Penn State • Landscape Architecture
Summer Intensive Program
Summer 2016

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Syllabus

Introduction
This four-week program is intended to allow you develop the core knowledge, skills and abilities (SKAs) necessary to allow you to confidently enter the BLA program in at the second year level. The content of the program will be focus on the two core knowledge domains that are covered in the first year of the BLA curriculum, spatial design and design visualization (and the relationship between them).

Spatial Design
Many important factors underlie successful designs in the landscape including how well a design responds to its program, how successfully it responds to its site and broader landscape systems, and how well it fits within its social and cultural context. These and other topics will become the focus of your undergraduate education in landscape architecture.

Components of Spatial Design Composition
Landscape architectural placemaking is largely focused on spacemaking: the creation of outdoor “rooms” that provide rich experiences and house activities. The first step in learning to design space is becoming familiar with the compositional vocabulary of spatial design, so you can think about, communicate, and work with the language of designers.

Designing with Intent
Design is a deliberate act; it is neither the random placement of objects, nor is it mere decoration. Many important intentions come into play when designing a work of landscape architecture. Intentions may focus on providing for the various uses or activities, enhancing a site’s ecological health, and accommodating users with disabilities. Designers often set goals for the way they plan to fulfill their design intentions and often refer to a “big idea” or “design concept” that unifies and organizes all of the design’s individual intentions.

Designing for Experience
Of all of the important intentions a designer may address, the intention to directly influence or impact the experience that users have within the designed space(s) is the thing that distinguishes landscape architecture from other professions that alter and manipulate the land. For example, consider what it is that makes landscape architecture different from civil engineering. The answer is experiential intent—the intent to not only solve a problem, but to do so in a way that creates an experience for people.

**Design Visualization**
Design requires a wide range of knowledge and skills. One of the most basic and important, however, is the ability to think, visualize, and communicate with graphic images. The complexity and scale of most design projects and the collaborative nature of design work necessitate the use of graphic images to develop and communicate design ideas from the very early conceptual stage to the final construction documents. These “design drawings” are an integral part of the problem solving and design process. They require a good eye, a creative imagination and a skilled hand. Developing your skill at design drawing and visualization starts with an understanding of basic concepts of seeing, perception, and principles of communication. It requires becoming familiar with and skilled at using a graphic vocabulary of drawings and symbols that are commonly used in the design disciplines to communicate with one another.

**Plan and Section/Elevation Graphics**
These are the basic orthographic drawings used to create site plans and design section/elevations throughout the design process. They are scaled drawings that can be illustrative or technical in purpose. Plans allow for the effective illustration of the horizontal layout and organization of a design. Section/Elevations illustrate the vertical and horizontal (in one direction) relationships of a design.

**Perspectives and Freehand Sketching**
Perspective drawings are like imaginary photographs. Because they illustrate a design from the users point of view, they are one of the most effective drawings for communicating the spatial qualities of a place. Perspectives can be constructed by several methods or generated using 3D modeling software. In addition to constructed perspectives, it’s important to have the ability to create quick, freehand sketches throughout the design process to help develop and communicate your ideas as a designer.

**Digital Photomontage (using Photoshop)**
In addition to perspectives, another effective way to illustrate a design is by using a digital photomontage. A photomontage is a design simulation created by compositing images of design elements over top of a photograph of the existing site or a digital model rendering. It’s basically a photorealistic perspective and must follow many of the same principles and rules.

**Color Composition and Rendering (using Photoshop)**
Although black and white drawings can be very effective, using color in design drawings adds another level of realism and depth to any type of drawing. Understanding principles of color composition as well as the appropriate color drawing techniques are essential to using color effectively in plans, section/elevations and perspectives.

**Page Composition and Report Layout (using InDesign)**
Design drawings are seldom used individually to communicate a design. A combination of multiple drawings, text and graphics assembled into a presentation board or a multiple page report are far more effective since there are many dimensions of a design and many types of information that must be communicated. Composing effective presentation boards or report pages depends on an understanding of the principles and techniques of graphic layout and design.

