jonah. *The Catalyst: How to Change Anyone's Mind*. New York: Simon & Schuster, 2020.

Corner, James. "The Agency of Mapping: Speculation, Critique, and Invention," reprinted in "Center 14: On Landscape Urbanism." *CENTER: A Journal for Architecture in America*. Edited by Dean Almy. Austin: Center for American Architecture and Design at the University of Texas at Austin, 2007.

---. *Taking Measures Across the American Landscape*. New Haven: Yale University Press, 1996.

*Composite Landscapes: Photomontage and Landscape Architecture*. Edited by Charles Waldheim and Andrea Hansen. HatjeCantz, 2015.

Desimini, Jill, and Charles Waldheim. *Cartographic Grounds: Projecting the Landscape Imaginary*. New York: Princeton Architectural Press, 2016.

*Else/Where: Mapping New Cartographies of Networks and Territories*. Janet Abrams and Peter Hall, editors. University of Minnesota Press, 2006.

Ferrazzi, Keith. *Never Eat Alone and Other Secrets to Success, One Relationship at a Time*. New York: Doubleday, 2005.

Jenkins, Eric. *To Scale: One Hundred Urban Plans*. Routledge, 2008.

Meadows, Donella H. *Thinking in Systems: A Primer*. White River Junction: Sustainability Institute, 2008.

Orff, Kate. *Petrochemical America*. New York: Aperture, 2012.

Rumelt, Richard. *Good Strategy Bad Strategy: The Difference and Why it Matters*. New York: Random House, 2011.

Sinek, Simon. *Start with Why: How Great Leaders Inspire Everyone to Take Action*. Portfolio, 2011.

Tufte, Edward R. *Envisioning Information*. Cheshire: Graphics Press, 1990.

---. *Beautiful Evidence*. Cheshire: Graphics Press, 2006.

---. *The Visual Display of Quantitative Information*. Cheshire: Graphics Press, 2001.

In addition to books, students are encouraged to explore current periodicals such as Landscape Architecture Magazine, Architectural Record, Metropolis, LA+, and Topos to see trends in design communication.

## Web Resources

Many of the following web resources will be integral to this course:

LA County LA River Master Plan, 2022: <http://larivermasterplan.org/>

City of Los Angeles LA River Revitalization Master Plan, 2007: <https://lariver.org/master-plan>

US Census Bureau: <http://www.census.gov/>

California EnviroScreen: <https://oehha.ca.gov/calenviroscreen>

LA County Park Need Assessment: <https://lacountyparkneeds.org/>

The Nature Conservancy Biodiversity in LA Report:  
<https://www.scienceforconservation.org/products/BAILAreport>




LA County Health Survey: <http://publichealth.lacounty.gov/ha/hasurveyintro.htm>






## Weekly Outline and Schedule | Version 1.0

The following outline describes the content and general assignments of the studio. Readings should be completed during the week they are listed (not after). The schedule *will* be adapted and supplemented throughout the semester. Review dates are always subject to change and days with “no class” can be changed/updated on a weekly basis. *Always keep your MW afternoons open.*

LEGEND:

