TYLER KIGGINS

Teaching Portfolio

TYLER KIGGINS
tjkiggins@gmail.com

September 26, 2012

Stanley Mathews
Chair of Architectural Studies
Department of Art and Architecture
Hobart and William Smith Colleges
Geneva, NY 14456

Dear Mr. Matthews,

I would like to show my interest and submit my application for the assistant professor position at Hobart and Williams Smith College. Currently I am a graduate landscape architecture student at the Rhode Island School of Design (RISD), and I will complete my degree in the spring of 2013. While enrolled at RISD my educational focus has been split between teaching and learning courses and further development of my personal design process and interests. I was a recipient of the Spring 2012 Rhode Island School of Design Graduate Studies Grant to further explore one of my personal interests in experience-based mapping.

I chose to temporally leave the professional realm and return to school to pursue my ongoing interest in teaching. While enrolled at RISD I have taken several courses in the Teaching and Learning department including Studio Based Teaching & Learning as well as Collegiate Teaching: Reflection and Preparation. In addition to my RISD teaching education I have also attended the teaching and learning lectures offered by Brown University's Harriet W. Sheridan Center for Teaching and Learning. To gain one on one experience working with students as well as seasoned faculty members, I am currently a teaching assistant for two courses in the landscape architecture department at RISD, Representation I and Technology and Materials III.

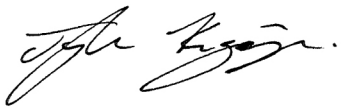
My teaching experience began as studio leader for URBANFRAME at the Massachusetts Institute of Technology. URBANFRAME is a design build program aimed at providing a diverse group of students an introduction to the design process and testing through construction of their ideas at full scale. This position provided me first hand experience in creating course content and schedule as well as class design exercises and methods of presentation. Working between the disciplines of architecture, urban design and landscape architecture the goal of the course was to increase access to healthy food in the Dorchester, MA neighborhood of Four Corners.

I graduated with a Bachelor of Science degree in Landscape Architecture from Colorado State University in May of 2006. While at Colorado State University I worked with the campus landscape architect, which provided much needed experience and enabled me to leave a lasting impression at my university. After graduation I had the honor of being the applicant selected for a post-graduate internship in Melbourne, Australia, working with the well-respected firm of Tract Consultants. This once-in-a-lifetime opportunity afforded travel experiences further enhancing my landscape perspectives.

Upon return to the United States, I accepted a landscape architecture position with Spurlock Poirier Landscape Architects in San Diego, CA. I worked on a variety of projects at all phases of design and construction, gaining first-hand experience in landscape architecture, this along with the creative dynamic staff made my employment with Spurlock Poirier professionally significant and memorable. While in San Diego I completed a college-level southern California plants class, was a "Canstruction" San Diego board member, achieved my Leadership in Energy and Environmental Design (LEED) accreditation and began working towards landscape architecture licensure by starting the Landscape Architect Registration Examinations (L.A.R.E.).

I would like to contribute to a strong liberal arts school and my academic and professional experiences as well as my professional goals make me an excellent match for this position. Enclosed is my complete teaching portfolio and please feel free to contact me if you have any questions or wish to conduct a Skype interview. I appreciate your time and consideration of my application for the Assistant Professor position and I look forward to the challenges and opportunities that come with the position.

Sincerely,



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Jan Nayes
Coordinator
College of Agricultural Sciences
121 Shepardson
1101 Campus Delivery
Colorado State University
Fort Collins, CO 80523

Dear Ms. Nayes,

I would like to show my interest and submit my application for the next available academic appointment in the landscape architecture department at Colorado State University. Currently I am a graduate landscape architecture student at the Rhode Island School of Design (RISD), and I will complete my degree in the spring of 2013. While enrolled at RISD my educational focus has been split between teaching and learning courses and further development of my personal design process and interests. I was a recipient of the Spring 2012 Rhode Island School of Design Graduate Studies Grant to further explore one of my personal interests in experience-based mapping.

I chose to temporally leave the professional realm and return to school to pursue my ongoing interest in teaching. While enrolled at RISD I have taken several courses in the Teaching and Learning department including Studio Based Teaching & Learning as well as Collegiate Teaching: Reflection and Preparation. In addition to my RISD teaching education I have also attended the teaching and learning lectures offered by Brown University's Harriet W. Sheridan Center for Teaching and Learning. To gain one on one experience working with students as well as seasoned faculty members, I am currently a teaching assistant for two courses in the landscape architecture department at RISD, Representation I and Technology and Materials III.

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Since my time at Colorado State University I have grown and purposefully strived to broaden my intellectual range, I am eager to bring back my experience and understanding of the student body. I believe that my academic and professional experiences as well as my professional goals make me an excellent match for this position. Enclosed is my complete teaching portfolio and I will be in Colorado during the winter holiday season if you wish to speak with me in person. I appreciate your time and consideration of my application for the next available academic faculty position and I look forward to the challenges and opportunities that come with the position.

Sincerely,

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CURRICULUM VITAE

Education

2013 Masters of Landscape Architecture, Rhode Island School of Design, Division of Architecture and Design, Providence, Rhode Island. GPA 3.70.

- Year long sequence of courses in collegiate teaching and learning and participation in the teaching and learning lectures offered by Brown University's Harriet W. Sheridan Center for Teaching and Learning.
- Research assistant studying community gardens for Scheri Fultineer.
- Additional concentration in photography from analog to digital.
- Studied under Scheri Fultineer, Colgate Searle, and Elizabeth Dean Herman.
- Student committee member for the Academic Policy Sub-Committee.

2007 Southern California Plants Course, Cuyamaca Community College, El Cajon, California.

2006 Bachelors of Science in Landscape Architecture, Colorado State University, Department of Horticulture and Landscape Architecture, Fort Collins, Colorado.

- Studied under Merlyn Paulson and Brad Goetz.

Internships

2006 Intern Landscape Architect, Tract Consultants, Melbourne, Australia.

- Created conceptual design and hand illustrations for client presentations, completed construction documents for preliminary use, tender, and construction documentation.

2005-2006 Intern Landscape Architect, Facilities Management at Colorado State University, Fort Collins, Colorado.

- Revised and updated the Colorado State University Main Campus and Foothills Campus master plans including conceptual designs, plans, perspectives, elevations, sections and presentation boards for public

Teaching Experience

2013 Instructor of Record, Rhode Island School of Design, Providence, Rhode Island.

- Collaboratively taught interdisciplinary course for undergraduate and graduate students addressing the technical and conceptual components of biophilic design and living systems.
- Composed course curriculum incorporating adaptive reuse and living systems into new spaces and structures within the existing built environment.
- Assignments included illustrating knowledge pertaining to living systems through large-scale narrative cartoon drawings, conceptual models, full-scale mock-ups and case studies.

2012 Studio Leader/Teacher, URBANFRAME, Massachusetts Institute of Technology, Cambridge, Massachusetts.

- Created schedule, course content, and in class exercises focused on increasing access to healthy food in the Dorchester, MA neighborhood of Four Corners.
- Presented course content and materials through short lectures using digital presentation tools.
- Lead daily group discussions and exercises aiding in the progression of design ideas into concepts and eventually to final design.
- Provided carpentry and construction instruction to aid in the completion of both design ideas and final design forms at full scale using cardboard, chipboard and plywood.

2012 Teaching Assistant, Manual Representation I, Rhode Island School of Design, Providence, Rhode Island.

- Participated in weekly critiques of the student's drawings.
- Provided guidance and assistance to the students outside of the classroom.

2012 Teaching Assistant, Tech and Materials III: Advanced Construction, Rhode Island School of Design, Providence, Rhode Island.

- Provided guidance and assistance to students outside of the classroom.

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Professional Experience

2007-2011 Project Landscape Architect, Senior Staff, Spurlock Poirier Landscape Architects, San Diego, California.

- Integral component in the landscape architectural process, from concept and schematic design, construction documents and construction for numerous projects.
- Coordinated in the design, 2D and 3D project renderings, material selection, presentations, construction documents and direct client consultation.
- Document and manage corporate promotional materials. Responsibilities include photography of completed projects, creating and updating project information sheets and maintaining the firm's website.
- Prepare proposal and qualification materials, coordination with consultants, layout, assembly and final interview presentations for multiple proposals.

2005-2006 Landscape Designer/Landscape Illustrator, Pat Maes Landscaping, Fort Collins, Colorado

2004 Grounds Personnel, Grassroots, Fort Collins, Colorado.

2002-2004 Laborer, Fort Collins Landscaping, Fort Collins, Colorado.

1999 Groundsman, United Power, Brighton, Colorado.

Grants and Awards

2011-2013 Recipient of Rhode Island School of Design Fellowship

2012 Recipient of a Graduate Studies Grant, Rhode Island School of Design

- An attempt to begin the process of understanding - through documentation and interaction with the people and the land within the central region of Texas. This was accomplished by traveling through the region by bicycle and documentation my experiences through photography, sketching and reflective writing, culminating in an experience based map.

2006 First Place Sheltered Gallery Design Competition, Colorado State University, Fort Collins, Colorado

- Completed in collaboration with Luke Hegeman to create a space for contemplation and viewing of the recently installed "20% Chance of Flurries" sculpture by Chris Navarro.

Exhibits

2012 "Through Our Eyes: Woodland & Water," The Narragansett Boat Club, Providence, Rhode Island.

- Two photographs revealing the stormwater runoff, natural processes, erosion control, and human systems of the Blackstone Conservation District were chosen for the exhibition.

Professional Organizations

2010-Current	American Society of Landscape Architects
2007-Current	U.S. Green Building Council, LEED Accredited Professional, Building Design + Construction Specialization
2012-Current	College Art Association
2010-2011	Canstruction Board Member – San Diego, California

Digital Proficiency

AutoCad 2012	Sketch-Up	
Adobe CS6 Creative Suite	Microsoft Office	Fundamental understanding of ArcGIS

References

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Designer Statement

When someone from another part of the country hears that I grew up in Colorado they immediately think that I was living in the mountains and constantly engaged with the outdoor world. However the truth is that I grew up in a typical American suburban development outside of Denver in Aurora, Colorado. Conforming to the Jeffersonian grid and built on the plains in the late 1970's, my one square mile neighborhood provided the much-needed opportunity to explore the natural world. Most of my memories from that time are of my siblings and I spending every possible moment outside in the yard, the street, or the nearby greenbelt playing within, and interacting with the delicate mix of the built environment and natural world. In addition to play, from an early age I took on the responsibility of maintaining the yard and tending to the garden. As I grew older my physical world expanded and I moved beyond my neighborhood and into the local state park or the Rocky Mountains, however I believe that the first experiences in the family yard and greenbelt were the events that began to shape my character, identity and environmental ethos.