**Design-Visualization Relationship**

Design is creative problem solving. It involves an iterative, cyclical process of generating, evaluating, synthesizing and refining design ideas. This process requires knowledge of the site, program requirements and user needs, but it also depends of the creative interpretation of that information. At every step of this process design visualization or “graphics” are an essential component of the creative thinking and problem solving process. Graphics allow the designer to explore initial ideas and various alternatives quickly. Graphics also allow various alternatives to be compared and evaluated side by side by multiple people at the same time. Often graphics will trigger a new way of looking at the problem and lead to new alternatives which can then be refined further. At the end of the design process, graphics are used to present design concepts to clients and municipal officials for critique and approval. At construction time, graphics are used to communicate how to build the design through the use of technical construction documents. Throughout this program the integral connection between design thinking and design drawing will be emphasized. Design and visualization are connected by an underlying process that links what we see, imagine and draw.

**Course Structure**

As the name suggests, this program will be quite intense since it is happening within a four-week time frame. We will meet every morning and afternoon (see attached calendar) in a studio environment (more on that in a bit). Instruction will come in the form of lectures, demonstrations and individual critiques at the drafting table or computer. These one on one critiques are an essential and important part of studio instruction and may be new to your educational experience. Although they will be “critical,” pointing out the strengths and weaknesses of your work, they are intended to be constructive in nature and help direct you as you move through the iterative process of design and design visualization. Remember to approach this feedback objectively. The more you are open to it, the more you will learn. It will be particularly important in the context of this fast paced program where continuous progress must happen at a steady pace.

For the first two and a half weeks, each “class” will typically begin with a lecture or demonstration followed by an exercise that will require you to apply what was presented. Later in the program, during the design project, classes will be more focused on studio critiques and independent work in the studio.

**Course Expectations**

**Attendance:** Every class meeting is important. You are expected to work actively in studio during all scheduled class hours. In the event that you are unable to attend studio due to extenuating circumstances, you are required to provide your studio professors with advance notification. Unauthorized absence will negatively impact your final grade.
Studio Progress & Effective Time Management: You should work actively in studio before and after critiques—do not sit waiting for a review and then leave. Studio is time specifically scheduled for you to make progress on your work.

Due Dates: All projects shall be submitted on the stated due date—late projects will not be accepted for evaluation. Exceptions may be granted based on extenuating circumstances, arranged in advance with the instructor(s).

Academic Integrity: It is expected that each student will do his/her own creative work on each assigned project or exercise, unless assigned as a team project—where each student is expected to contribute to the collaborative effort of the team. Any form of cheating, plagiarism, or other act of academic dishonesty will be dealt with according to University Policy G-9: Academic Integrity Procedure. http://artsandarchitecture.psu.edu/sites/artsandarchitecture.psu.edu/files/A&A%20Acad%20Integrity%20Policies.pdf

Evaluation: Exercise and project grades will be determined by the successful completion of the stated criteria developed for each project. You will receive a grade for each project in addition to written and verbal feedback. The final grade for the program, pass or fail, will be determined on the basis of your evident mastery of material and the overall quality of your work as presented in the final portfolio.

Digital Media
This rotation uses digital media exclusively. All assignments and rotation information will be provided in digital format using the Angel course management system. Daily attendance will be recorded via Angel as well. Each day an attendance code will be provided and it is the student's responsibility to enter the code to verify their attendance. All student projects will be submitted digitally via Angel Drop Boxes and grades will be returned via Angel as well.