-  Class Day
-  Class Day with Pin Up or Review
-  Lab Day

WEEKS	LECTURES / DISCUSSION	READING	ASSIGNMENTS	CALENDAR				
		Grounding		AUGUST				
<b>1</b>	<p>Inventory, Analysis, and Equity</p> <p>Wednesday GIS Introduction and Workflows Discussion</p> <p>Friday Class Introductions Presentations</p> <p>Recorded Lecture to Watch: Henson, Jessica, and Mark Hanna, Landscape Architecture and the Science of Climate Change: Flooding <a href="https://www.cpp.edu/env/landscape-architecture/news-events/public-lecture-pages/2022-01-07-climate-change-flooding.shtml">https://www.cpp.edu/env/landscape-architecture/news-events/public-lecture-pages/2022-01-07-climate-change-flooding.shtml</a></p>	<p><u>Required by Aug 31:</u></p> <p>“Prologue,” in Purdy, Jedediah. <i>After Nature: A Politics for the Anthropocene</i>. Boston: Harvard University Press, 2015.</p> <p>“Introduction” and “Chapter 1,” in McGhee, Heather. <i>The Sum of Us: What Racism Costs Everyone</i>. New York: One World, 2022.</p> <p>“Introduction,” “Chapter 1,” and “Chapter 7,” in Meadows, Donella H. <i>Thinking in Systems: A Primer</i>. White River Junction: Sustainability Institute, 2008.</p> <p>“Chapter 1,” in Thomas, Leah. <i>The Intersectional Environmentalist: How to Dismantle Systems of Oppression</i></p>	<p><u>Self-Introduction (Due Aug 25):</u> Prepare a short (3 minute) presentation about yourself with PPT or PDF Slides. Maximum number of slides is 10.</p> <p><u>Collage Wall (Due Aug 25):</u> Collective mapping and history of the community on the studio wall. Working together as a class, construct a collage about the site that can inform the analysis exercise. Use photographs, prints, maps, lines, sketches, sticky notes, or other materials.</p> <p><u>GIS Database: Ongoing</u> Save all files in the Google Folder. List source of data and year of data in file folders. All maps should reference data source and year.</p> <p><u>Urban Form and Types of Blocks (Due Aug 28)</u> Each student will sketch a series of block types located in communities around the Dominguez Channel. Each student should complete five sketches. You may print block plans and use portrait 8.5x11 trace paper or vellum and ink or pencil to trace. Drawings must be monochromatic.</p>	<b>M</b> <b>21</b>  ~4pm Start	<b>T</b> <b>22</b>	<b>W</b> <b>23</b>  Lab	<b>Th</b> <b>24</b>	<b>F</b> <b>25</b> 

to Protect People + Planet.  
Voracious, 2022.

"Thick City. Now Urbanism," "Situating",  
and "Grounding," in *Now Urbanism:  
The Future City is Here*. Edited by  
Jeffrey Hou, Benjamin Spencer,  
Thaisa Way, and Ken Yocom. New  
York: Routledge, 2015.

Mathur, Anuradha, and Dilip da Cunha.  
Front Matter and "Introduction," in  
*Soak: Mumbai in an Estuary*. Rupa  
and Co, 2009.




Henson, Jessica. "Wet and Dry:  
Rethinking the Mississippi River  
Cross Section," in *Fresh Water:  
Design Research for Inland Water  
Territories*. AR+D, 2019.

Various selections in Prominski, Martin,  
et al. *River. Space. Design*. Basel:  
Birkhauser, 2017.

*LA River Master Plan (DRAFT)*. Los  
Angeles County Public Works,  
2022. (Read Chapter 1, "Executive  
Summary" + Check out the entire  
document and appendices)  
Available online at  
LARiverMasterPlan.org

Henson, Jessica M., and Mark Hanna. The  
Los Angeles River Reimagined: 51  
Miles of Connected Public Open  
Space. *Landscape Architecture  
Frontiers*, 2021, 9(3): 58–72  
[https://doi.org/10.15302/J-LAF-1-  
040024](https://doi.org/10.15302/J-LAF-1-040024)

Henson, Jessica M., and Claire  
Casstevens. "Natural Hazard  
Regulation: Adaptations for An  
Urban River." *Imperiled: The  
Encyclopedia of Conservation*.  
Volume 8. Elsevier, 2022.