I value the outdoor world and chose landscape architecture as a profession as it continues to provide me with a connection to the land. My interest in landscape architecture stems from the desire to protect as well as physically and aesthetically enhance the world around me. I find beauty and inspiration in the pure, simple, organic and quiet, and am interested in wild, rural, and urban landscapes. With populations shifting back to city centers, there is a need to adequately reclaim and regenerate urban landscape in sculpting the communities of tomorrow. These new landscapes should be sustainable, and my interest lies in not just recreating nature or the urban environment, but incorporating sustainable design principles to form meaningful spaces that people connect with. As humans we tend to separate the city from the wild or natural, and to feel completely rejuvenated and connected to the natural world we believe that we need to immerse ourselves in nature. However complete immersion and engagement is not always necessary to form a connection with nature, there is a broad spectrum tying engagement to connection and I believe that these experiences can be interwoven into everyday rural and urban lives.

"Life consists with wilderness. The most alive is the wildest."
Henry David Thoreau

After nearly 7 years as a landscape architecture professional, I continue to appreciate my career, finding landscape architecture a challenging, dynamic profession. Professionally I have worked on a variety of projects at all phases of design and construction, gaining first-hand experience in the practice of landscape architecture. While employed by Spurlock Poirier Landscape Architects in San Diego, CA, I was able to continue to pursue my interests and research into topics such as photography and sustainable site development. To pursue my interest in photography I volunteered to document the firms built work and through this one task I began taking on other marketing responsibilities and eventually I was helping put together the proposal packages for the firm's new work. By following an interest and remaining open to new possibilities I was able to aid the firm in going after new work, something that is usually not experienced until much later in a career. Working in the professional realm at the time the new California state stormwater runoff standards were implemented required innovative and practical solutions to meet the new requirements. This experience illustrates the need for students to be aware of, but not restricted by, the requirements of professional practice. It is essential that their design decisions are driven and framed through the real world with its restrictions, analytical evidence, unpredictable schedule, and its possibilities. In fact this, usually generates a much stronger design.

I temporarily left the professional realm and returned to school to pursue my own ideas as well as an ongoing interest in teaching. Attending landscape architecture graduate school through the lens of an educator has been a valuable experience. I often approach assignments and projects much like any other student, however I am always searching for and examining the larger learning goals or objectives. This has lead to a deeper understanding of the subject material as well as the process of teaching and learning.

Graduate school has been a forum to test my limits as a designer and what I consider landscape architecture. Working with the local non-profit community garden association the New Urban Farmers to design and build a structure to grow mushrooms I was able to volunteer and interact with the many children that call the garden their second home. Although not expressively stated, one of the main goals of the garden is to provide the children that live nearby in Galego Court, which is part of the Pawtucket Housing Authority, the opportunity to get their hands dirty and experience the process of growing their own food. Through my own upbringing and experiences as a child I can relate to the hands on learning about nature and its natural processes the children receive in the garden. The garden still provides opportunities for adults to learn and participate and I through the construction of the mushroom structure on the site. Through the act of doing and physically moving against Mother Nature's resistance we learn about ourselves, about nature, and about the greater world around us. I utilized a Rhode Island School of Design (RISD) Graduate Studies Grant to further explore these ideas and my desire to physically interact with the natural

world through experience-based mapping. The grant funded a bicycle ride through central Texas in August and it was through the completion of this ride and project that I realized that I still had a lot of questions pertaining to physical engagement with the natural world, and it has subsequently emerged as the main theme in my graduate thesis work.

My past experiences in the built environment and in the wilderness have been instrumental in shaping my character and respect for the environment. At one end of the spectrum one understands the beauty and indescribable power true wilderness offers, and at the other end the abundance of resources and environmental manipulation necessary to create spaces that we has humans desire to inhabit. It is important to balance these two extremes achieving a sustainable solution that instills a greater awareness of the natural systems that shape the world. I want to further explore how natural processes can be revealed through the landscape, bridging the gap between a purely aesthetic and ecological design. I believe that once people are aware of the natural environment they will be more likely to protect it. To work professionally for a number of years before returning to graduate school was the best advice I received upon completing my undergraduate degree. The professional experience allowed me to broaden my viewpoint and understand the very real regulatory and economic complications that arise throughout the course of a project. Graduate school has instilled in me the awareness to maintain a grand vision, and to think of innovate ways and methods to bring it to fruition. Continuing to examine these issues through the combination of an academic career and professional practice allows me to address and test my conceptual ideas while remaining grounded in reality.

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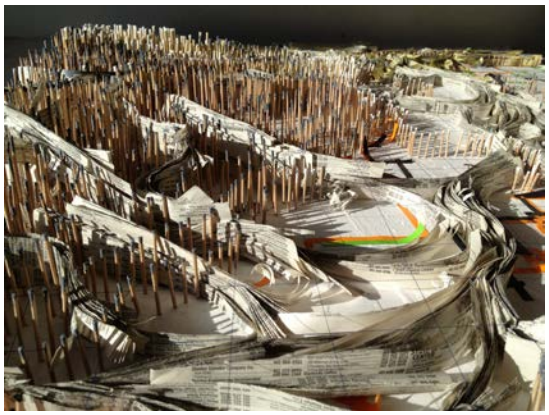
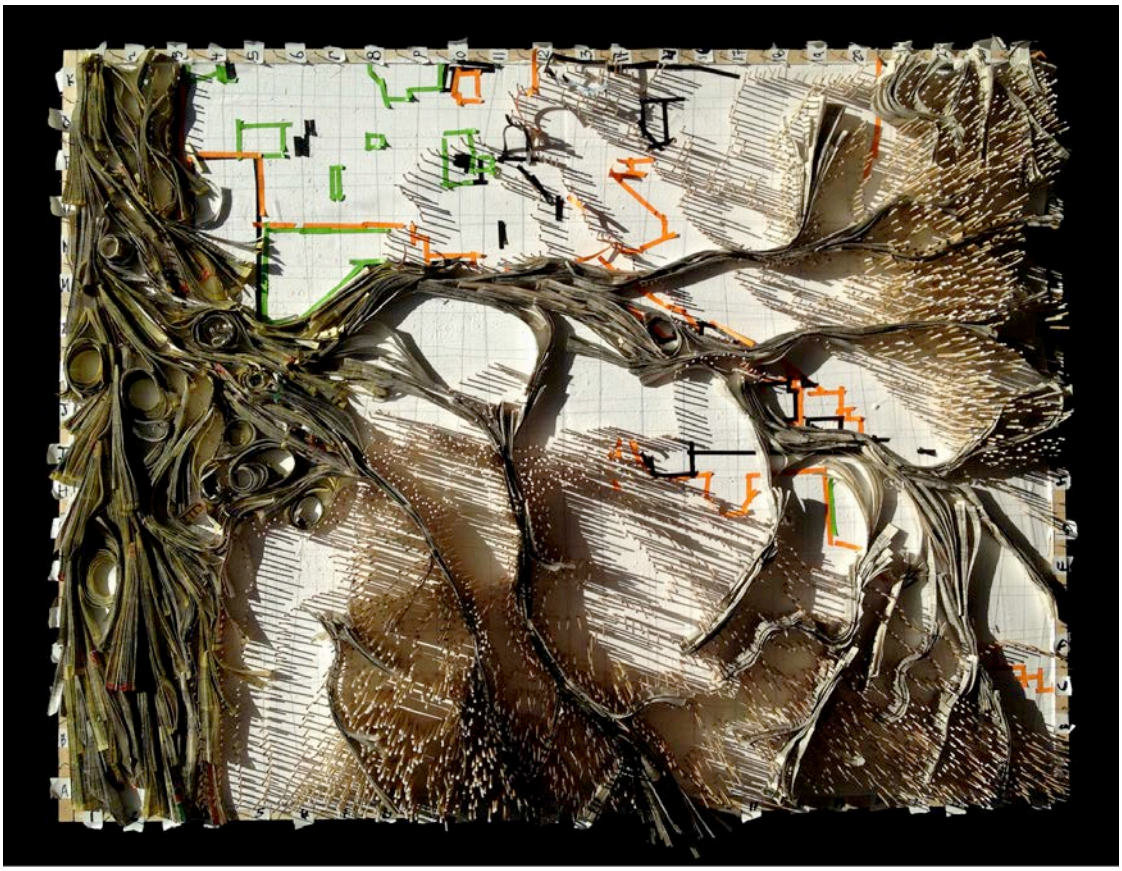
Examples of Personal Work

2012, *Between Two Places*, Rhode Island School of Design, Urban Systems Studio.

- 3D thick mapping to represent existing conditions and the interdependence of the systems at the border between San Diego, CA and Tijuana, Mexico.
- The systems and relationships studied included the water flow, tides, topography, land use, and pollution sources.
- 3D thick map was a collaborative project.





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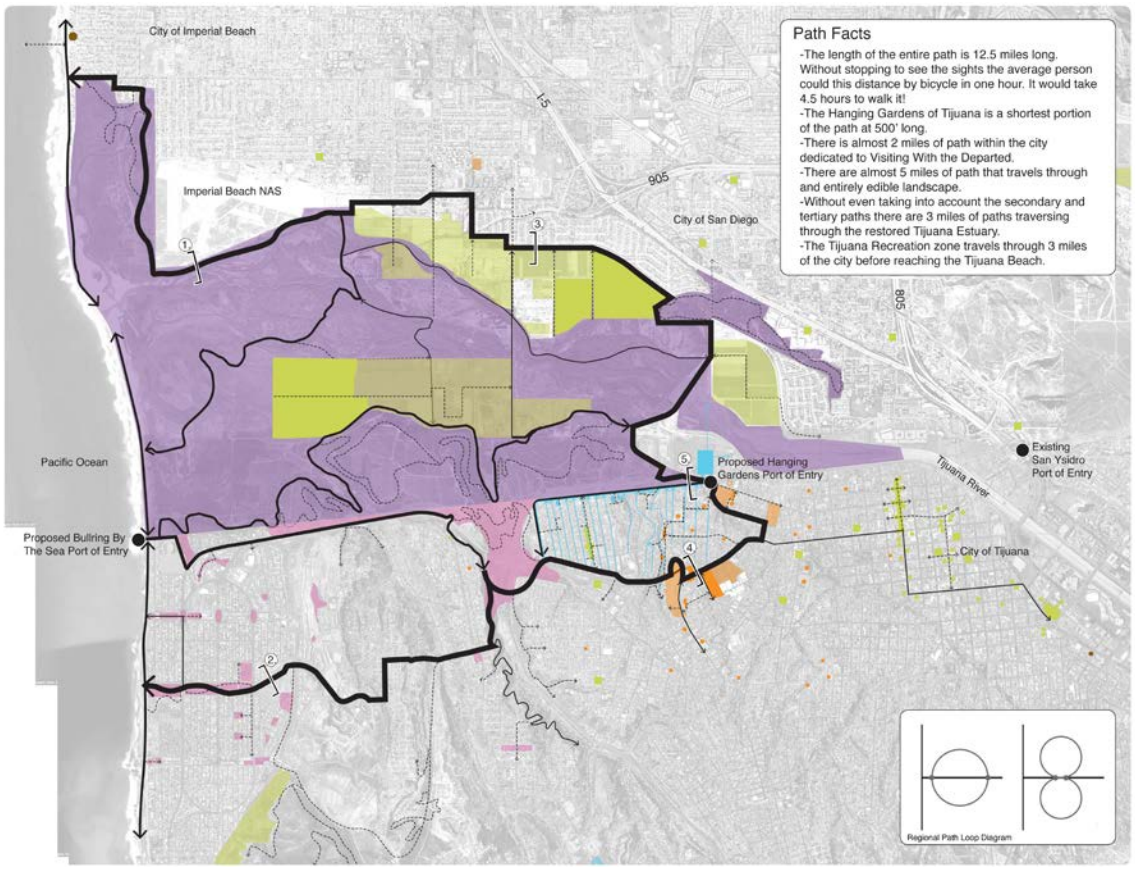
2012, *Between Two Places*, Rhode Island School of Design, Urban Systems Studio.

