

• W.U.N.PARK •



REMAKING WEST UNIVERSITY NEIGHBORHOOD PARK

LA 389 NEW GRAD STUDIO

DEPARTMENT OF LANDSCAPE ARCHITECTURE

FALL 1998-99

JEROME DIETHELM, PROFESSOR

NEW GRAD STUDIO

The New Grad Studio is the first of two introductory design studios coordinated with instruction in media for second degree students entering the landscape program.

*This term's class consists of 2 projects, the first being a short one week warm-up experience entitled, **Your Home Place**, and the second, a design for a park in the West University Neighborhood next to the U. of O. entitled: **Remaking West University Neighborhood Park**. There are four stages for this central project of the term, each building upon the last, and running through the end of the quarter.*

The NGS meets M-W-F from 1-5pm and is closely integrated with a required offering in landscape media.

The media class will be held in the studio from 4-6pm on T- U. Assignments are intended to both help develop overall media understanding and skill and will often, but not always, relate directly to your ongoing studio project.

There will be no class held on Monday and Tuesday Oct. 5 and 6 so that students and faculty may attend the ASLA Annual Meeting being held nearby in Portland.

This entry studio experience is especially designed to immerse students quickly in the study of design and designing. As such, it tends to be fast paced, maieutic and requires regular attendance. A commitment to working in the studio on class assignments, both during and after hours, is important to the educational experience.

Students with special needs or circumstances should make their instructor aware of them at the beginning of the term.

Materials needed for the first day of studio include a drawing board to cover your desk, an 11" x 17" sketch book, a 314 soft pencil(s), and a 12"-14" role of 'yellow' tracing paper. In general, the materials required for media will be the same as those for design.

You are encouraged not to overbuy before your classes and until your design and media instructors have had a chance to show you what you'll really need.



"Your Home Place"

You'll save considerably if you buy what your projects require as you go along.

Course objectives include:

- 1. An introduction to the department and to design and designing.*
- 2. Emphasis on building visual thinking and media skills.*
- 3. Design theory, process, methods, tools, materials and techniques.*
- 4. Generating possibilities, developing, evaluating and presenting proposals to groups.*

DEPARTMENT of LANDSCAPE ARCHITECTURE
 School of Architecture & Allied Arts
 LA 389 New Grad Studio
 Fall 1998-99 Jerome Diethelm

FALL CLASS SCHEDULE

	M.	W.	F.
WEEK 1.	28 Sept.	30	2 Oct. R&D #1
	<u>Proj. No.1:</u>	<i>"Your Home Place"</i>	
2.	5	7	9 Proj. No.2.1
	ASLA Meeting in Portland		<i>"Remaking WUN Park"</i>
3.	12	14	16 R&D #2
4.	19 Proj.No.2.2	21	23
	<i>"Conceptual Model"</i>		
5.	26 R&D #3	28 Proj.No.2.3	30
		<i>"Mid-term Park Proposal"</i>	
6.	2 Nov.	4	6 MTR&D
7.	9 Proj.No.2.4	11	13
	<i>"Park Development"</i>		
8.	16	18	20
	<i>"Design Dvelopment Drawings"</i>		
9.	23	25 Thanksgiving	27
	<i>"Final Model & Drawings"</i>		
10. Review Week:	30	Dec. 2 FR	4
	Attend all reviews including your own!		
EXAMS	7 - 11 Dec.		
HOLIDAYS	14 - 4 Jan. 1999		

***NOTES:**

R&D #1 & #2 = Review and discussion. #1 in studio; #2 and 3 review room tba
 MTR&D = Mid-term review and discussion (Review Rm. tba + Design Faculty)

FR = Final Review (Design Faculty) Dec. 2nd or 3rd. Date to be determined.

“Your Home Place”

*Everyone is from somewhere...
Has a place they remember best
An influential environment,
A shaping place.*

*Why do some environments make such a difference?
Why are some so potent?
Is it them or us or both and...?*

*Each place is a part of other places and
they in turn
are only parts themselves
of larger wholes and other times...
We call these contexts.*

*Is not a home “a society of rooms?”
What cove along what beach?
What district in what town?
And when?*

*Each place has a remembered order and arrangement
patterns of relative importance
centered in experience.
An unusual kind of structure.*

*Do we not go back and stand in certain places in our mind
And feel the other places gather round?*

*And the things that happened there...
And the people and the light, colors, smells,
I recall your funny hat.
Bright images,
epiphanies;*

*Especially the rituals, ceremonies and events,
The memorable occasions.*

*Each place means something...
something which seems to last,
something fresh with each new time.*

*Do places full of meaning ever empty out?
And how does the meaning come and go?
And where?
And how is it that they mean?*

cont.