		<p>Superfisky, Kat, and Jessica M. Henson. "Turning a River Into Infrastructure to Accommodate the Rise of the Megacity Called Los Angeles, California." <i>Imperiled: The Encyclopedia of Conservation</i>. Volume 8. Elsevier, 2022.</p> <p>Introduction and Act I in Miller, Daegan. <i>This Radical Land: A Natural History of Dissent</i>. Chicago: The University of Chicago Press, 2018.</p>						
				AUGUST/SEPTEMBER				
<b>2</b>	<p>Urban Design Theory Stasis or Process?</p> <p>Monday Reading Discussion</p> <p>Wednesday GIS Lab</p>	<p><u>Required by Sep 12:</u> Lynch, Kevin. <i>The Image of the City</i>. Cambridge: MIT Press, 1960.</p> <p>Corner, James. "Terra Fluxus," in <i>The Landscape Urbanism Reader</i>. Edited by Charles Waldheim. New York: Princeton Architectural Press, 2006.</p> <p>Koolhaas, Rem. "What Ever Happened to Urbanism?" in <i>S, M, L, XL</i>. New York: Monacelli, 1995, 959-971.</p> <p>Stilgenbauer, Judith. "Processcapes: Dynamic Placemaking," in <i>Now Urbanism: The Future City is Here</i>. Edited by Jeffrey Hou, Benjamin Spencer, Thaisa Way, and Ken Yocom. New York: Routledge, 2015.</p> <p>Wigley, Mark. "Resisting the City," in <i>TransUrbanism</i>. Rotterdam: V2 Publishing, 2002, 103-120.</p> <p>"Introduction," "Chapter 7," and "Chapter 9," in Rumelt, Richard. <i>Good Strategy Bad Strategy: The Difference and Why it Matters</i>. New York: Random House, 2011.</p> <p>Hester, Randolph T. "Particularness" p 145-169 in <i>Design for Ecological Democracy</i>. MIT, 2006.</p>	<p><u>Analysis: Draft Due Sep 1</u> <u>Final Due Sep 18</u> The class will break into teams to explore the natural and human systems of the site.</p> <p>Topics explored may include Ecological Systems, Vegetation, Geology, Topography, Hydrology, Social Patterns, Settlement, Cultural History, Demographics, Public Health, Equity, and Environmental Justice.</p> <p>Map: The class will determine an appropriate map scale and coordinate work to match in extents and scale on a single map file. Students are encouraged to explore how datasets and analysis can be overlaid to tell a clear, compelling story about their findings.</p> <p>Slides: Each group will present a series of maximum 40 slides in 12 minutes that describe their findings clearly and articulately. Animated or map slides that build a story will only count as 1 slide. Note: Information should be tuned to the scale of representation.</p> <p>Index: Working together, teams will create an index of section conditions discovered in the analysis.</p> <p>ALL the work from this exercise will be shared with the entire class to be used as base materials for further work.</p> <p><u>Field Trip Prep: Due Sep 11</u> Each student should bring sufficient aerials and maps of the areas we will be visiting to annotate and take notes.</p> <p><u>10 City Plans: Due Sep 8</u></p>	<b>28</b>	<b>29</b>	<b>30</b>	<b>31</b>	<b>1</b>
						 Lab		 PIN UP

<p><b>3</b></p>	<p>Friday Reading Discussion</p> <p>September 8: Public Speaking Workshop I @ Kerckoff Hall Lawn 734 W Adams Blvd, Los Angeles, CA 90007</p>	<p><u>Analysis Graphics References:</u>          Corner, James. "The Agency of Mapping: Speculation, Critique, and Invention," reprinted in "Center 14: On Landscape Urbanism." <i>CENTER: A Journal for Architecture in America</i>. Edited by Dean Almy. Austin: Center for American Architecture and Design at the University of Texas at Austin, 2007.</p> <p>---. "The American Landscape at Work" in <i>Taking Measures Across the American Landscape</i>. New Haven: Yale University Press, 1996.</p> <p>Desimini, Jill, and Charles Waldheim. <i>Cartographic Grounds: Projecting the Landscape Imaginary</i>. New York: Princeton Architectural Press, 2016.</p> <p>McHarg, Ian. <i>Design with Nature</i>.</p>	<p>Each student will trace 10 city plans to study their urban form. You may print city plans and use portrait 8.5x11 trace paper or vellum and ink or pencil to trace. Drawings must be monochromatic.</p> <p>Tracing should be neat and should seek to capture the quintessential urban form and block typology.</p> <p>The ten cities must be selected from the following list:          Paris          Hong Kong          Tokyo          Chicago          New York          Buenos Aires          Mexico City or Tenochtitlan          Brasilia          Mumbai          Washington, D.C.          London          Amsterdam          Cairo          Berlin          Jerusalem          Beijing          Machu Picchu          San Francisco          Giza          Rome</p>	<p><b>4</b></p> <p>LABOR DAY NO CLASS</p>	<p><b>5</b></p>	<p><b>6</b></p> <p>NO CLASS DUE TO CATALINA TRIP</p>	<p><b>7</b></p>	<p><b>8</b></p> <p>2-5pm at Kerckoff Hall Lawn</p>
<p><b>4</b></p>	<p>Field Trip: Wear comfortable clothes and shoes!</p> <p>Wednesday Lab: Rhino Introduction</p>		<p><u>Model or Object Analysis: Due October 9 (Draft Pin-Up Sep 29)</u>          Each student will create a physical model or object that describes a historic or present condition of the basin and/or adjacent communities that they hope to address in their design work.</p>	<p><b>11</b></p> <p>FT FIELD TRIP</p>	<p><b>12</b></p>	<p><b>13</b></p> <p>Lab</p>	<p><b>14</b></p>	<p><b>15</b></p>