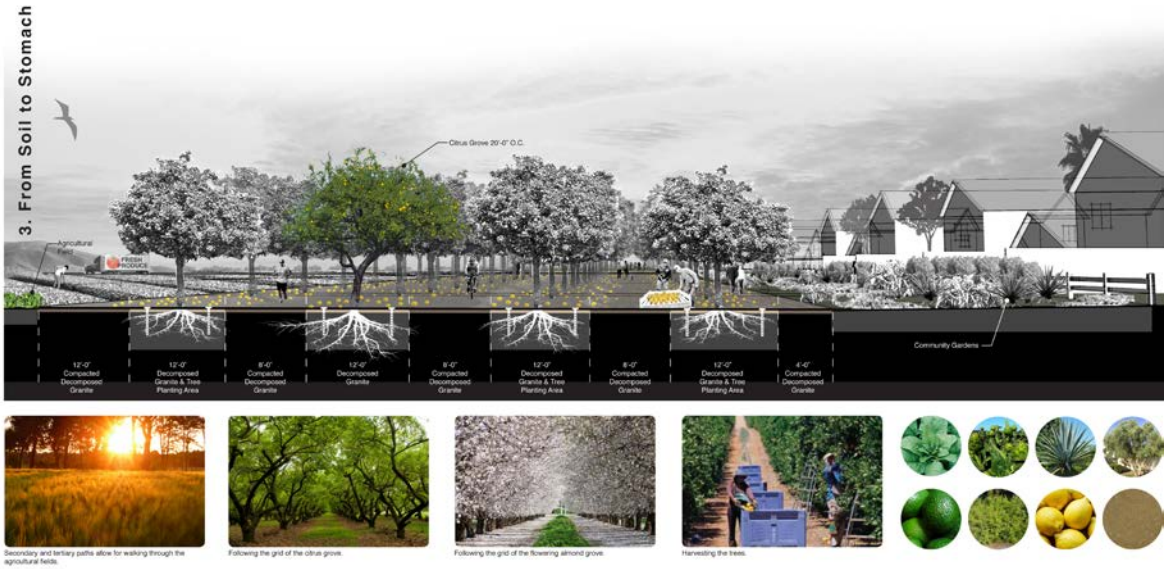
- *Between Two Places* was a project in Immersion and understanding of another culture: creating a place to participate in how the other side lives
- Exploring new ways to occupy a border the project redefined the inter-commons between the two cities, countries, and cultures through a multi-use path traveling far into each territory.
- To identify and capitalize on existing condition the primary path is divided into five different but overlapping zones. The zones are intended to be a point of beginning, encouraging pride and new growth within them.
- Initial exploratory models were used to develop the spaces within the zones.



2012, *Between Two Places*, Rhode Island School of Design, Urban Systems Studio.

- Further development of the five zones along the path included focused design decisions driven by their context.
- *From Soil to Stomach* is a zone enabling local food production and participation starting with the planting, following its transportation to market and then into the consumer's stomach.
- *Visiting With the Departed* provides an opportunity within the city to step away from the daily distractions and connect with other humans. A chance to celebrate lost loved ones, quiet contemplation and evaluation of life.

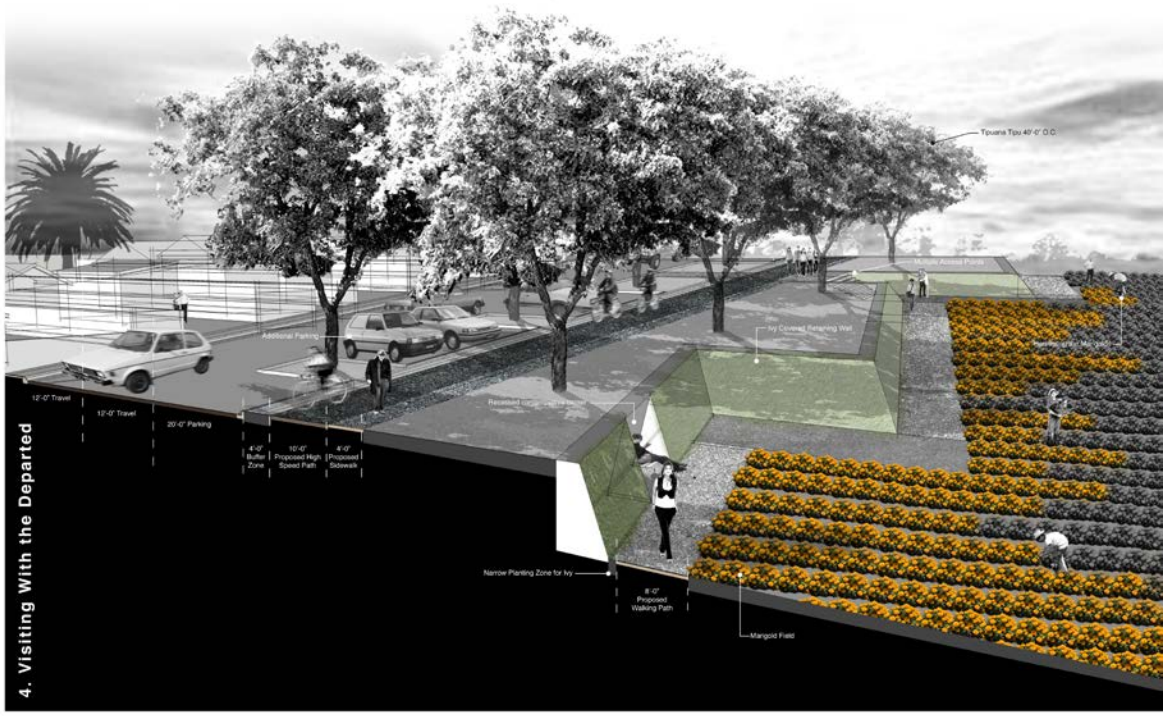


Secondary and tertiary paths allow for walking through the agricultural fields.

Following the grid of the citrus grove.

Following the grid of the flowering almond grove.

Harvesting the trees.




Personal introspection and contemplation.

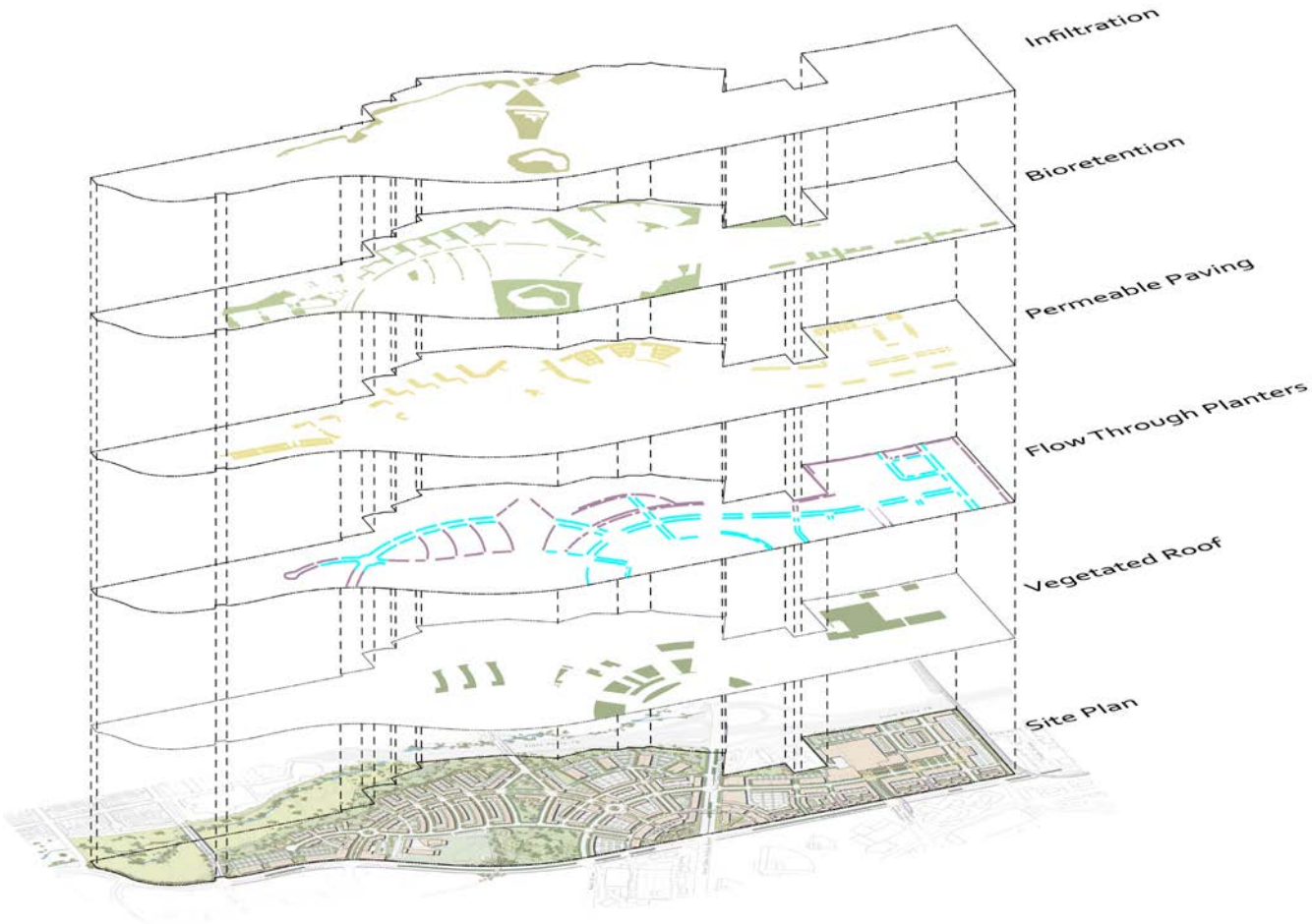

Harvesting the Marigold flowers.


Candles to illuminate the pedestrian path during Dia de las Muertos.


Prospect view of the city below.

2010, San Marcos University District Specific Plan, Spurlock Poirier Landscape Architects

- Low Impact Development (LID) strategies that were used to meet the new mandated state of California Standards for Urban Stormwater Management Plan (SUSMP).
- Diagrams and drawings were necessary to explain not only how the SUSMP standards and LID strategy numbers actually penciled out, but also to explain how to knit the stormwater mitigation tools into the urban fabric of the future development.
- Collaborative project while employed at Spurlock Poirier Landscape Architects.

