

Drawing the Landscape

Anne C Godfrey
University of Oregon Landscape Architecture
godfrey@uoregon.edu

LA 410/510
TUTH 10-11:50 am
4 credits
Lawrence 307/308
and out in the landscape



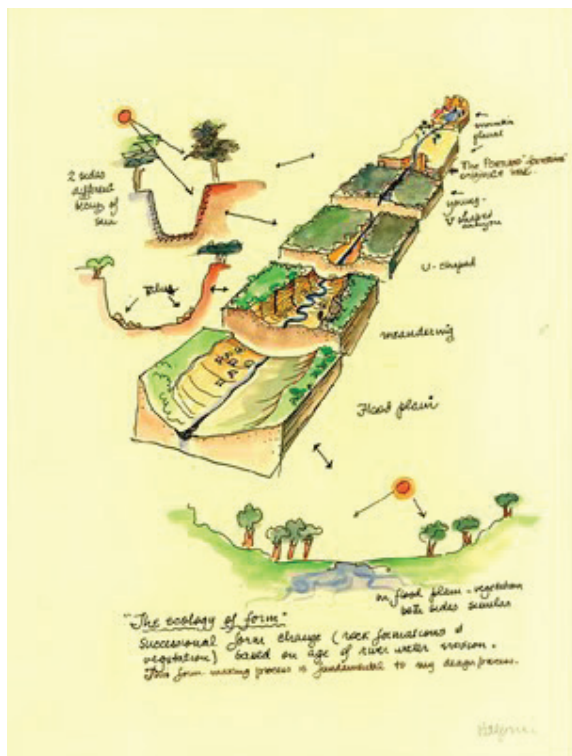
Greg Betza, 2010

Description:

This course explores the diverse ways we use drawing to represent and understand the landscape. We will engage in “drawing as thinking” throughout the term with a diverse set of exercises that examine a variety of landscape places. Our local landscapes will serve as the classroom for drawing and creative looking. These landscapes will include natural, preserved, urban, and human influenced. Our subject matter will range from dynamic native habitats, to contemporary and historic urban spaces, to human events in place. Believe it or not, all of these types of places are either on campus or within short walking distance from the UO.

Each drawing topic will be joined by a larger discussion about the natural and social systems that produce the functionality and appearance of these landscape places. Topics will range from native plant species and stream systems to urban patterns and socioeconomic impacts on place making.

Techniques presented include field drawing, reportage, visual note taking, transects, mapping, automatic drawing and non-representational imaginative drawing. An ongoing outside-of-class assignment will allow each student to focus on a unique topic of interest within this larger subject matter.



Lawrence Halprin
new to drawing who enjoy exploring real places are welcome; students with drawing experience will be given new challenges while working “in the field” (instead of in a static and controlled studio environment).

This course is suitable for students in landscape architecture, architecture, art, the sciences, ecology, planning, and basically anyone who is up for the unique challenge of learning outdoors in dynamic places.

Class structure:

Most classes will meet in the field at one of the many diverse natural and/or urban systems on campus or in close proximity. Class time will consist of a tour and lecture about that day's site, drawing lessons and one-on-one discussion and critique with the instructor. All levels of drawing ability are welcome in the course.

The location of each day's class will be identified in the schedule. The instructor will remind everyone where we will be meeting the next class time, and describe its location.

Drawing from a diverse set of methodology from the arts, ecology and landscape architecture, lectures and discussions will allow students to experiment and learn how to document landscape places. Techniques in observational drawing will be combined with the use of diagramming, plan drawing, section drawing, note taking and measurement, giving students a set of drawing types that will allow them to more completely tell the story about a landscape place and its history.

Outcomes:

Students will gain ability and increase skills in:

quick observational drawing

Use of multiple media in one drawing

use of drawing in analyzing places

use of diagrammatic drawing to describe places

translation of complex visual and place based information into readable drawings and diagrams

understanding of local ecosystem types

understanding of pervasive urban patterns in the landscape

the relationship between drawing and thinking about landscape places

structuring of self guided term long assignment

Logistics and Requirements***Out in the field:***

Most class days the course will meet out in the field. Please be dressed for the weather. We will be outside unless there is lightning. Please pay attention to the schedule.

Students will practice drawing in the field -- we will stand and sit out in the landscape.

Trips:

There will be one trip outside of class time. This will be determined after students fill out a schedule.

Tools:

Students are welcome to use various drawing tools throughout the term. You are welcome to experiment with different media.