**5-6**

Projected Futures + Landscape Framework

Urban Design: Block Typologies, Cities, Streets  
Affordable Housing, Equity  
Landscape Frameworks  
  
Wednesday Lab: Rhino Lab

Required by Sep 21:  
Deverell, William, "Dreams Deferred: Parks and Open Space," in *Overdrive: L.A. Constructs the Future 1940-1990*. Los Angeles: The Getty Research Institute, 2013.  
  
Ethington, Philip, "The Deep Historical Morphology of the Los Angeles Metropolis," in *Overdrive: L.A. Constructs the Future 1940-1990*. Los Angeles: The Getty Research Institute, 2013.

Framework Plan: Due Oct 9 (Draft Pin-Up Sep 29)  
If the most resilient systems are based on ecology itself, how can you capitalize on natural systems to create a framework for the future of our urban area?  
  
Plans should address ecology, economics, transportation, social equity, and demographics using a kit of parts for interventions, with particular focus on urban edges. Interventions should be scalable and deployable based on a clear set of rules. The kit of parts and rule set must illustrate why a site is appropriate for a specific type of intervention.

<b>18</b>  PIN UP	<b>19</b>	<b>20</b>  Lab	<b>21</b>	<b>22</b> NO CLASS
<b>25</b> 	<b>26</b>	<b>27</b>  Lab	<b>28</b>	<b>29</b>  PIN UP





**7-8**

Landscape Framework

Kit of Parts Lecture  
Wednesday Lab: Rhino Lab  
  
October 6: Campus + Urban Environment Walking Tour, Meet at the Center Campus Square Fountain (wear comfortable shoes and be prepared to walk several miles, we will end the tour near LA Trade Tech!)

Required by Oct 17:  
"Introduction," in Berger, Jonah. *The Catalyst: How to Change Anyone's Mind*. New York: Simon & Schuster, 2020.  
  
"Chapter 22" in Ferrazzi, Keith. *Never Eat Alone and Other Secrets to Success, One Relationship at a Time*. New York: Doubleday, 2005.


Midterm Self-Evaluation Sheet: Due October 10 or 11  
Students will sign up for an individual meeting with the faculty about progress in the studio. Please arrive with your self-evaluation form filled out.