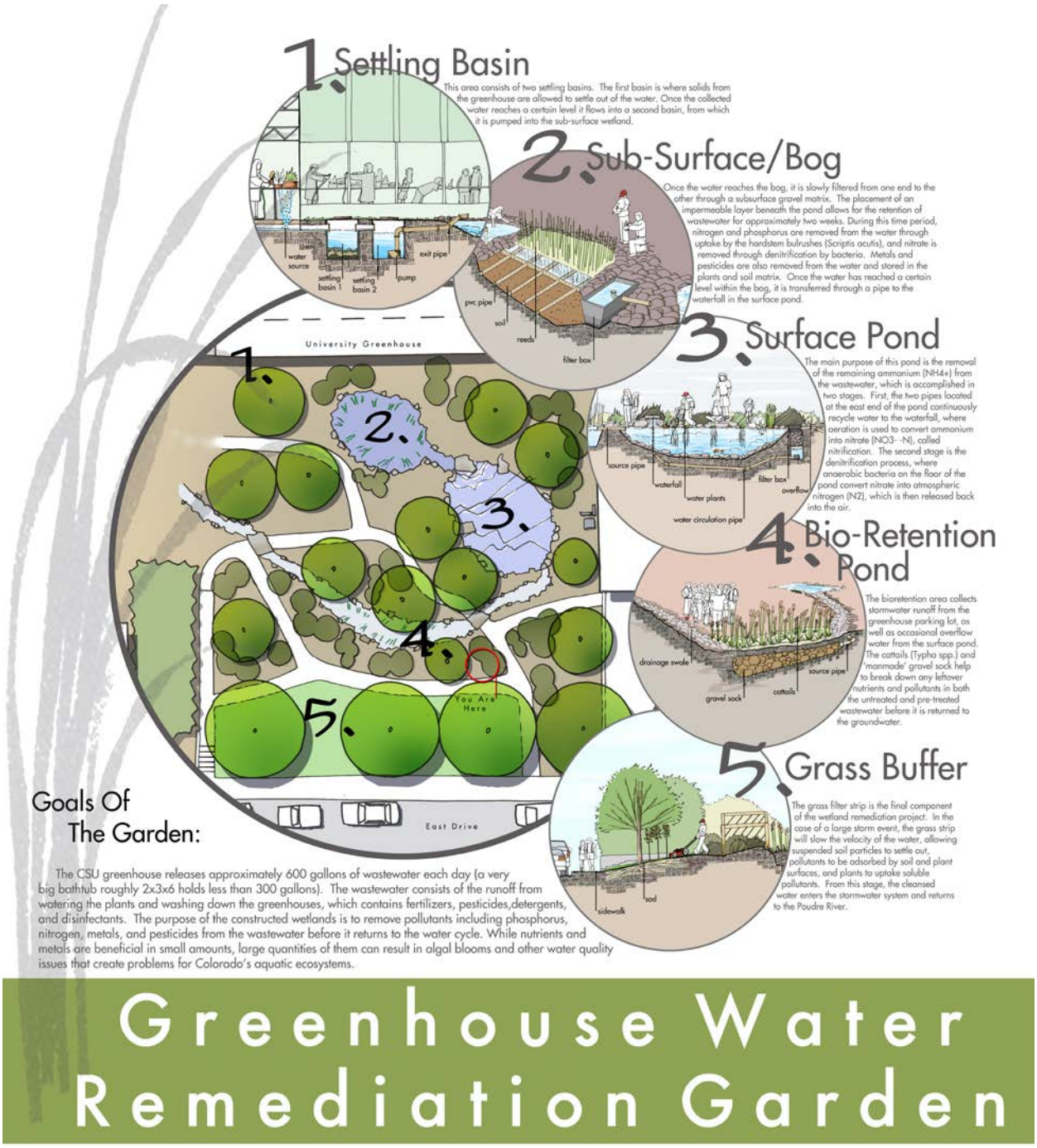


2012, *Things Remembered*

- An homage to Nancy Rexroth's Iowa work, *Things Remembered* evokes those brief moments throughout the day that are remembered the instant before sleep.

2006, Colorado State University Greenhouse Water Remediation Garden

- The purpose of the remediation garden is to remove the phosphorus, nitrogen, pesticides and metals from the campus greenhouse wastewater before it returns to the water cycle.
- After completing the remediation garden, an interpretive sign was developed to demonstrate to the public the bio-remediation process.
- This project was completed while working at Colorado State University Facilities Management.



2012, *Constructing the Forest Floor*, Rhode Island School of Design, Independent Study.

- Worked in conjunction with the New Urban Farmers in Pawtucket, Rhode Island to develop a Strategic Site Plan including the design and implementation of a structure to grow Shiitake and Oyster mushrooms.
- Utilized the construction of a structure to test design build ideas.
- Incorporates into the structure the materials usually found on the forest floor that enable mushroom growth and reproduction. Expanding the section of the forest floor from 8” to 8’-0”.

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Teaching Philosophy

Over the course of my education I have experienced many wonderful teachers, but there are two in particular that stand out by going well beyond teaching to become mentors. They had such a strong influence on my life that they played a major role in my decisions to become both a landscape architect and a teacher.

The first influential teacher was my high school drafting and design instructor. For three years I was in his classroom for an hour a day and he shared the larger world of design to his students. He believed that the course was valuable to the students and for me it was really my only creative outlet during that time in my life. The second influential teacher was my core landscape architecture professor during my undergraduate education. He pushed me to do my best, inspired creativity, and most importantly, he made me realize I have the ability to learn. He accomplished very much by doing very little. He treated the students and the course work in a very professional manner and in doing so achieved the same results from the students. He was quiet, reflective, and never gave too much information about how assignments should be completed or a computer program operated. He provided just enough for the student to get started and they were than required to work together to figure out the rest. This “sink or swim” mentality at first was challenging, but once you learned to “swim” it was tremendously empowering. Both of these men left a profound and lasting impression, which has inspired me to provide the same experience and opportunities for other students.

As a teaching professional it is important to remain at the front edge of the research and new ideas pertaining to landscape architecture. The same is true for the student’s, as they develop and move forward through their studies it is important for them to keep in mind the professional applications of their education. However, this must be carefully executed as to not limit the scope of their education as well as the profession. A successful landscape architecture student must be driven, creative, collaborative, reflective and capable of critical thinking. A successful course exercise that draws on these skills is a group assignment where the students measure and document a portion of the landscape. To begin with they measure and document their own bodies in order to establish a portable and always accessible standard of measurement. Once out in the landscape they must then work together to create new ways to determine the dimensions of the landscape including everything from the height of a curb to the slope of a hillside. The newly understood dimensions must be carefully transcribed in a sketchbook for further interpretation, translation, re-drafting and eventually a presentation of their findings. Later in their professional careers the students will be in the landscape documenting the land or overseeing construction and inevitably at some point they will not have access to a tape measure, drawing on their previous experience in school they will be able gather the necessary information to complete the job.

“We know that often something that is small and quiet is the most effective…” Wendy Richmond from *Art Without Compromise**. A teacher must provide direction and inspire subject matter curiosity, but through quiet observation and remaining in the background a teacher empowers the students to take the lead in their own education. The teacher must assign a meaningful and interesting assignment, provide the necessary information and let the student’s attempt and hopefully struggle before intervening. A struggling student signifies that they are outside their comfort zone and therefore testing the limit of their knowledge and skills, however it is important to not make the assignment too difficult as to discourage the student. This aids in moving from a basic to an advanced understanding of the material. Since some students may initially struggle with difficult subject matter such as grading and drainage, it is important to approach all assignments and concepts from multiple angles in an effort to reach as many different learning styles as possible. Grading is often one of the difficult subject matters for new students to grasp and approaching the same grading and drainage subject matter through different approaches aids in everyone’s understanding. The first method to aid in their understanding is grading and design through a series of study models to help the student three dimensionally visualize the problem at hand. By not emphasizing the craft, but instead iterations and ideas, the student no longer sees the topographic model as a precious single object. It becomes a kit of parts that they can assemble, disassemble, cut-up, and reassemble to test their ideas and concepts. By using pencil and trace paper the second approach to the subject matter emphasizes the iterative design process as well. The students work through the grading problems in the more traditional and precise method of using contour lines.

Teaching the grading and drainage project based on a real world landscape architecture licensure exam question explores design basics while at the same time incorporating applicable technical skills and methods. This enables the student to learn a skill that can be used utilized in the professional practice of landscape architecture while at the same time understand the broader concepts.

Enthusiasm and genuine interest in the course materials inspires the students, and differentiating the type and scope of the course assignments enables me to connect with as many students as possible. Limiting the amount of time that a teacher speaks and presents to the class aids in decentralizing the learning process, which empowers the students and ensures that everyone gets a chance to participate. Leading and teaching through example is an effective way to reach the students and this includes treating them with respect and displaying an interest in their work. Whenever possible this interest must remain positive and encouraging with critical and thoughtful feedback.

By remaining approachable and honest as an instructor as well as up front and transparent in regards to the grading process the student always knows where they stand in the class. This helps them understand what their grade currently is, but more importantly it is an indicator of their knowledge of the course material. Group assignments measure the effectiveness of collaboration and leadership, and small and large individual projects measure the learning of an individual student. Through the verbal presentation of course assignments the student is required to clearly identify the main concepts in their projects. This allows the instructor the ability to gauge if the student grasps the larger concepts as well as their application. The presentation models and drawings also demonstrate the student's application of the concepts and techniques as well as the technical aspects of the profession.

Proposed Course Descriptions

Course Description #1

Title: Introduction to Landscape Architecture, Theories and Application
Course Section Number: LDAR-2201-01
Description: Introduction to landscape architecture theories and methods, as well as real world examples and applications. This course is intended for graduate students at the beginning of their landscape architecture career and introduces the design process through the re-design of an existing urban plaza. The ideas introduced and applied to the plaza include site analysis, site programming, and formal expression of design elements such as earth, vegetation, water and hardscape material. Two field trips will be taken, one to the project site for on-site documentation and analysis, and one to another urban plaza in downtown Providence, RI for comparison and documentation. This course is a LDAR Major requirement.
Credits: 6.00 CEU's
Start Date: 14 September 2011 End Date: 16 December 2011
Academic Level: Graduate
Meeting Information: Studio Tuesday and Thursday 9:00AM – 11:40AM, 1:00PM - 6:00 PM, Bayard Ewing Building (BEB), Room 217
Faculty Name: Tyler Kiggins, tkiggins@risd.edu
Instructor Consent: Not Required
Miscellaneous Fees: Estimated Cost of Materials $200.00
Supplies: Refer to Syllabus
Textbooks: Listed below, additional reading materials distributed in class.