Disability Statement: If you have a disability-related need for modifications or reasonable accommodations in this course, contact the Office for Disability Services. ODS is located at 116 Boucke Building at 1-814-863-1807(V/TTY). For further information regarding ODS please visit their web site at www.equity.psu.edu/ods . Instructors should be notified as early in the semester as possible regarding the need for modification or reasonable accommodations.
| Wednesday 1 | Orientation Program Overview | Principles Overview Ex 1: Line work |
| Thursday 2 | Basics of Plan Drawing Ex 2: Plan Symbols | Ex 3: Plan Group pin-up |
| Friday 3 | Plan Rendering Site Visit | Ex 4: Arboretum Site Rendering Group pin-up |
| Monday 6 | Sections & Elevations Ex 5: Section/Elevation Symbols | Ex 6: Arboretum Site Section/Elevation Group pin-up |
| Tuesday 7 | Basics of Perspectives & Sketching Ex 7: Perspective | Spatial Design (1) Fieldwork: Sketching & Space |
| Wednesday 8 | Group pin-up (prints of sketches) | Perspective Rendering Ex 8: Arboretum Site Perspective |
| Thursday 9 | Photoshop (Plan Rendering) Ex 12: Plan rendering | Photoshop (Perspectives) Ex 13: Perspective |
| Friday 10 | Photoshop (Photomontages) Ex 14: Photomontage | Group pin-up (all Photoshop work) |
| Monday 13 | Indesign (Poster) Ex 15: Poster of Photoshop work | Indesign (Booklet) Ex 16: Book of process work |
| Tuesday 14 | Fieldwork: Site Analysis Ex 11: Arboretum Analysis Diagrams | Group pin-up |
| Wednesday 15 | Design Project Introduction Design Intent | Design Iterations |
| Thursday 16 | Clay Modelling Iterations | Desk critiques |
| Friday 17 | Design Development | Desk critiques |
| Monday 20 | Design Development | Desk critiques |
| Tuesday 21 | Written Design Intent | Visual Communication Drafts |
| Wednesday 22 | Written Design Intent | Visual Communication Drafts |
| Thursday 23 | Production | Desk critiques |
| Friday 24 | Production | Desk critiques |
| Monday 27 | Reviews | Lunch by TJ (Feedback Session w/ EP, KM, EQ?) |
| Tuesday 28 | Portfolio | |
| Wednesday 29 | Portfolio | |
Lettering Exercises

Introduction
The following series of exercises are intended to develop a consistent and readable lettering style. The emphasis of these exercises is on increasing the individual’s skill and ability with line control, line quality, lettering speed, consistency and readability of the lettering style.

Required
1. Lettering will be upper case letters (Ames lettering guide size 6 on 3/5 line = 3/16” high). Line spacing should be 1/2 lettering height.
2. Use precut vellum (8 1/2 x 11 sheet size).
3. Use 4H lead for guidelines and H or F lead for lettering.

All 4 lettering exercise submissions will contain the following:
1. Current exercise sheet(s) and Previous exercises.
2. Grading sheet.
3. All placed in a clear plastic folder (unbound & open on 3 edges).

The Exercises
Exercise 1 – Due Friday, June 3, 9:00 A.M.
The first exercise will be in two parts: the first part will be a page filled with lettering strokes (verticals, horizontals, angles and curves) using guidelines. The second part will use the following quote on a page:

"The interaction of seeing and drawing can also be quite helpful to you in developing your drawing abilities. By focusing on the perceptual aspects of the world rather than the conceptual aspects, you can begin to render the subtleties of the visual world - the colors, the changing shadows, the details. Including these in your renderings will ultimately give your viewers a sense of what you see and will typically engage them in a serious analysis of your drawing."


Exercise 2 - Due Friday, June 10, 9:00 A.M.
The oddest, most exhilarating and exhausting thing was this: he never quit. The music had no periods, no rests or endings; the poetry's beautiful sentence never ended, the line had no finish; the sculptured forms piled overhead, one into another without surcease. Who could breathe, in a world where rhythm itself had no periods?

It had taken me several minutes to understand what an extraordinary thing I was seeing. Rahm kept all that embellished space in mind at once. For another twenty minutes I watched the beauty unroll and grow more fantastic and unlikely before my eyes. Now Rahm brought the plane down slidingly, and just
in time, for I thought I would snap from the effort to compass and remember the line's long intelligence; I could not add another curve. He brought the plane down on a far runway. After a pause, I saw him step out, an ordinary man, and make his way back to the terminal.

Annie Dillard, The Writing Life.

Exercise 3 - Due Friday, June 17, 9:00 A.M.
In a sense one can say that drawing is the most fundamentally spiritual -- i.e. completely subjective -- of all visual artistic activities. Nature presents our eyes with coloured surfaces to which painted areas of pigment may correspond, and with inflected surfaces to which sculptural surfaces may correspond. But nowhere does it present our eyes with the lines and the relationships between lines which are the raw material of drawing. For a drawing's basic ingredients are strokes or marks which have a symbolic relationship with experience, not a direct overall similarity with anything real. And the relationships between marks, which embody the main meaning of drawing, can only be read into the marks by the spectator, so as to create their own mode of truth.