OCTOBER				
<b>2</b> 	<b>3</b>	<b>4</b>  Lab	<b>5</b>	<b>6</b>  3-6pm
<b>9</b>  MR MID	<b>10</b> Mid-term Check Meetings Sign up for time	<b>11</b> Mid-term Check Meetings Sign up for time	<b>12</b>	<b>13</b>

<b>9-10</b>	Typologies and Kit of Parts			OCTOBER								
	<p>Monday Reading Discussion</p> <p>Urban Form and Block Typologies Lecture</p> <p>October 23: Zoom Guest Lectures</p>	<p>Required by Oct 24:  <i>LA River Master Plan</i>. Los Angeles County Public Works, 2020. (Chapter 8, "Design Components") Available online at LARiverMasterPlan.org</p>	<p>Typologies (Index) and Kit of Parts: Due Nov 15 (Draft Pin-Up Nov 3)</p> <p>The Kit of Parts should relate to the index of conditions developed earlier in the semester and propose how interventions can address various issues.</p> <p>All projects must consider housing, building massing, and development block typologies as part of their proposal.</p>	<p><b>16</b></p> <p>●</p>	<p><b>17</b></p>	<p><b>18</b></p> <p>● Lab</p>	<p><b>19</b></p>	<p><b>20</b></p> <p>●</p>	<p><b>23</b></p> <p>● Zoom</p>	<p><b>24</b></p>	<p><b>25</b></p> <p>● Lab</p>	<p><b>26</b></p>
<b>11-12</b>	Explore a Scale			NOVEMBER								
	<p>Wednesday Lab: Rhino Introduction</p>		<p><math>\frac{3}{4}</math> Review and Site Proposal: Due Nov 15</p> <p>Each student will choose a site based on their framework plan to explore in more detail.</p> <p>Site scale explorations should be used to test the large-scale theories of the framework plan and kit of parts. The site scale exploration should inform the framework plan as part of an iterative design process. Students should explore scenario-based approaches to deploying their kit of parts. Revisions to the Framework Plan should be made as required.</p> <p>At a minimum, the site proposal shall include a plan and a section. Zooming in to the site scale may require you to complete a finer grain analysis of the neighborhood or intersection.</p> <p>Students may want to visit their specific site to obtain detailed analysis.</p>	<p><b>30</b></p> <p>No Class (ASLA)</p>	<p><b>31</b></p>	<p><b>1</b></p> <p>● Lab</p>	<p><b>2</b></p>	<p><b>3</b></p> <p>● PIN UP</p>	<p><b>6</b></p> <p>●</p>	<p><b>7</b></p>	<p><b>8</b></p> <p>● Lab</p>	<p><b>9</b></p>



<b>13-14</b>	November 21: Public Speaking Workshop II and Final Review Practice	<p><u>Final Review</u> Combine your work into a cohesive story about your framework plan, your design, and why it is anticipatory, scalar, and resilient.</p> <p>Required Materials: Narrative Framework Plan and Kit of Parts Site Proposal Block Typology Example Demonstrating Scale of Development and Building Massing</p> <p>In addition to team and individual work, students will work collaboratively to give an intro presentation to the jury that outlines the analysis work.</p> <p><u>Digital Submission: Due by 10pm on Dec 16</u> Specific requirements to be handed out during the final review. Generally, all work will be submitted in a format specified by the faculty. This submission is considered an assignment of the class.</p>	NOVEMBER				
			<p><b>13</b></p> <p>●</p>	<p><b>14</b></p>	<p><b>15</b></p> <p>● Lab</p>	<p><b>16</b></p>	<p><b>17</b></p> <p>● PIN UP</p>
			<p><b>20</b></p>	<p><b>21</b></p>	<p><b>22</b></p> <p>Thanks giving Holiday</p>	<p><b>23</b></p>	<p><b>24</b></p>
<b>15-16</b>	Final Review Preparation		NOVEMBER-DECEMBER				
			<p><b>27</b></p> <p>●</p>	<p><b>28</b></p>	<p><b>29</b></p> <p>● Lab</p>	<p><b>30</b></p>	<p><b>1</b></p> <p>●</p>
			<p><b>4</b></p> <p>Study Days</p>	<p><b>5</b></p> <p>Study Days</p>	<p><b>6</b></p>	<p><b>7</b></p>	<p><b>8</b></p>

<b>17</b>		<b>11</b>	<b>12</b>  <b>FR</b> <b>FINAL</b>	<b>13</b>	<b>14</b>	<b>15</b> <b>Digital</b> <b>Due by</b> <b>Noon</b>
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