Halprin, Lawrence. *Cities*. United States of America: MIT Press, Cambridge, MA. 1978. Print.
Italo Calvino. *Invisible Cities*. United States of America: Hartcourt Inc. 1974. Print.
LaGro, James. *Site Analysis, Linking Program and Concept in Land Planning and Design.* United States of America: John Wiley & Sons, Inc. 2001. Print.
Lynch, Kevin, *The Image of the City*, MIT Press, Cambridge MA 1960. Print.
Newton, Norman. *Design on the Land, The Development of Landscape Architecture*. United States of America: Harvard University Press. 1971. Print.
Strom, Steven and Kurt Nathan. *Site Engineering for Landscape Architects*. United States of America: John Wiley & Sons, Inc. 1998, Print.
Sullivan, Chip. *Drawing the Landscape*. United States of America: John Wiley & Sons, Inc. 21997. Print.

Course Description #2

Title: Documenting the Landscape, Seeing Through Media
Course Section Number: LDAR-2421-01
Description: How do you document a place? This course explores different methods of representation to document and communicate to others the physical and phenomenological qualities of the landscape. Artists and designers that study the senses will be covered through readings and discussions, and weekly assignments for critique will be completed by documenting a place through a media of the student's preference.
Credits: 3.00 CEU's
Start Date: 03 January 2012 **End Date:** 20 February 2012
Academic Level: Undergraduate
Meeting Information: Seminar Thursday 1:00PM – 5:00PM, Friday 12:00PM – 4:00PM Bayard Ewing Building (BEB), Room 219
Faculty Name: Tyler Kiggins, tkiggins@risd.edu
Instructor Consent: Not Required
Miscellaneous Fees: Estimated Cost of Materials $100.00
Supplies: Refer to Syllabus
Textbooks: To Be Determined

Course Description #3

Title: Constructing the Forest Floor, Building a Home for Mushrooms
Course Section Number: LDAR-2402-01
Description: Do you like mushrooms? Do you want to see your design ideas brought to life? This is a hands on design-build course that provides intimate knowledge of the design and construction process through a built structure for growing Shiitake and Oyster mushrooms. The New Urban Farmers located in Pawtucket, Rhode Island are a non-profit urban farm that needs your help to design and build a new structure at their Galego Court location. Use this course to understand the availability and potential complications in using found materials in a new piece of construction, strengthen scheduling and task management skills and engage in work that provides a community service by increasing awareness and accessibility to healthy local foods.

The project will begin with a Needs Assessment and Site Analysis that will be completed based on on-site documentation and interviews. A Strategic Site Plan for the upper and lower terrace of the site will be used to inform the best location for placement of the structure.

As summer approaches and the weather warms the course will quickly move through Schematic Design, Design Development and Construction Documentation to ensure adequate time for construction. Bi-weekly status update meetings with The New Urban Farmers will be conducted and the use of the sketchbook is highly encouraged to further develop your personal relationship with the sketchbook and how it can be used as a tool for both observation and invention. Documentation of the design process and final structure will be completed through photography, drawings and reflective writing. Course enrollment is limited to 8 students.

Credits: 6.00 CEU's
Start Date: 20 February 2012 End Date: 25 May 2012
Academic Level: Graduate
Meeting Information: Advanced Elective Studio Tuesday and Thursday 9:00AM – 11:40AM, 1:00PM - 6:00 PM, Bayard Ewing Building (BEB), Room 109
Faculty Name: Tyler Kiggins, tkiggins@risd.edu
Instructor Consent: Required
Miscellaneous Fees: N/A
Supplies: Refer to Syllabus
Textbooks: Listed below

Benyus, Janine. *Biomimicry Innovation Inspired by Nature*
Dean, Andrea and Timothy Hursley. *Rural Studio: Samuel Mockbee and an Architecture of Decency*
Krieger, Louis. *The Mushroom Handbook.*

Introduction to Landscape Architecture, Theories and Application
Proposed Syllabus – Fall 2011

Faculty Name: Tyler Kiggins, tkiggins@risd.edu
Division: Architecture + Design
Department: Landscape Architecture
Course Section Number: LDAR-0000-00
Credits: 6.00 CEU's
Academic Level: Graduate
Start Date: 12 September 2011 **End Date:** 16 December 2011
Meeting Times: Studio Tuesday and Thursday 9:00AM – 11:40AM, 1:00PM - 6:00 PM
Meeting Location: Bayard Ewing Building (BEB), Room 217
Instructor Consent: Not Required, Open to Landscape Architecture Majors Only
Miscellaneous Fees: Estimated Cost of Materials $200.00
Supplies: Refer to the attached Studio Materials document
Textbooks: Weekly readings will be distributed through email or handouts, refer to the course bibliography for suggested and supplemental readings.

Landscape is *"…making functioning ecologically based systems that deal with human activity and natural processes in the urban environment. Bringing all of the factors together is complex, requiring a synthesis of social, political, and economic factors, as well as issues related to urban wildlife and water management."*

Elizabeth Mossop, Landscape Urbanism Reader

Course Description

Introduction to landscape architecture theories and methods through the use of real world examples and applications. This course is intended for graduate students at the beginning of their landscape architecture career and introduces the design process through the re-design of an existing urban plaza. The ideas introduced and applied to the plaza include site analysis, site programming, and formal expression of design elements such as landform, hardscape materials and plant materials. Two field trips will be taken, one to the project site for on-site documentation and analysis, and one to another urban plaza in downtown Providence, RI for comparison and documentation. Students will be required to document and maintain a portfolio of their work throughout the semester. The student's will also be expected to hand-in a CD containing all of their work at the end of the course. This course is a LDAR Major requirement.

Goals of the Course

- To strengthen scheduling and task management skills.
- To examine how critical in depth thinking can be advanced through landscape architecture.
- To further develop the personal relationship with the sketchbook and how it can be used as a tool for both observation and invention.
- To understand basic design principles

Course Objectives

- Hand drafting skills as a method of representing the built world.
- Understanding and development of the basic skills for three-dimensional model making.
- Experience in presenting concepts an ideas as well as being able to receive critical feedback.
- Fundamental understanding of topography manipulation through both physical modeling and hand drafting.

Methods

This is an intense studio course that will require work both during and outside the scheduled meeting times. Throughout the semester there will be weekly readings, two required field trips to urban plazas in downtown Providence, one group project, weekly presentations and three critiques.

Critiques

Presenting your work and ideas is a critical component of being a landscape architect; therefore it will also be a critical part of your education while at RISD. It is important to go into every critique open minded and receptive to the opinions and ideas of others. Be thoughtful in what, and how your work is presented and although you can defend your ideas, please do not become overly defensive. The critic is usually not trying to be cruel or harmful, but instead being honest in their reading and opinions of the work. It is also critical to listen to your classmate's presentations and the critic's response to them. Since you are not personally invested in their work, you can often learn more from their presentations than your own. For these reasons you will be asked to pair up with a different classmate for each critique. Your partner will document your presentation and the critic's response to share with you at a later date. These observations will be compiled through a set of notes or bullet points and turned in at the end of the semester.

Health and Safety

Common sense is required in the studio when cutting or using other sharp tools. Go outside or upstairs to the fourth floor to the spray booth when using toxic substances such as spray fix or spray paint. All other departmental and RISD guidelines for campus and classroom health and safety expectations are to be followed for this course. Please refer to the 2011-2012 RISD Student Handbook for additional information.

Attendance

Class attendance is paramount to a successful education, and in the student is expected to notify the instructor in person or by email two days in advance of a missed class. All other departmental and RISD guidelines for class attendance and work expectations are to be followed for this course. Please refer to the 2011-2012 RISD Student Handbook for additional information.

Schedule

Deadlines listed below are to be used as a guide. Deadlines may be modified depending on the weather or individual guest schedules.

Week 1, 09/12-09/16 – What is Landscape Architecture?

Tuesday

- Course orientation and policies
- Desk set up
- Presentation and group discussion "What is Landscape Architecture?"

Thursday

- Methods of observation and documentation
- Collaborative project documenting a 400' long section of the Providence River outside of the Bayard Ewing Building.
- Group presentations and discussion of the river documentation project.
- Individual documentation incorporating one additional element of the student's group documentation. The additional element to include should be a topic that they wish to explore in greater detail.

Learning Objectives for the Week

- Tools of the trade
- Set goals and priorities for the students enrolled in the course
- History of landscape architecture
- Investigate the conventions of measurement and representation

Week 2, 09/19-09/23 – New Ways of Seeing Through Sketching and Drawing

Tuesday

- Brief 2 minute presentations of individual Providence River documentation
- Drawing and sketching journey through a downtown Providence walking journey

- Reading discussion

  Duchamp, Marcel. *The Creative Act*. New York. Paragraphic Books. 1959. Print.

  Meinig, D.W. *The Beholding Eye: Ten Versions of the Same Scene.*

Thursday

- Field trip to Boston City Hall Plaza
- Group documentation and measurement of the existing site conditions at City Hall Plaza. Each group will have a different set of data and information to collect. The human body and sketchbook will be the only tools available.
- Individual on-site observation based sketches and drawings

Learning Objectives for the Week

- Develop presentation and self reflection skills
- Seeing through drawing and sketching
- Understand the methods of site analysis

Week 3, 09/26-09/30 – Analysis & Documentation

Tuesday

- Group presentations of the Boston City Hall Plaza site analysis.
- Video presentation of William Whyte's film *The Social Life of Small Urban Spaces – The Street Corner.*
- Reading discussion
- Introduction to the use of the section for documentation and design.

Thursday

- Social spaces, a look into New York City's parks and plazas; Bryant Park, Paley Park, Central Park, Union Square, and Zuccotti Park.
- Documentation and site analysis of South Main Street Park through measured plan and section drawings
- Reading discussion

  Berg, Nate. "The Occupy Movement and the New Public Space," in *The Atlantic Cities Place Matters.* November 22, 2011.

  Olmsted, Frederick. "Public Parks and the Engagement of Towns," in *American Social Science Association,* 1870. (Also in the *City Reader*, 1996.)

  White, E.B. *"Here is New York*." United States of America: Little Bookroom. Originally published 1949. Print.

Learning Objectives for the Week

- Introduction to successful urban spaces
- Understanding and implementation of the section and plan as a tool to analyze existing spaces

Week 4, 10/03-10/07 – Plants and Their Use in Landscape Architecture

Tuesday

- "Plant Biology, Plant Morphology and Plant Identification" presentation
- Plant walk through downtown Providence to identify and document the planting used to create different types of spaces. Documentation shall be completed in the student's sketchbook and include, photographs, sketches, notes and section drawings demonstrating the immediate environmental conditions surrounding the tree.

Thursday

- Plant ID design quiz
- Reading discussion of the readings provided on Tuesday 10/04.

Learning Objectives for the Week

- Understand the existing systems that enable ecosystems to operate
- Introduction to plant identification
- Understanding of how plants are used to create space

Week 5, 10/10-10/14 – Topographic Representation & Manipulation Through Model Making

Tuesday

- Introduction to the topographic model as a method to study grading and topography
- Introduction to the American with Disabilities Act (ADA) and it's design implications
- Topographic model re-design of Capital Center Park with written narrative of the anticipated programmed uses. No drawings should be completed, this entire project should be modeled through multiple iterations and working models.