Philip Rawson, Drawing.

Exercise 4 - Due Friday, June 24, 9:00 A.M.
When we hear mention of political spaces and their value, what comes to mind is the familiar space--plaza or market or town square or forum--where we gather to enjoy the company of others and pass the time of day. It would be hard to find a community without such a space; alive and full of action, with people buying and selling, talking and listening, walking and looking about or merely resting. Sometimes the space is the civic center, ornate and immense, sometimes it is nothing more than an empty lot or a wide space in the street. It is always enjoyable, and instinct tells us that a public space of one kind or another is essential to any community.

J. B. Jackson, Discovering the Vernacular Landscape.
HAND LETTERING

ABCDEFABCDEF
GHJKLMNOPQRSTUVWXYZ
PQRSTUVWXYZ

The use of guidelines is mandatory for letters to be consistent in height.

For letters to communicate and not to distract or detract from the drawing itself:

1. Keep lettering vertical
   a small triangle is a quick and efficient way to keep vertical lettering strokes consistently vertical

   slanted lettering is directional; this movement is generally distracting in a rectilinear drawing scheme

2. Maintain oblong proportions for the most stable lettering

   Everyone inevitably develops an individual style of lettering. The most important characteristics of a lettering style are: readability and consistency, in both style and spacing.

   Letter spacing is not based on equal spacing between the extremities of the letters but on equal areas.

   SPACING SPA
   equal areas correct
   equal spacing incorrect
Exercise One: Line and Texture
Assigned: Wednesday, June 1, 2016 (Afternoon)
Due: Friday, Thursday 2, 2016 – 9:00 A.M.

Introduction
Mastering any drawing type or technique begins with the development of good hand eye coordination, line control and the muscle memory that allows you to focus on drawing technique and speed. Although there are a few techniques that help develop these things, the most important ingredient to success is practice. The most basic drawing element used in most drawing methods is line. Line is used to represent edges in the landscape and define shape and form. Line is also used to create texture which creates value contrast and represents landscape materials and surfaces. A simple, expressive line can be used to represent complex elements with only a few strokes and therefore can be a very efficient way to explore and develop design ideas.

Assignment
This exercise will allow you to develop your hand control at drawing the basic line types as well as using line to create tone and texture. It has two parts:

Part One:
Using the template provided, draw a series of straight, parallel and curved lines as indicated in the examples. In each case, a particular lead hardness and line weight is indicated that you must use. Concentrate on keeping consistent line control, sharp line quality and consistent line weight.

Part Two:
Using the template provided, reproduce the same line texture indicated in the examples, but increase the line weight and density to create a tonal gradient from light to dark using each texture.

Materials Required
This exercise will require you to use the following materials:

8 ½” x 11” Vellum – 2 sheets
Clutch type lead holder
2H, H and HB leads
Drafting tape

Evaluation
This exercise will be evaluated on the following:

- 20% - Line Quality
- 20% - Line Weight
- 20% - Line Control
- 20% - Texture quality
- 20% - Texture gradient
Exercise Two: Plan Symbols
Assigned: Thursday, June 2, 2016 (morning)
Due: Friday, June 3, 2016 – 9:00 A.M.

Introduction
Like learning to write, mastering design drawing begins with developing a robust vocabulary of symbols that are combined to tell a story through visual images. For plan graphics, this means developing a vocabulary of plant and material symbols. These symbols need to be easy to draw and abstract the inherent essence of the landscape elements they represent.

Assignment
This exercise will continue to allow you to develop your hand control while learning to draw a set of plan symbols for plants and materials that you can use to create illustrative plans. It has two parts:

Part One:
Using the template provided, draw a set of 12 plan symbols for deciduous trees and shrubs and a set of 9 symbols for Evergreen trees and shrubs and 8 ground cover textures. The symbols should range in style from simple to complex and include examples texture and branching types. Concentrate on keeping consistent line control, sharp line quality and consistent line weight.