I will provide a basic list of tools. Some classes sessions ask you to bring very specific tools to class because of the lessons for that day.

Sketch books should be easily carried in the field and should accept wet media. I do **not** recommend a sketchbook larger than 8.5x11.

Assignments and lessons:

Students will maintain a sketchbook that will contain in class exercises and homework. There will be four guided assignments throughout the class: three application of methodology assignments and one term long assignment determined by each student. Sketchbooks will be collected two times during the term and graded.

Graduate students will have additional work for each assignment and must propose a larger term long assignment. Additionally graduate students will be expected to do more drawings for each in class exercise. See below for more information. We will talk about this in class.

Daily lessons will be given in class. Lessons not completed during class time need to be completed outside of class. Expect to spend 2 hours outside of class for every hour spent in class to complete homework, assignments and the term long project. Graduate students are expected to spend 3 hours outside of class for every hour spent in class.

Expectations for Grad Students:

Graduate students will have additional work for each assignment must propose a larger term long assignment. Additionally graduate students will be expected to do more drawings, writing and reading throughout the course. Grad students are expected to do 160hrs of work for the class (while Undergrads are expected to do 120hrs).

Each assignment will have a **UG** and **GRD** designation denoting the work expectations for each set of students. Please pay attention to this, as this designation will occur multiple times throughout a given assignment.

Grading:

UG

55% Sketchbooks, daily lessons, reading attendance, preparedness

25% Assignments 1, 2, 3

20% Term long ongoing student determined assignment

GRD:

50% Sketchbooks, daily lessons, reading attendance, preparedness (more drawings for grad students)

20% Assignments 1, 2, 3 (more drawings and writing for grad students)

30% Term long ongoing student determined assignment (larger scope for grad students)

Grades will be determined based on completeness of work, effort and engagement in the process. Students will be marked down for incomplete parts of the assignments, unfinished drawings, not having the number of drawings expected, rushed or low effort drawings, clear disregard for the method expected to do the exercise or assignment.

Missing two or more classes will lower your grade by one step for every two classes missed (for example a B will become a B- after missing two classes). Please communicate with the instructor about absences. You cannot pass the class if you miss five or more classes. If you miss class you must communicate with another student to get notes and the exercises for the day. I will clarify any questions you have via e-mail once you have done this.

Books:

Required:

These are all available through Amazon:

[LAWLOR] One Drawing A Day: A 6-Week Course Exploring Creativity with Illustration and Mixed Media, by Veronica Lawlor 2009

[DAVIDSON] Contemporary Drawing: Key Concepts and Techniques, by Margaret Davidson, 2011

[MASLEN SOUTHERN] The Drawing Projects: An Exploration of the Language of Drawing, by Mick Maslen and Jack Southern 2011

Optional but highly recommended:

The Art of Urban Sketching: Drawing On Location Around The World
by Gabriel Campanario

From Sketch to Screen
by Edward Hutchenson

Keeping a Nature Journal: Discover a Whole New Way of Seeing the World Around You
by Clare Walker Leslie

Calendar:

Drawing is an organic, often non-linear learning experience. With that in mind I reserve the right to change the schedule as needed to accommodate any shifts or opportunities that occur during the term. This is for the benefit of making the most out of the time we have together.

Accommodations for differently abled persons:

Please let me know if you need special accommodation for a documented physical or learning “disability”. I think of it not as a “dis” but a different and will do everything I can to accommodate your needs. I can also point you towards helpful University resources.

You may also wish to contact Disability Services in 164 Oregon Hall at 346-1155 or disabsrv@uoregon.edu.

Academic Misconduct Policy

The University Student Conduct Code (available at conduct.uoregon.edu) defines academic misconduct. Students are prohibited from committing or attempting any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the student’s obligation to clarify the question with the instructor before committing or attempting to commit the act. Additional information about a common form of academic misconduct, plagiarism, is available at www.libweb.uoregon.edu/guides/plagiarism/students.

Inclusion Statement

The School of Architecture and Allied Arts is a community that values inclusion. We are committed to equal opportunities for all faculty, staff, and students to develop individually, professionally, and academically regardless of ethnicity, heritage, gender, sexual orientation, ability, socio-economic standing, cultural beliefs, and traditions. We are dedicated to an environment that is inclusive and fosters awareness, understanding, and respect for diversity. If you feel excluded or threatened, please contact your instructor and/or department head. The University Bias Response Team is also a resource that can assist you. Find more information at their website at <http://bias.uoregon.edu/index.html> or by phoning 541-346-2037.