Thursday

- Morning work day
- Afternoon Review

Learning Objectives for the Week

- First hand experience of the iterative process
- First hand experience of designing while making
- Working knowledge of ADA and it's landscape architecture related codes

Week 6, 10/17-10/21 - Topographic Representation & Manipulation Through Drawing

Tuesday

- Introduction to the topographic line as a method to represent landscape topography
- Site visit and documentation of Blackstone Conservancy Park's granite stairs

Thursday

- Individual drafting exercise incorporating an ADA accessible path from the bottom to the top of the Blackstone Conservancy Park's granite stairs

Learning Objectives for the Week

- Fundamental understanding of grading

Week 7, 10/24-10/28 – Final Project Site Analysis and Documentation

Tuesday

- Introduction of final project
- Kennedy Plaza site visit for documentation and meeting with the director of The Greater Kennedy Plaza foundation

Thursday

- Kennedy Plaza site analysis presentations
- Mid-semester individual conversations and progress review.
- Inspirations sketchbooks turned in for review.

Learning Objectives for the Week

- Self reflection
- Developed research and analysis skills
- Understanding the client and their needs

Week 8, 10/31-11/04 – Earth

Tuesday

- Inspiration sketchbooks with feedback returned to the student.
- Work day with individual desk critiques as needed.

Thursday

- The students present their initial concepts and ideas pertaining to the topography of the site. Included are the user based experience descriptions.

Learning Objectives for the Week

- Designing for the experiences of others
- Development of presentation skills

Week 9, 11/07-11/11 – Earth

Tuesday

- Work day with individual desk critiques as needed.

Thursday

- Review

Learning Objectives for the Week

- Development of presentation skills
- Translation of a concept through medium

Week 10, 11/14-11/18 – Vegetation

Tuesday

- "Planting Strategies" presentation
- Work day with individual desk critiques as needed.

Thursday

- Morning work day
- Afternoon Review

Learning Objectives for the Week

- Development of presentation skills
- Application and integration of planting in the landscape

Week 11, 11/21-11/25 – Water

Tuesday

- "Designing with Water" presentation
- Work day with individual desk critiques as needed.

Thursday

- Morning work day
- Afternoon Review
- Reading discussion

  Bibb, Brenda ed. "Wetlands & The Water Cycle," in *The Rhode Island Audubon Report.* October, 1975.

Learning Objectives for the Week

- Development of presentation skills
- Presentation board layout and graphic design
- Research and analysis

Week 12, 11/28-12/2 – Compilation Design (combining earth, vegetation and water)

Tuesday

- Class discussion to cover any outstanding project related questions.
- "Sculptures in the Landscape" presentation and discussion. A look into the Indianapolis Museum of Art, Storm King Art Center, and the work of Richard Serra and Robert Smithson.
- Work day with individual desk critiques as needed.

Thursday

- Work day with individual desk critiques as needed.

Learning Objectives for the Week

- Development of presentation skills
- Consideration and implication of hierarchy in the landscape
- Critical thinking and decision making

Week 13, 12/05-12/09 – Compilation Design (combining earth, vegetation and water)

Tuesday

- The students present their projects to small group of their peers to solicit critical feedback.

Thursday

- Work day with individual desk critiques as needed

Learning Objectives for the Week

- Development of a focused presentation to elicit the desired feedback
- Consideration and implications of hierarchy in the landscape
- Critical thinking and decision making

Week 14, 12/12-12/16 – Final Presentations and Project Documentation and Reflection

Tuesday

- Guest critic brought in for the final project presentation and critique

Thursday

- Project documentation and reflection paper due, complete a one page paper reflecting on your semesters work, please include thoughts on your design process, methods of representation, aspects of the project you would approach differently next time, or anything else important to you relating to landscape architecture.
- Inspirations sketchbook due.

Learning Objectives for the Week

- Development of presentation skills
- Course, project, and personal reflection

Assessment

Grade is dependent on the thoroughness and timeliness with which each deliverable is completed. All requirements must be completed by the deadlines outlined in this syllabus to earn credit for the course. A mid-semester meeting with the instructor to discuss your course progress will be conducted, but do not hesitate to request an individual meeting with the instructor at any time throughout the semester.

Weekly readings will be distributed and it is expected that all the materials will be read actively and the student will be prepared to discuss in class. A short response (200-300 words) to each reading is required in your sketchbook.

Inspirations Sketchbook – Depth of Investigation	20%
Class Participation – Constructive vs. Destructive Group Behavior	10%
Studio Problems – Depth of Investigation, Clarity of Concept	40%
Studio Problems – Craft of Presentation	20%
Critique Documentation Notes	05%
Documentation and Reflection of Course Work	05%

Grade is on a A,B,C, 're-do' and F scale. All work will be marked with suggestions for improvement, together with a letter grade:

A: Indicates assignment turned in on time, the student went well beyond the parameter of the assignment, the student's work shows strong evidence of progression in both the development of design skills and conceptual abilities, work is excellent.

B: Indicates assignment turned in on time, the student thought outside of the assignment parameters, the student's work shows evidence of progression in both the development of design skills and conceptual abilities, work is good.

C: Indicates assignment turned in, the student made an honest attempt, work is acceptable.

Re-do: Indicates assignment not acceptable and must be re-done and re-submitted the following week.

F: (following re-do) indicates assignment turned in, work is unacceptable.

Grade will be lowered by one letter if work is turned in after the deadline.

Course Bibliography

Suggested Readings

Halprin, Lawrence. *Cities*. United States of America: MIT Press, Cambridge, MA. 1978. Print.
Italo Calvino. *Invisible Cities*. United States of America: Hartcourt Inc. 1974. Print.
LaGro, James. *Site Analysis, Linking Program and Concept in Land Planning and Design.* United States of America: John Wiley & Sons, Inc. 2001. Print.
Lynch, Kevin, *The Image of the City*, MIT Press, Cambridge MA 1960. Print.
Newton, Norman. *Design on the Land, The Development of Landscape Architecture*. United States of America: Harvard University Press. 1971. Print.
Strom, Steven and Kurt Nathan. *Site Engineering for Landscape Architects*. United States of America: John Wiley & Sons, Inc. 1998, Print.
Sullivan, Chip. *Drawing the Landscape*. United States of America: John Wiley & Sons, Inc. 21997. Print.

Supplemental Readings

Reed, Peter. *Groundswell, Constructing the Contemporary Landscape.* New York: The Museum of Modern Art. 2005. Print.
Stump, Bill. *The Ice Palace that Melted Away*. United States of America: University of Minnesota Press,1998. Print.

Studio Materials

The following items are required materials that should be purchased by the second day of the course. Although they do require an initial investment, please keep in mind that most of these materials will continue to be used throughout your time at RISD as well as throughout the rest of your professional career.

- 1 Sketch Book (8.5” X 11” and 100 Pages)
- Parallel Straight-Edge (48” or 52”)
- Vyco Board Cover Sheet
- 2 Standard Locker Locks (lock or combination)
- Lead Holder
- Lead Sharpener
- Pencil Leads (B,HB)
- Kneaded Eraser
- White Plastic Eraser
- Trace Paper (one of each) 12” 18” and 24”
- Vellum (24” roll)
- 12” Triangular Architecture Scale
- 12” Triangular Engineering Scale
- Triangle (30/60/90)
- Triangle (45/45/90)
- ¾” Drafting Tape
- Compressed Charcoal
- Sharpies (thick and thin)
- Pencils for Sketching (2B to 9B)
- Colored Pencils (minimum 12 different colors)
- Spray Workable Fixative
- X-acto or Olfa knife with additional blades
- Self-Healing Cutting Mat (18” X 24” or larger)
- Sobo of Elmer’s Glue
- Micron Pen Set
- Digital Camera
- Thumb Drive (minimum 8 GB)

RHODE ISLAND SCHOOL OF DESIGN
Department of Interior Architecture + Landscape Architecture
Wintersession 2013
Instructors:
Derrick Laurion, 260-668-2774
dlaurion@risd.edu
Tyler Kiggins, 970-988-8869
tkiggins@risd.edu

INTAR/LDAR-2119-01

Living Systems as Structure - The Use of Living Systems to Create Structure and Space In The Existing Built Environment

Building Botany by, Ferdinand Ludwig, Oliver Storz and Hannes Schwertfeger

"Natural environments are not amenities, and they are not mere 'resources' or quaint luxuries. They are essential to human mental, physical and social well-being…"

-Dr. Richard Jackson, Pediatrician, Professor and Chair, Environmental Health Sciences, UCLA-

Overview

"Biophilia" is the term coined by Edward O. Wilson to describe what he believes is our innate affinity for the natural world. As modern society evolves humans continue to lose more and more of this connection to the natural world. How can designers re-build these bonds to create a meaningful connection to the natural world within our built environment?

The idea of using living material, has taken on a major role in all aspects of design. Lines between where one design discipline ends and another begins have become blurred in today's design environment. This course offers a

better understanding of how living systems can take a role in creating new space and structure within the existing built environment. Biophilic Design has become a leading in this phenomenon. The course includes lectures, discussions, hands on activities, and design assignments to further develop the students understanding of conceptual thinking and technical requirements of living systems, biophilic design, spatial planning, and adaptive reuse

The Biophilic Reuse project will be sited within an existing building in Providence, RI. Throughout the five-week course separate topics will be introduced and the student will incorporate these ideas into the design within the chosen site. By working in a linear fashion with the introduction of new topics each week, the student will have to address the implications of previous design decisions upon the incorporation of new material. The students will be provided the necessary plans and drawings for the chosen site and structure. The student can use these materials as the base for their work, however they can express their design solutions through a medium of their choosing. This will allow students from different design disciplines to approach the project in the medium of their own choosing.

Aims and Objectives

This class will provide an introduction to biophilic design and its potential to design living systems in the interior of the built environment.

- To further develop a biophilic design vocabulary in both the technical and conceptual realm
- To develop an informed and critical awareness of the relationship between living systems and the occupants of the space
- Develop research, analytical, and presentation skills based on technical information biophilic systems
- To further understand living material as it corresponds with adaptive reuse
- Understand the methods of site analysis with respect to adaptive reuse
- Understand vertical and horizontal methods that plants may be incorporated within existing structure and their spatial implications
- Understand living systems in the interior at both the commercial and residential scale
- Understanding how greenhouses work within a built structure
- Understanding biophilic design and living materials at various design scales
- Understanding greenhouses work within a built structure

Methods

Throughout the five-week course there will be group assignments as well as in class lectures that introduce new content. Individual design assignments will provide the opportunity to apply and learn the new material. Each of the individual assignments can be incorporated into the final composition, which provides the student one final opportunity to apply the course material into one integrated biophilic system. Weekly pin-ups will be an integral part of the course. Pin-up work shall not be considered the final design, but a method of progression. A site visit will be conducted as well as possible field trips within walking distance from RISD.

Timetable

Week 1 (January 7-11):

Class #1 - Thursday, January 10, 2013

What Is This Class And Why Am I Here? – Course Introduction

- Introductions, course orientation and policies, review course syllabus
- Define groups for the weekly presentations

What is Biophilia and Biophilic Design?