Part Two:
Using the template provided, draw a set of textures for the range of natural and man-made materials indicated. Concentrate on keeping consistent line control, sharp line quality and consistent line weight as well as consistent spacing and line weight hierarchy.

Materials Required
This exercise will require you to use the following materials:

- 8 ½” x 11” Vellum – 2 sheets
- Clutch type lead holder
- 2H, H and HB leads
- Drafting tape

Evaluation
This exercise will be evaluated on the following:
- 50% - Symbol Quality
- 25% - Line Weight Hierarchy
- 25% - Line Control and line quality
<table>
<thead>
<tr>
<th>Simple Outline</th>
<th></th>
<th></th>
<th></th>
</tr>
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<tbody>
<tr>
<td></td>
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<td>Textured Outline</td>
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<td>Complex Textured</td>
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<td>Simple Branching</td>
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<tr>
<td>Complex Branching</td>
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</tr>
</tbody>
</table>
Exercise Three: Illustrative Plan
Assigned: Thursday, June 2, 2016 (afternoon)
Due: Friday, June 3, 2016 – 9:00 A.M.

Introduction
Plan drawings are one of the most commonly used drawing types in landscape architecture. They are a two dimensional representation of a site as seen from directly above. The plan is one of several “orthographic” drawing types you will learn and use during this program. All plans are drawn at a particular scale so they are measurable and in direct proportion to the real world location they represent. Plans can be drawn for a variety of purposes but for this exercise you will be creating an illustrative plan that represents structures, plants and materials using the plan symbols you created in exercise two.

Assignment
Using the line drawing provided, created an illustrative plan drawing that includes symbols and textures for materials and structures indicated on the line drawing. All surfaces should include texture and all structures and plants must include shadows. Be sure to create an appropriate value contrast scheme that gives depth and hierarchy to the plants and materials. The sun direction should be from the upper left side of the plan. All symbols and textures should be drawn freehand without the use of T-square or triangles.

Materials Required
This exercise will require you to use the following materials:

- 8 ½” x 11” Vellum – 1 sheet
- Clutch type lead holder
- 2H, H and HB leads
- Drafting tape

Evaluation
This exercise will be evaluated on the following:
- 50% - Symbol selection and quality
- 20% - Line Weight Hierarchy
- 10% - Line Control and line quality
- 20% - Textures and value contrast
Exercise Four: Illustrative Plan
Assigned: Friday, June 3, 2016 (morning)
Due: Monday, June 6, 2016 – beginning of class

Introduction
Plan drawings are one of the most commonly used drawing types in landscape architecture. They are a two dimensional representation of a site as seen from directly above. The plan is one of several “orthographic” drawing types you will learn and use during this program. All plans are drawn at a particular scale so they are measurable and in direct proportion to the real world location they represent. This exercise will continue to help you develop your skill at rendering site plans as well as understand the effect that different scales have on your symbol and texture selection.

Assignment
Using the line drawing provided, created an illustrative plan drawing that includes symbols and textures for materials and structures indicated on the line drawing of the park. All surfaces should include texture and all structures and plants must include shadows. Be sure to create an appropriate value contrast scheme that gives depth and hierarchy to the plants and materials. The sun direction should be from the upper left side of the plan. All symbols and textures should be drawn freehand, however, the use of T-square or triangles is permitted for the water texture.

Materials Required
This exercise will require you to use the following materials:

11” x 17” Vellum – 1 sheet
Clutch type lead holder
2H, H and HB and other leads of your choice
Drafting tape

Grading Criteria
This exercise will be evaluated on the following criteria:
50% - Symbol selection and quality
20% - Line Weight Hierarchy
10% - Line Control and line quality
20% - Textures and value contrast
Exercise Five: Elevation Symbols
Assigned: Monday, June 6, 2016 (morning)
Due: Tuesday, June 7, 2016 – 9:00 A.M.

Introduction
Like plan graphics, section/elevation graphics require a similar symbol vocabulary as a foundation for creating effective section/elevation drawings. Elevation graphics, although still abstract, begin to represent the more realistic qualities of plants since form, branching and leaf texture can all be represented in elevation in more detail.

