Welcome!

Landscape architecture is a complex profession. Landscape architects engage in a variety of activities from ecological restoration to urbanism and across a wide range of scales from the single-family yard to multi-state/multi-national regions. Landscape architects deal with complicated sets of information...so, they must acquire the skills to critically examine, organize, and represent information so they can communicate effectively.

Course Description. This class is an introduction to the basic techniques and terminology relating to the visual communication component of landscape architecture. We will be focused on hand graphics, though I will introduce some very basic elements of Photoshop and Illustrator/InDesign as appropriate. Efforts to effectively and efficiently communicate will be stressed and you will explore a range of presentation formats.

The objectives of this course are to understand the various 2-dimensional communication techniques used to represent 3-dimensional design ideas and the development of heightened visual perception related to representing the natural and built environment on paper, as well as ways to effectively and thoughtfully produce presentation materials.

Individual investigation and ambition are important aspects of this course (and, frankly, of any creative endeavor). It is assumed that you will be an active and inquisitive participant in this class, and that you will conduct research and reading outside of class. This may happen in various ways from traditional research in the library, to attending exhibitions, movies, demonstrations, and lectures on campus or in the community.

Course Objectives.
Within this course, you will be introduced to:
1. various methods of visualizing and organizing information
2. the conventions of landscape architectural representation, as well as media and techniques
3. basic graphic design techniques and color theory

Learning Outcomes.
By the end of this course, you should have:
1. a comfort level in hand graphics
2. an ability to conceptualize, portray, and evaluate ideas graphically
3. an introduction to digital media

Sketchbook. You are required to use bound sketchbook for daily use. I recommend using it to take notes, as well as sketching ideas and observation. Each observation should include annotations of the items within the sketch, which can be both quantitative and qualitative.

You will have a weekly sketchbook assignment in which you will generate three pages weekly of sketches, annotation, and practice/play using different media. This means that you must show that you are doing more than filling up a sheet of paper. Annotations serve as a means to practice your architectural lettering. Feel free to experiment with different types of media and rendering styles.

This requirement of recording your observations of the built environment in graphic and written form is meant to develop your discipline in drawing and observing. The more you draw, the easier it becomes!

Illustration Reference Collection. During the semester, you are strongly encouraged to develop a collection of reference graphics that you find as you are doing your work. These images can/should include illustrations, symbols and plans you find interesting and effective, as well as relevant to the course. These can be poached from books (scanned or photocopy), magazines and websites. Be sure to record the source(s) for each graphic reference, and note the media used (if known). You can collect these images in hard copy and maintain them a folder, or you can choose to maintain a digital reference library using a sharable platform like Tumblr or Pinterest. You will get 5 points of extra credit for sending me a link to your resource library at the end of the semester.

The Studio Environment. The studio is traditionally the focal point of most design-related programs. Studios are time-intensive courses that require serious intellectual and physical commitments on the part of the students. While this graphics course will not have the intensity of a design studio, it will be an introduction to studio life at Michigan.

For many of you, the working environment in the studio will be very different from other courses you have taken. To keep this graphics studio a good experience for all, I ask that you respect others, their work and their property. You should always clean-up after yourself, ask before borrowing other people’s equipment, and be mindful of other people’s work.

You’re welcome to listen to music on headphones or as a studio. I just ask that you do so in a way that you are still attentive to what is happening in class for announcements, and questions.

Drawing is perhaps all and everything that landscape architects do...They draw in order to construe and construct visions and arguments about dwelling and landscape.
- James Corner
**Food & Drink.** Food and drink may be brought to class and consumed at your own risk, provided it does not interfere with or put at risk the work of your peers. Clean up after yourselves, don’t put food down the sink, and be considerate.

**Attendance & Participation.** Attendance is required! If situations come up that make it impossible for you to attend class you should contact me, preferably before studio begins. If for some reason you do miss class, it is your responsibility to find out what you have missed and to pick up any assignments or materials that were distributed. Three unexcused absences will result in the drop of one whole letter grade. Students are also expected to attend all pin-ups and reviews.

**Evaluation.** Projects will be evaluated by a combination of work ethic, participation, ability to think critically, and attention to craft. Each project has the following point value:

- **Inventiveness (35%)** refers to attention to detail, skilled use of the materials, correct measurements of image sizes and formats, and overall cleanliness of presentation (no sloppy trimming, accidental marks, stains, bends, creases, folds, etc.).

- **Craft (35%)** will be assessed by evidence that you tested various approaches and that revisions and corrections were made along the way (this will be found in preliminary sketches and in discussions with me and your studio-mates). I will also be looking for thoughtful solutions to the assigned projects, with appropriate problem solving, aesthetic consideration and creativity.

- **Productivity (30%)** addresses the amount of effort or degree of difficulty exhibited in finished projects, evidence of extra research and planning, use of sketchbooks, having projects ready and turned in on times, showing up for class prepared and ready to work, being prepared for pin-up reviews and paying attention during tutorials and discussions.

**Late Items**

Late projects will not be accepted unless there are extenuating circumstances and you have reached out to me in advance. Late projects will receive a Zero for a project grade.

**Grading Scale**

Grades will be calculated by dividing points earned by total possible points. This will give a percentage, for which I use with the scale below.