- Introduction to biophilia and its attributes presentation
- Watch the film *Biophilic Design: The Architecture of Life*

Biophilic Reuse - Project Introduction

- Existing structure site introduction and orientation
  - Distribution of existing site and architectural drawings

Required Reading

- Kellert, Stephen, Judith Heerwagen, and Martin Mador, eds. Biophilic Design: The Theory, Science, and Practice of Bringing Buildings to Life. United States of America: John Wiley & Sons, Inc. 2008. Print. Chapter 1: Dimensions, Elements, and Attributes of Biophilic Design.

Suggested Readings and Resources

- Beardsley, John. *Kiss Nature Goodbye*. Harvard Design Magazine, Winter/Spring 200

Class #2 - Friday, January 11, 2013

What is Important to Know About the Existing Site? – Site visit and analysis

- Site analysis presentation and group discussion covering traditional and non-traditional methods of collecting and representing data
  - Public Laboratory for Open Technology and Science (PLOTS): http://publiclaboratory.org/home
- Class field trip to visit and document the existing site and structure
  - Individual on-site documentation through on-site sketches, photography, and writing
- Assign Program Statement for the Biophilic Reuse project

Suggested Readings and Resources

- Meinig, D.W. *The Beholding Eye: Ten Versions of the Same Scene.*
- Public Laboratory for Open Technology and Science (PLOTS): http://publiclaboratory.org/home
- Wind Map. September 12, 2012. http://hint.fm/wind/
- World Mapper: The World as You've Never Seen it Before: http://www.worldmapper.org/

Learning Objectives for Week #1

- Develop presentation and self-reflection skills
- Seeing through drawing and sketching
- Understand the methods of site analysis
- Understand how biophilic design enhances the built structure and creates a better environment for human habitation

Week 2 (January 14-18):

Class #3 - Wednesday, January 16, 2013

Way Are Plants Growing On The Roof Of That Building? - Green Roofs And Their Benefits

- Students turn in the client and Program Statement for the Biophilic Reuse project
- Group Presentation #1
  - Green Roof PowerPoint presentation green roof components and systems
- Green roofs from the biophilic perspective lecture - class discussion to follow
  - Possible guest lecture
- Assign Individual Design Assignment #1
  - Biophilic Reuse Green Roof
- Individual work time with desk critiques as needed

Suggested Readings and Resources

- American Society of Landscape Architects green roof: http://www.asla.org/ContentDetail.aspx?id=25362
- Apex Green Roofs: http://www.apexgreenroofs.com/installations/Potter-League/rhode-island-green-roof.html
- Duchamp, Marcel. *The Creative Act*. New York. Paragraphic Books. 1959. Print.

Class #4 - Thursday, January 17, 2013

Growing Plants On The Vertical Surface Instead Of The Horizontal - Living Walls And Their Benefits

- Group Presentation #2
  - Living Walls presentation and discussion
- Living Walls from the biophilic perspective lecture - class discussion to follow
- Hands on learning activity
  - In class group design workshop using reused wooden pallets to creating living walls for a biophilic on campus experiment and installation
- Individual work time with desk critiques as needed

Suggested Readings and Resources

- Dunnet, Nigel and Noel Kingsbury. *Planting Green Roofs and Living Walls.* United States of America: Timber Press, Inc. 2004. Print.
- Vertical Gardens by Patrick Blanc: http://www.verticalgardenpatrickblanc.com/

Class #5 - Friday, January 18, 2013

Planting within an existing built structure – A look into Living Systems in the Interior at the Commercial and Residential Scale

- Pin-Up Assignment #1 Biophilic Reuse Green Roof
- Group Presentation #3
  - Living Systems in the Interior at the Commercial and Residential Scale presentation and discussion
- Living Systems in the Interior at the Commercial and Residential Scale from the biophilic perspective lecture - class discussion to follow.
- Assign Individual Design Assignment #2
  - Biophilic Reuse Living Walls
- Individual work time with desk critiques as needed

Suggested Readings and Resources

- Cooper, Paul. *Interiorscapes*. China: Octopus Publishing Group, 2003. Print
- Dunnet, Nigel and Noel Kingsbury. *Planting Green Roofs and Living Walls.* United States of America: Timber Press, Inc. 2004. Print.
- Hammer, Nelson. *Interior Landscape Design*. New York: McGraw-Hill, 1992. Print

Learning Objectives for Week #2

- Understand vertical and horizontal methods that plants may be incorporated within existing structure
- Understand Living Systems in the Interior at the Residential and Commercial Scale
- Develop research and analysis skills
- Develop presentation and self-reflection skills

Week 3 (January 21-25):

Class #6 - Thursday, January 24, 2013

Year Round Life – Greenhouses Within Existing Structure

- Pin-Up assignment #2 Biophilic Reuse Living Walls
- Group Presentation #4
  - Greenhouse Presentation and Discussion
- Greenhouse from the biophilic perspective lecture. Class discussion to follow.
  - Possible guest lecture
- Assign Individual Design Assignment #3
  - Living Systems in the Interior at a Commercial or Residential Scale
- Individual work time with desk critiques as needed

Suggested Readings and Resources

- Crump, Sara. "Galleria Mall is Giant Greenhouse." http://www.blog.cleveland.com/
- Pilot Episode Urban Farming. September 12, 2012. http://video.pbs.org/video/2276862085

Class #7 - Friday, January 25, 2013

Drawing On Nature to Create Spaces Through Biophilic Design

- Architecture and biophilic design lecture. Class discussion to follow.
  - Non-living systems and methods of connecting building occupants to their natural world.
- Individual work time with desk critiques as needed

Suggested Readings and Resources

- Kellert, Stephen, Judith Heerwagen, and Martin Mador, eds. Biophilic Design: The Theory, Science, and Practice of Bringing Buildings to Life. United States of America: John Wiley & Sons, Inc. 2008. Print. Chapter 16: Biophilic Architectural Space.

Learning Objectives for Week #3

- Understanding how greenhouses work within a built structure
- Understanding biophilic design and living materials at various design scales
- Understand vertical and horizontal methods that plants may be incorporated within existing structure
- Understand Interior Landscaping at a commercial scale
- Develop research and analysis skills
- Develop presentation and self-reflection skills

Week 4 (January 28-February 1):

Class #8 - Wednesday, January 30, 2013

Breaking Down the Wall – Expanding from Within the Building to the Surrounding Site

- Pin-Up assignment #3 Living Systems in the Interior at a Commercial or Residential Scale.
- Presentation and discussion on site design
- Assign Individual Design Assignment #4
  - Expanding from Within the Building to the Surrounding Site
- Individual work time with desk critiques as needed

Class #9 - Thursday, January 31, 2013

Pulling It All Together – Observing Cohesive Site and Biophilic Systems.

- Field trip to existing sites incorporating design concepts discussed throughout the course

Class #10 - Friday, February 1, 2013

Pulling It All Together – Creating a Cohesive Site and Biophilic Systems.

- Peer review sessions
  - Small group presentations and discussions for the integrated biophilic system

Learning Objectives for Week #4

- Understanding greenhouses work within a built structure
- Understanding living materials at a varying design scale
- To understand and discuss relationships between a work and its context

Week 5 (February 4-8):

Class #11 – Thursday, February 7, 2013

Wrap Up

- Individual work time with final individual desk discussions as needed

Class #12 - Friday, February 8, 2013

Final Presentations

- Students are to display their work as needed and be prepared to present and defend their design ideas for their Biophilic Reuse assignments. Guest critics will be asked to join the discussion.
- Students must submit a CD with scans and photographs of all the work completed throughout the semester.

Learning Objectives for Week #5

- Develop presentation and self-reflection skills
- To develop an informed and critical awareness of the relationship between an intention, or idea, and its physical manifestation

Critiques

Presenting your work and ideas is a critical component of being a designer; therefore it is a critical part of your education while at RISD. It is important to go into every critique open minded and receptive to the opinions and ideas of others. Be thoughtful in how your work is presented. While defending your ideas please do not become overly defensive. The critic is usually not trying to be cruel or harmful, but instead being honest in their reading and opinions of the work. It is also critical to listen to your classmate's presentations and the critic's response to them. Since you are not personally invested in their work, you can often learn more from their presentations than your own. For these reasons you will be asked to pair up with a different classmate for each critique, your partner will document your presentation and the critic's response to share with you at a later date.

Potential Speakers and Visiting Critics

- Anastasia Congdon - architect, RISD professor, critic
- Jay Emperor – landscape architect, project manager at Pressley Associates
- Gina Ford - landscape architect, principal, and chair of Sasaki's Urban Studio
- Jeffrey Katz – architect, senior critic at RISD
- Alex Koumoutsos – landscape designer, associate at Sasaki
- Kurt Teichert - lecturer in Environmental Studies and Mgr. of Env. Stewardship Initiatives Center for Environmental Studies at Brown University
- Michael White – landscape architect, project manager at Pressley Associates
- Liliane Wong – architect, Department Head of the Interior Architecture Department at RISD

Health and Safety

Common sense is required in the studio when cutting or using other sharp tools. All other departmental and RISD guidelines for campus and classroom health and safety expectations are to be followed for this course. Please refer to the 2012-2013 RISD Course Announcement for additional information.

Attendance

Class attendance is paramount to a successful education, and the student is expected to notify the instructor by email one day in advance of a missed class. After two unexcused absences you will be in danger of

failing the course. All other departmental and RISD guidelines for class attendance and work expectations are to be followed for this course. Please refer to the 2012-2013 RISD Student Handbook for additional information.

Assessment

Grade is dependent on the thoroughness and timeliness with which each deliverable is completed. All requirements must be completed by the deadlines outlined in this syllabus to earn credit for the course. Midway through Wintersession a meeting with the instructors will be conducted to discuss your course progress, but do not hesitate to request an individual meeting with the instructors at any time throughout the course.

Class Participation	15%
Group Presentations and Collaboration	25%
Program Statement & Site Analysis	10%
Weekly Progress Pin-Ups	25%
Final Biophilic Reuse Assignment	25%

Grade is on a A,B,C, 're-do' and F scale. All work will be marked with suggestions for improvement, together with a letter grade:

A: Indicates assignment turned in on time, the student went well beyond the parameter of the assignment, the student's work shows strong evidence of progression in both the development of design skills and conceptual abilities, considers comments during pin-up and desk critiques, work is excellent.
B: Indicates assignment turned in on time, the student thought outside of the assignment parameters, the student's work shows evidence of progression in both the development of design skills and conceptual abilities, considers comments during pin-up and desk critiques, work is good.
C: Indicates assignment turned in, the student made an honest attempt, work is acceptable.
Re-do: Indicates assignment not acceptable and must be re-done and re-submitted the following week.
F: (following re-do) indicates assignment turned in, work is unacceptable.

All grades will be lowered by one letter if work is turned in after the deadline.

Course Bibliography

Suggested Readings and Resources

American Society of Landscape Architects Green Roof. September 10, 2012. http://www.asla.org/ContentDetail.aspx?id=25362

Bahamon, Alejandro and Patricia Perez. *Minerals: The Building / Geology Connection*. New York, United States of America: W.W. Norton Company, Inc. 2007. Print.