*It seems that places co-evolve in time,
Our time and their own,
Frozen in minds and memories,
Yet always moving on.*

Why Home Place?

1. *To introduce ourselves to one another on a first-name, first-place basis.*
2. *to examine our memories of a special place in order to more fully understand our relationships with it.*
3. *To become more conscious of the ways we remember a place and try to take advantage of this insight as designers in the process of designing.*
4. *To explore means for graphically recording these memories and insights in order to communicate them to others.*
5. *To take personal stock of graphic language and visual thinking skills.*
6. *To raise and ponder important questions about the relationships between people and the places of their lives.*

Some Questions:

How much of who we are is related to the places we grew up in or lived in for significant periods of time?

How much influence does (did) environment have on us? do we have on it? should we have? What is environment anyway?

Recording your Home Place:

Ideas, the times, special people and “home places” all have played a powerful role in who we are. Briefly describe with images the significant places that make up your unique odyssey. Make a simple diagram to visually explain your journey.

Look back in your mind and more closely explore a most memorable “home place”. Sort back through the images, sensations and feelings, the experiences stored in mind and body. Try to capture and record your chosen place with quick notes, sketches, squiggles, diagrams, maps, patterns, colors, things...whatever seems helpful and feels comfortable. Generate as much material as rapidly as you can and then go back and to select and improve.

Now take a few pages in your sketch book large enough (9x12 or 11x17) for others to see and develop and arrange your visual materials to help you communicate with the class. **Stay visual.** You can add your verbal explanation in the **15 minutes or so that everyone gets to be famous in class on Mon. Oct. 5 at 2-4 PM**, room to be announced.

“Remaking WUN Park”

2.0 Round One

West University Neighborhood Park was dedicated on June 2, 1979, almost twenty years ago, amidst a celebration of neighborhood success and cooperation. There were martial arts demonstrations, juggling and volleyball on the lawn, a neighborhood art show under the arbor, cabbages and marigolds in the front planter. Neighbors gathered with the many students from landscape architecture and architecture who had helped them build the park in the first cooperative design-build project sponsored by the Department of Landscape Architecture.

John Drake, the neighborhood poet, dedicated the park with a special poem, moving the crowd to tears as he told of the way Central Park in New York City had once saved his life by providing a cave to live in when he was down and out as a young man. Al Summers, master mason, who had been hired to teach neighbors and students to lay brick, presided over the grouting of the ceremonial penny in the brick by neighborhood president, Charlotte Lemon. Among many others, Charlotte thanked Lawrence Hawkins, retired publisher, who had mixed almost



The neighborhood poet dedicates the park.

all the mortar for the 25,000 bricks that had gone into the park.

W.U.N. Park had been the first park in Eugene not designed by the Eugene Parks Department. Undaunted by negative advice from the Parks Director, the neighbors had boldly hired a firm of young designers who were eager to include them in the design and construction of their own park.

Direct neighborhood involvement in the building of their park was to them an important and tangible symbol of the building of community. They believed that a successful park-building experience would create a capital of confidence that they needed for the many projects

open to them through the Community Development Block Grant program. And since many of the people in the W.U.N. were students, university participation in the process was welcomed as neighborly assistance. Everyone trusted a wise Charlotte Lemon to keep the people and the process together.

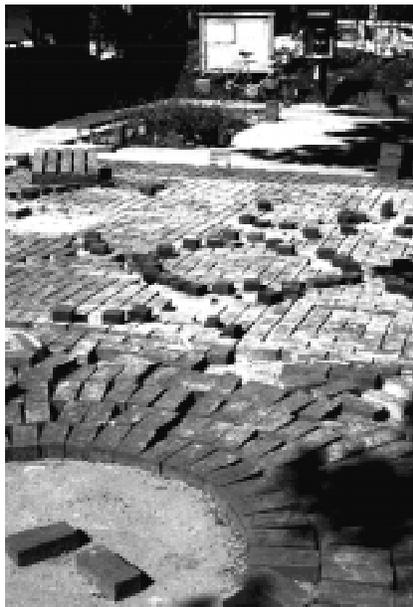
And then came the 1980s and a host of macro social problems and political changes that no one had foreseen. W.U.N. Park was closed and partially dismantled by the Parks Department in 1994 because of increasingly undesirable social activities in the park that the neighborhood could no longer tolerate or control.