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<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tbody>
<tr>
<td>A+</td>
<td>100 – 97</td>
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<tr>
<td>A</td>
<td>96.9 – 94</td>
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<td>A-</td>
<td>93.9 – 90</td>
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<tr>
<td>B+</td>
<td>89.9 – 86</td>
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<td>B</td>
<td>85.9 – 83</td>
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<td>B-</td>
<td>82.9 – 80</td>
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<tr>
<td>C+</td>
<td>79.9 – 76</td>
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<tr>
<td>C</td>
<td>75.9 – 73</td>
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<tr>
<td>C-</td>
<td>72.9 – 70</td>
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<tr>
<td>D+</td>
<td>69.9 – 66</td>
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<td>D</td>
<td>65.9 – 63</td>
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<td>D-</td>
<td>62.9 – 60</td>
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**Quote:**

“I am a great believer in the primacy of drawing as a means of engaging the world & understanding what you’re looking at.”

- Milton Glaser
tentative projects (SUBJECT TO MODIFICATION)

01
Firms & Terms
(100 pts)
A short research and visual communication project.

02
Plan & Section Graphics
(100 pts)
Hand rendering and dimensioning for a small-scale site design of a residential garden.

03
Vignette Sketching & Technique
(100 pts)
Establishing a scene; experimentation with different media and developing observation skills and color rendering while using principles of perspective sketching

04
Communicating Abstractions
(100 pts)
Using graphics to communicate abstract ideas, design concepts, and analysis to create Parti diagrams

05
Mapping & Storytelling
(100 pts)
Designing a communication and interpretive illustration using science and art.

06
Capstone Project
(100 pts)
Synthesizing elements from the semester in one piece of graphic communication.
ART & DRAWING SUPPLIES
Art, drawing, and engineering supplies can get very expensive. It’s most likely not necessary to go out and purchase *all* of these supplies at once. I’ll do my best to identify the supplies you’ll need for a particular project with enough notice to be able to buy what is necessary. The list below is typical for landscape architecture studios, but it is not an all-encompassing list. We’ll likely have assignments that require some additional supplies beyond what is shown here.

**Basics**
- 45° Triangle (w/ inking edge)
- 30°-60° Triangle (w/ inking edge)
- **Engineer’s Scale**
- Drafting tape and drafting dots
- ** Ames Lettering Guide**
- Pencil sharpener
- Kneadable Eraser
- Erasing Shield
- Small-radius circle template
- Large-radius circle template
- Trace Paper: 12” roll (yellow or white)
- Trace Paper: 24” roll (yellow or white)
- Drawing pencils. (6B, 2B, HB, 2H, 4H)
- Felt Tip Markers: Medium, Fine, and Extra Fine (there are multiple brands to choose from. Get a set that contains various widths)
- Sharpie Pens
- Sign Pens
- X-acto knife
- Utility knife
- Aluminum ruler w/ cork backing
- Sketchbook (~8” x 10”)
- Pad of Bristol Paper (smooth) 9” x 12”
- Flash drive
- Scissors

**Colored Pencils: REQUIRED**
- Colored Pencils (Prismacolor, 24 color set recommended, which you can further supplement as necessary) **not the “verithin” style** (see also the list of colors for marker below).

**Recommended/common marker colors (avoid buying marker sets)**
Marker preference is sometimes a very personal thing! Try either Chartpak or Prismacolor.

You will most likely develop your own personal preference, and there are pros and cons to each brand. Note that the Chartpak markers do have a pretty powerful chemical smell due to the type of solvent used.

The colors you need will probably vary based on your projects, and your personal color preferences. But, a good start to your palette could include the following (note, these are prismacolor names; equivalents are available in Chartpak):
- a wide variety of greens (such as dark, grass, celadon, sage, apple, spring, spruce, leaf, lime, forest, dark olive, jade)
- a wide variety of browns, yellows, & reds (brick red, tuscan red, henna, dark brown, tan, sand, beige, cream, wheat, buff, sepia, poppy red, canary yellow, deco yellow, dark umber)
- a wide variety of blues and purples (indigo, navy, ultramarine, true blue, cerulean, cloud blue, blue slate, Mediterranean blue, peacock blue, violet)
- a range of grays (including cool gray, warm gray, and french gray)
- black
- clear blenders

**Optional Supplies**
- Equipment (“Tackle”) Box
- French Curve
- Compass
- Dusting Brush
- Electric Eraser
- Drawing tube (to carry drawings)
- T-square
- 12” Rolling Ruler
- cutting mat

**Resources**
Unfortunately, local sources for art supplies are limited. Art supplies and other materials can be found at the following locations. Michael’s usually has deep-discount coupons, so check online or on your smartphone. Utrecht and Dick Blick should have student discounts—and consider placing shared orders to save on shipping costs!

**Stores**
Dick Blick
14339 Michigan Ave.
Dearborn
4501 Woodward
Detroit
28878 Woodward
Royal Oak

Hollander’s (paper, bookmaking)
410 N. 4th
Ann Arbor

Michaels
3655 Washtenaw
Ann Arbor

**Web**
Cheap Joe’s Art Stuff
http://www.cheapjoes.com/

Dick Blick / Utrecht
http://www.utrecht.com/

Dick Blick
http://www.dickblick.com

Jerry’s Artarama
http://www.jerrysartarama.com

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