Assignment
This exercise will continue to allow you to develop your hand control while learning to draw a set of elevation symbols for plants that you can use to create illustrative section/elevations.

Using the template provided, draw a set of 12 elevation symbols for deciduous trees and shrubs and on the second page, draw a set of 4 symbols for Evergreen trees and shrubs, two “mixed” planting compositions and a set of people. Use the examples as a guide to the style and complexity of the symbols you draw. Don’t trace, but reproduce the same types of symbols on your exercise. For the “mixed” compositions, choose the symbols that you think work well together. Concentrate on keeping consistent line control, sharp line quality and consistent line weight. Pay close attention to the form, branching patterns, leaf shape and distribution as well as the overall proportion of the plant symbols.

Materials Required
This exercise will require you to use the following materials:

8 ½” x 11” Vellum – 2 sheets
Clutch type lead holder
2H, H and HB leads
Drafting tape

Grading Criteria
This exercise will be evaluated on the following criteria:
- 50% - Symbol Quality
- 25% - Line Weight Hierarchy
- 25% - Line Control and line quality
Exercise Six: Section/Elevation Rendering

Assigned: Monday, June 6, 2016 (afternoon)
Due: Tuesday, June 7, 2016 – 9:00 A.M.

Introduction

Like plan drawings, Section-elevations provide a scaled and yet abstract view of your design ideas. They complement plan drawings by showing the vertical and horizontal dimensions of your design. They are constructed by locating a “cut” line and direction on a plan drawing and projecting the elevations along that cut line onto an imaginary picture plane. In addition to the plan layout, information describing the vertical dimensions of the design elements are necessary to construct a section-elevation.

Assignment

This exercise will give you the opportunity to construct and render a section-elevation of a small courtyard that contains paving, walls, a pool, plants and a small structure.

Using the plan template provided, construct an accurate section-elevation of the courtyard that includes all plants, paving, walls, pool and structures. Then choose appropriate symbols and render the section-elevation ensuring the proper line quality, line weight contrast and value contrast and symbol and texture selection to make the section-elevation read well and express the quality of the space.

Materials Required

This exercise will require you to use the following materials:

11” x 17” Vellum – 1 sheet
Clutch type lead holder
2H, H and HB leads (and others of your choice)
Drafting tape

Grading Criteria

This exercise will be evaluated on the following criteria:

- 25% - Section Accuracy
- 50% - Symbol Quality
- 15% - Line Weight Hierarchy
- 10% - Line Control and line quality
Exercise Seven: Perspective Construction
Assigned: Tuesday, June 7, 2016 (Morning)
Due: Wednesday, June 8, 2016 – 9:00 A.M.

Introduction
Perspective is defined as "the art and science of describing three-dimensional volumes and spatial relationships on a two-dimensional surface by means of lines which converge as they recede into the depth of a drawing." A perspective is essentially an imaginary photograph of a place that doesn’t exist yet. It’s no longer very efficient to manually construct a perspective drawing, since 3D modeling software can quickly generate perspectives in real time. However, understanding the principles and techniques of perspective construction are essential to freehand sketching and photomontage.

Assignment
Given the plan of a small courtyard and the direct perspective grid provided, draw a perspective of the courtyard that includes all of the elements in the plan at their proper location and height. Using a piece of tracing paper placed over your grid, locate and draw all elements in the courtyard. Use a triangle to extend lines to the near vanishing point and to extend lines between the measurement plane guides to the far vanishing point. Include a few people in your perspective to provide a sense of scale. Once your perspective is completed, redraw it on a sheet of vellum and add some simple textures to create value contrast.

Materials Required
This exercise will require you to use the following materials:

- Tracing paper
- 11” x 17” Vellum – 1 sheet for final
- Clutch type lead holder
- 2H, H and HB leads (and others of your choice)
- Drafting tape

Grading Criteria
This exercise will be evaluated on the following criteria:
- 25% - Section Accuracy
- 50% - Symbol Quality
- 15% - Line Weight Hierarchy
- 10% - Line Control and line quality
Courtyard Perspective Plan

10’ Grid Spacing
6” Risers & 2’ Wide Tread on Steps
1’ Wide Walls
6” Wide Curbs
Exercise Eight: Photomontage
Assigned: Tuesday, June 7, 2016 (Afternoon)
Due: Monday, June 13, 2016 – 9:00 A.M.