“Remaking WUN Park *cont.*”

Round Two

Today the park lies deserted and abandoned, its future far from certain. The park shelter has been moved to Shasta Middle School, the arbor dismantled; the west gate through the arbor to the apartment court beyond has been fenced off for security reasons. The three, two-seater swing benches which hung under the wisteria are long gone. Designed and lovingly built by former landscape architecture student, Paul Wilbert, they were a part of the art of the park and its neighborly arts and craft spirit.

The memory of the neighborhood art competition that had produced a bronze sundial for the park is



The Brick Carpet



The Park Shelter and Arbor

now as missing as the shadow not cast by its severed blade.

Almost the entire shrub layer of the park had been eliminated in the effort to open sight lines and remove possible places to hide. It didn't matter that the planting had been largely native, edible or both, or that the park's plant orphanage program, which offered a second chance for unwanted and abused plants, had to be abandoned.

Park lighting, designed to be moderate in intensity to fit into its residential context, was doubled and doubled again until the only thing left in shadow was a lingering fear.

Hardest to remove, of course, have

been the 25,000 bricks, some of the last produced out of Willamette Valley clay at the now closed Monroe Brickworks. The wall caps today are in poor repair, but the front carpet, lovingly laid down in repeating squares by neighbors, students, and passersby, still serves as a reminder that there are other possibilities for public surfaces than raw concrete and asphalt. The accessibility ramp to the shelter area, predating the ADA, is still so well integrated that most are unaware that it exists.

There is the possibility that the two lot, 3/4 acre site will be returned to housing. There is also talk of expanding and remodeling the park for the year 2000. This latter is the path that we'll explore.

“Remaking WUN Park *cont.*”

Project Goals & Objectives

Expand the neighborhood park to 14th and Hilyard St.

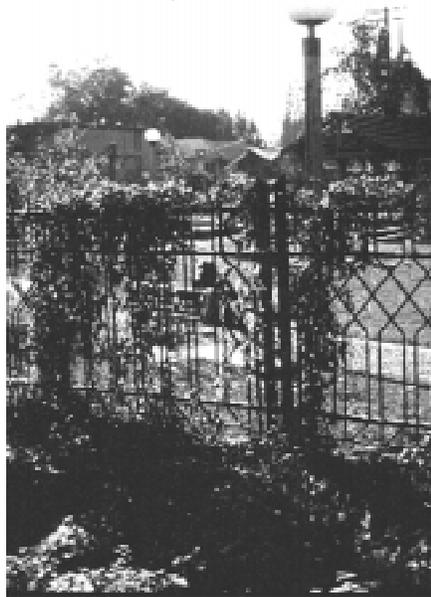
- Move, remove, remodel & reuse existing structures
- Reassess park spaces and activity areas on the larger site.

Reclaim the park area and facilities for the neighborhood and its guests.

- Consider ways to secure the park site with the possibility of closing it physically at night.
- Move the neighborhood center and related activities to the site.
- Create a park keeper's residence and private garden on the park site.
- Expand activities and programs that maintain a 24 hour human presence at the park.
- Establish a neighborhood guest house for temporary guests of the neighborhood.

Develop a park vegetation and plant management program.

- Evaluate the existing trees of the park and prepare a park tree plan.
- Prepare an understory planting restoration and development plan.
- Develop a community garden area for residents and guests.
- Prepare an annual and perennial flower plan for the park.
- Restore vines and vine structures to the park environment.



W.U.N. Fence

Re-establish opportunities for recreation and play at the park.

- Restore opportunities for volleyball, horseshows and pick-up basketball.
- Expand opportunities for small child imaginative and developmental play.
- Provide appropriate active and passive recreational facilities for all age groups in the neighborhood.

Create a beautiful and sustainable community place, an artistic expression of land and community values .

- Restore the art and craft spirit of the original park.
- Express natural processes in the park.
- Incorporate works of art - murals, sculpture, lighting, fences, gates, etc.

Schedule and Requirements

2.1 Immersion in the Problem and the Place.

Assigned Friday Oct. 9 at 1:00pm.
Due for review on Friday Oct. 16 from 2-4pm, Rm. t.b.a.