Beardsley, John. *Kiss Nature Goodbye*. Harvard Design Magazine, Winter/Spring 2000

Cooper, Paul. Interiorscapes. China: Octopus Publishing Group, 2003. Print

Crump, Sara. "Galleria Mall is Giant Greenhouse." http://www.blog.cleveland.com/

Duchamp, Marcel. *The Creative Act*. New York. Paragraphic Books. 1959. Print.

Kellert, Stephen, Judith Heerwagen, and Martin Mador, eds. *Biophilic Design: The Theory, Science, and Practice of Bringing Buildings to Life.* United States of America: John Wiley & Sons, Inc. 2008. Print.

Meinig, D.W. *The Beholding Eye: Ten Versions of the Same Scene.*

Nolan Caroline, *Interview. On The Roof With…* Living Architecture Monitor, Summer 2008. Print

Public Laboratory for Open Technology and Science (PLOTS). September 09, 2012. http://publiclaboratory.org/home

Pilot Episode Urban Farming. September 12, 2012. http://video.pbs.org/video/2276862085

Vertical Gardens by Patrick Blanc. September 10, 2012. http://www.verticalgardenpatrickblanc.com/

Wind Map. September 12, 2012. http://hint.fm/wind/

World Mapper: The World as You've Never Seen it Before: http://www.worldmapper.org/

Technical Readings and Resources

Apex Green Roofs September 10, 2012. http://www.apexgreenroofs.com/installations/Potter-League/rhode-island-green-roof.html

Dunnet, Nigel and Noel Kingsbury. *Planting Green Roofs and Living Walls.* United States of America: Timber Press, Inc. 2004. Print.

Hammer, Nelson. Interior Landscape Design. New York: McGraw-Hill, 1992. Print

Introduction to Landscape Architecture, Theories and Application
Final Project: Earth, Vegetation, and Water

"The city, however, does not tell its past, but contains it like the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls."

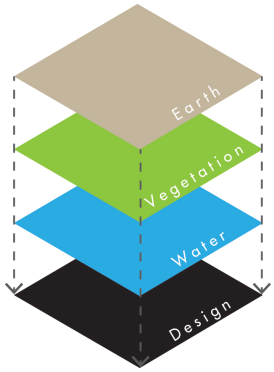
-Italo Calvino, Invisible Cities

Project Goal:

Through a specified design sequence enhance the students understanding of the main tools a landscape architect has at their disposal to create space; earth, vegetation, and water.

Project Description:

For the final project of the semester the student shall create a design proposal for Kennedy Plaza and Burnside Park, located in downtown Providence, RI. The design sequence for the project will begin by designing the topography independent of other design decisions. This means that the topography must be designed in a way that creates spaces, controls water flow, provides interest, etc., without the help of vegetation, water or other materials. The vegetation and water layers are completed in a similar fashion, independent of each other. Once all three separate designs are completed the student must layer them on top of one another to create a final design. There will be overlap and conflicting ideas, and it is the student's responsibility to sift through the information and make the design decisions about what to keep and what not to keep from each layer. For each layer of the design the student must keep in mind the important site analysis information collected earlier in the semester as well as integrating into the existing urban fabric.



Project Objectives:

- Completion of a proposed site design through the composite design process that is represented through models, drawings and the written word.
- Ability to ask the necessary questions about the current site conditions and the goals of the project in a meaningful manner that informs the final built work.
- Understanding the critical differences between making a working model versus constructing a presentation quality model.

Schedule:

Weeks 8 & 9, 10/31-11/11 – Earth

Using only topography the student will propose a new design for the site. During week eight the student will work through a series of design iterations using clay to explore their ideas. Considerations to take into account when designing the topography for the site should include slope, aspect, sun/shade, water run-off, cut/fill, and sequence of movement through the site. At the end of week eight, the students will present their final 20 scale site model and describe how a user moves through the site and how another user spends their lunch hour at the site.

During week nine the student will translate their design into a 20 scale contour line drawing. They will complete a 20 scale contour drawing on a 24"X36" piece of Vellum with the North orientation up. Once the contour drawing is completed the student shall construct a 20 scale chipboard model for the final topographic presentation at the end of week nine. Two 20 scale site section elevations should also be included with the section cuts taken at the two most important areas of the site. While creating the section cut the student should be generous with the amount of information under the earth's surface, this means considering utilities, water table, geology, etc.

Week 10, 11/14-11/18 - Vegetation

Using only vegetation the student will propose a new design for the site. Through the creation of a working model the student explores their design ideas and planting strategies. Considerations to take into account when designing the vegetation for the site should include sun/shade, sequence of movement through the site, view corridors, scale,

maintenance, water use, durability, and plant suitability. At the end of week ten a 20 scale drawing of the vegetation design shall be completed on a 24”X36” piece of Vellum with the North orientation up.

Week 11, 11/21-11/25 - Water

Using only water the student will propose a new design for the site. Considerations to take into account when designing the water amenities on the site should include a focal point, destination, microclimate, use (scenery or water play), and integrating the stormwater management into the site design. At the end of week eleven a 20 scale drawing of the water design shall be completed on a 24”X36” piece of Vellum with the North orientation up, as well as a precedence study board containing water features and stormwater management solutions that pertain to the students design.

Weeks 12 & 13, 11/28-12/9 – Final Design

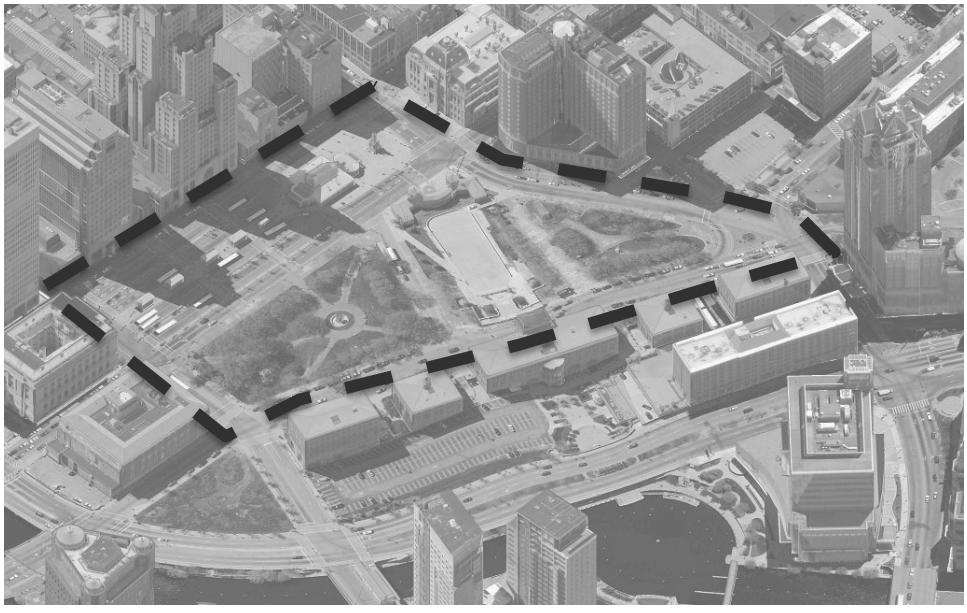
For their final site design the students will utilize the last two weeks to compile all three separate designs into one. The best way to accomplish this is by aligning all three layers of Vellum (earth, vegetation, and water) on top of one another and through a series of design decisions and iterations decide the important aspects of each design and how they work with one another to make for one cohesive design. During the compilation process the student begins incorporating the hardscape necessary for circulation paths, stairs, plazas, highlight a preferred location for a future sculpture placement, and including all other items they feel are necessary. The final design will be represented through a 20 scale illustrative plan drawing, one site perspective (at a minimum of 11”X17”), two 20 scale site sections and a 20 scale site presentation quality model using materials of the students choice. All final presentation materials should be scanned and presented at the scales specified above on two 24”X36” presentation boards.

Week 14, 12/12-12/16 – Final Presentations

Along with presenting the final presentation materials, the student should also consider presenting process drawings, working models, or any other information that aides in telling the story and design intent of the project. A guest critic will be brought in for the final project presentation of the design proposals. While discussing the students project the critic will take into consideration the individual design decisions for each layer of the design as well as an articulation of the thought and rational behind the compilation process. Why did the student make the decisions they made? The final design must also consider its genius loci and connection into the existing urban fabric.

“This is the city’s most constantly reworked space, and fully interpreting its history would fill a book that could be a landmark in understanding American urbanism.”

-Architectural historian William McKenzie Woodword. *Guide to Understanding Providence Architecture*



Introduction to Landscape Architecture, Theories and Application
Mid-Semester Feedback – Fall 2011

Faculty Name: Tyler Kiggins, tkiggins@risd.edu

Your Name (optional): _____

Your major (optional): _____ Section number: _____

Please rate the following on a scale of one (strongly disagree) to five (strongly agree)

The instructor:

1.	was well prepared for class	1	2	3	4	5
2.	demonstrates knowledge of the subject matter	1	2	3	4	5
3.	encourages class discussion	1	2	3	4	5
4.	is responsive to students questions	1	2	3	4	5
5.	uses effective examples to illustrate points	1	2	3	4	5
6.	is friendly and approachable	1	2	3	4	5

The course:

7.	was challenging	1	2	3	4	5
8.	readings were pertinent to the course work	1	2	3	4	5
9.	moved at good pace	1	2	3	4	5
10.	maintained a good balance between the theoretical and the practical applications of landscape architecture	1	2	3	4	5

What do you like best about this class so far?

What is one thing you would like to change about this class?

Which class assignment have you learned the most from?

Please share with me one instance when the critique process positively informed your work?

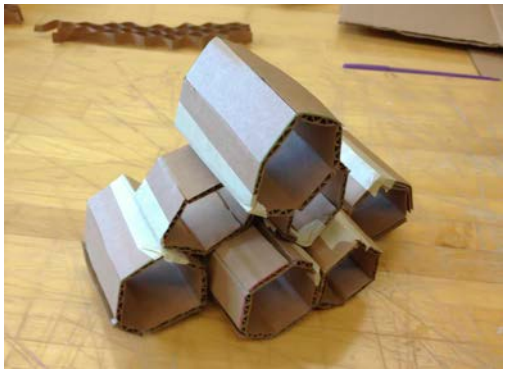
Please list any additional comments you have.

TYLER KIGGINS
tjkiggins@gmail.com

Examples of Student Work

2012, First Session, URBANFRAME, Massachusetts Institute of Technology, Cambridge, Massachusetts.

- Utilized the construction and placement of seed bombs as a way to investigate the 4 Four Corners Neighborhood for potential project sites.
- Through concept models the students decided to make a *Vegetable Vending Machine* for the project.
- Numerous full-scale mock-ups of the *Vegetable Vending Machine* were created to test design ideas.



TYLER KIGGINS
tjkiggins@gmail.com

2012, Second Session, URBANFRAME, Massachusetts Institute of Technology, Cambridge, Massachusetts.

- Encouraging the engagement between neighborhood farms and the community by reimagining the fence. Inserted into a section of fence are two-way seating, shade, and shelving to display items for sale.
- Testing the design iterations in full-scale mock-ups.
- Inviting the community, friends, and family in to review the final built piece.