Introduction
Photomontage is an ideal method to bring together disparate elements to produce images that are life-like images of imaginary places or things. Even with digital technology, creating any photomontage can be challenging. Joining together photographs that come from a variety of sources requires manipulating edges, gradients, stacking order, color, shade, shadow, reflection, opacity and composition. This exercise will help you learn the basic principles and techniques that will allow you to create successful montages.

Assignment
For this exercise you will start with a photograph of a space on campus and transform it into a study garden by creating a photomontage that includes plants, paving, walls or fences, water, seating, structures and people. Although you can include other elements as well and be as creative as you like, the final photomontage must merge all elements into an effective composition. It should also demonstrate mastery of the following techniques:

- Removal ("covering up") of existing elements
- Addition of new elements
- Selection techniques
- Cloning techniques
- Texture fills
- Effective use of stacking order and layer masks
- Perspective matching and adjustment
- Color and value matching
- Adding shadows

Evaluation Criteria
This exercise will be evaluated on the following criteria:

- **Composition** – 40%
  - View Framing, Depth of View, Placement of Elements, Perspective & Scale

- **Creativity** – 20%
  - Consistent Theme, Variety of Elements, Creativity

- **Technique** – 40%
  - Organization, Use of layers, Edge Quality, Color Balance, Stacking
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Summer 2016

**Exercise Nine: Plan Rendering in Color**

Assigned: Thursday, June 9, 2016 (Morning)
Due: Monday, June 13, 2016 – 9:00 A.M.

**Introduction**

The use of color to render design drawings is an essential part of the design and communication process. Color plays a significant role in design in terms of meaning and purpose and it is also an effective tool in visual communication. Traditional color media for design drawings includes markers and colored pencils that are easy to use and require no special tools or paper. Photoshop's digital tools can simulate the effect of these traditional rendering tools while providing other advantages such as the use of layers and color adjustments. This exercise will introduce you to the basic rendering techniques using Photoshop and the Wacom Cintiq drawing tablets.

**Assignment**

For this exercise you will be required to color render a plan drawing using Photoshop and the plan drawing provided. Your rendering should demonstrate an understanding of the following techniques:

- Good color composition and color scheme
- Good rendering technique
- Use of different brushes and brush modes
- Use of layers and layer modes
- Use of filters

**Process:**

To begin, open the plan drawing image and adjust the brightness and contrast to make the lines dark enough to read well and the background white or a very light gray. Set the layer mode of the plan drawing layer to multiply. Create layers for each element you render as you go and keep them under the base drawing layer. Any layers that need to remain "opaque" should be located on top of the drawing layer. Decide on a color scheme and rough out the idea on a single layer before you begin. Don't forget to use the techniques you learned on the photomontage exercise such as, cloning, paste into, using selections to control where you paint and move copies. Make color adjustments as you go to maintain an effective color scheme. Save the colors you are using in the "Swatches" palette so you can use them again later. Try using a variety of techniques and textures to represent the various plants and materials. Refer to the examples for specific rendering techniques.

**Evaluation Criteria**

This exercise will be evaluated on the following criteria:

**Color Scheme - 30%**
- Appropriateness, Hue contrast, Value contrast, Chroma contrast

**Technique - 50%**
- Use of brushes, Control & neatness

**Organization - 20%**
- Layers, Layer modes
Design Project
During the SIP we have introduced components of spatial design composition, how they can be used to create experiences, and different methods visually communication. This project asks you to apply these new skills toward a design problem. You will be designing on a real site, responding to existing site conditions and exploring the space-giving qualities of landform and vegetation.

Problem Statement
This project challenges you to apply the skills you have practiced in the design of an experiential trail at the Penn State Arboretum. The path will be an extension of the Arboretum’s sequence of spaces – the Pavilion, Event Lawn, Botanical Gardens, the Gardens, and Childhood’s Gate.