Working in three person teams, gather together, construct and present the information assigned to your group. Create the base drawings, class model, images... and preliminary evaluations as needed to begin the process of park design thinking.

Description/Evaluation

Team 1: Site Structure

- using existing class drawings and site visits, construct 1" = 20' and 1/8" = 1' - 0" base maps of the existing site on vellum for the class. Collaborate on basic overall dimensions with the Site Model team so that they can quickly proceed with their work. Please do not disturb or upset existing residents of the expanded park site!
- evaluate the existing structure's potential to support the projected "millennial" park program as you presently understand it.

Team 2: Site Vegetation

- survey and identify the trees, shrubs and ground cover of the expanded site (without walking around in people's yards).

“Remaking WUN Park *cont.*”

- provide this information to the team doing the 1/8" base.
- find and provide the “vegetation” for the class model to Team 5.
- graphically evaluate the present vegetative situation and provide some preliminary opinions and suggestions about what will need to be done.

Team 3: Site Character

- using photographs (and parts of photographs), color and black and white xeroxs, drawings, diagrams, colored paper? and/or other materials that help capture the mood, scale, tone, textures, local color, light, shadow, space, materials, critical relationships, order(s), grain, movement, sound, noise, and any other significant dimensions of the experience of the park site.
- evaluate the present character - the way the site presents itself, the way one presently experiences it - and say what aspects of this character are important to consider (keep? overcome? respect? build on?) in the park's redesign.
- organize and present your materials on 20x30 or 30x40 illustration boards.

Team 4: Park Articles, Books and Critical Information

- survey available literature on small park design and development for the class.
- xerox and present the materials to the class on 20x30 and/or 30x40 illustration boards.
- evaluate the material collected, pointing out what you believe to be most pertinent to the W.U.N. Park project.

Team 5: Site Model

- build a 1/8" = 1' - 0" scale model of the park site showing surrounding streets and houses (one house deep) as park



The Original Site

context.

- build it so that each student's park proposal may be placed into the class model for study and for evaluation at the mid-term and final review.

Building A Class Information Base

Mount materials (those that will fit) on 20x30 and 30x40 illustration boards to create a permanent class display and working reference wall for the class. We will present these boards and our model at the mid-term review and bring them up to date, where necessary, for our final review.

\$\$\$\$\$ Students should expect to share expenses for this team project equally in order to balance out the potentially unequal costs of the team assignments. Everyone should keep their receipts so that equity can be established. A class

volunteer will be needed to manage the process of equalizing expenses. Any volunteers?

2.2 Your Conceptual Model

Individual park proposals in study model at 1" = 20', sketch and diagrammatic form. Requirements to be discussed in class.

2.3 Mid-term Proposal

Study model and drawings. Coordination with Media.

2.4 Park Development

Final proposals for park development. Final model and required drawings.

**Additional materials related to each phase to be handed out in class and developed through class discussion.



“Community Center”

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4. Cooper-Marcus, Clare and Carolyn Francis. *People Places.*
5. Cranz, Galen. *The Politics of Park Design* KnightSB482.A4C73 1982
6. Girling, Cynthia and Kenneth Helphand. *Yard, Street, Park.* AAA HT352.U6 G57 1994
7. Girling, Cindy L. *Designing the neighborhood landscape : Charnelton & 17th Park, a case study.* AAA SB483.E8G5
8. Hester, Randall *Community Design Primer.*
9. Laseau, Paul. *Graphic Thinking for Architects and Designers.*
10. Muschamp, Herbert. *The Once and Future Park / essays* AAA SB481.A2 O53 1993
11. National Park Service, U.S. Dept. of the Interior, Denver Service Center. *Guiding Principles of Sustainable Design.* AAA SB482.A3 S9 1993
12. Process Architecture. *Pocket Park.*
13. Rutledge, Albert J. *A Visual Approach to Park Design.* AAA SB481.R87 1981
14. Sedenko, Jeffery. *Butterfly Garden.*
15. Walker, Theodore D. Walker. *Designs for Park and Recreation Spaces.*
16. Wang, Thomas. *Plan and Section Drawing.*
17. White, Edward. *Site Analysis.*

Class Library:

We'll establish a locked in-studio library of resource materials and a local check out system to manage their use. (Note: some of Jerry's personal reference books are regularly lost or stolen during the term when everyone gets preoccupied (as they always do) and forgets to protect these resources. Will this be the second class in a row to not have to share the costs of their replacement?)