Because you will be designing on a real site, you are encouraged to consider and take advantage of existing topography views to enhance the experiences. You may also consider screening views that would diminish the user’s experience using land form and/or vegetation. You do not need to accommodate the site’s current uses (such as event parking, etc.).

Design Intent
You may select one of the following intents for the path:

1. Athletic trail – The Arboretum is adjacent to several pathes and trails currently used by runners, joggers, and walkers. You are to design a trail that uses landform and planting to create an engaging and dynamic experience for multiple types of exercise.

2. Music-themed path – The Arboretum wishes to explore how plants and landform can express musical themes. You are to design a path that uses landform and planting typologies to describe three (3) different types of music.

You will develop a brief written narrative (~250 -500 words) to serve as the design intent for your pathway and its sequence of spaces. This narrative will describe:

- Which intent you have selected;
- The sequence of spaces through the arboretum;
- How each space relates to the design intent;
- The transitions between the spaces;
- The entrance and exit from the Arboretum.

Objectives
In this project you will continue to develop skills in:

- Designing with intention;
- Designing for experience;
- Design response to site;
- Design exploration through sketches, diagrams and the development of physical models;
- Spatial composition using plants and landform;
- Preparing for desk critiques through graphic, written and 3-D representations.
**Design Palette**

Your design palette will be limited to plants, landforms, and pathways. You do not need to think of specific species of plants — instead, think of basic forms such as trees and shrubs of varying sizes, forms, textures, and degrees of visual permeability. On the ground plane, think of grasses or meadow wildflowers of different heights and textures. Landforms may be subtle or dramatic with a maximum slope of 1:1 (45°).

Your design should also consider the material of the path or trail. A hardscape (concrete, asphalt, boardwalk, etc.) or natural (mulch, dirt, grass, etc.) path should match your overall design intent and the experience of each space. You may also include retaining walls in your design.

**Product**

There will be two final products for submission:

1. **20” x 20” physical model** at 1:20 scale of the design that describes site context, spatial composition, and texture. The model will include human figures to scale and a scale key.

2. **24” x 36” board** that carefully arranges the following content:
   - A written narrative of your design intent;
   - (2) Sketches or diagrams that describe key spatial components and how they inform your design intent;
   - (1) Detailed scaled plan that describes the spatial composition of the design;
   - (1-2) Scaled sections that describe the vertical elements of the design;
   - (1-2) Perspective renderings that describes the experience of the design.

   *At least one (1) of the above items on the board must be hand drawn either using traditional pen and pencil or a WACOM tablet pen (not including the written narrative, which may be typed or hand written).*

   *The above list is the minimum requirement. You may provide additional graphics as needed to successfully communicate your design.*

**Evaluation**

Each student will present their design during a pin-up review. They will be critiqued based on the following:

- **Design Intent** – Was the spatial sequence thoughtfully developed? How well does it synergize with the existing sequence of spaces?
- **Spatial Design** — How effective is the design in realizing the design intent? How effective is the use and arrangement of spatial components?
- **Communication and Craft** – How effective are the graphics and model at communicating the intended spatial experience? How effective is the graphic composition? How clear is the student’s presentation of the design? Are grammar, punctuation, and spelling free of errors?
**Schedule**

<table>
<thead>
<tr>
<th>Date Range</th>
<th>Description</th>
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<tbody>
<tr>
<td>Tues 6/14</td>
<td>Design Project introduction, design intent, clay modelling workshop</td>
</tr>
<tr>
<td>Wed 6/15</td>
<td>Fieldwork, site analysis, design iterations</td>
</tr>
<tr>
<td>Thurs 6/16</td>
<td>Clay model iterations</td>
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<tr>
<td>Fri 6/17 - Wed 6/22</td>
<td>Design development</td>
</tr>
<tr>
<td>Thurs 6/23</td>
<td>Interim pin-up, visual communication drafts, written design intent</td>
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<tr>
<td>Fri 6/24 – Tues 6/28</td>
<td>Design development, production</td>
</tr>
<tr>
<td>Wed 6/29</td>
<td>Final presentation &amp; reviews</td>
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*Given the short schedule, it is essential that progress be made during all available work time in between critiques and each step of the design process.*