Course Syllabus
LSA 226_Foundation Design Studio I

Fall 2012 Teaching Team: Robin Hoffman, Jocelyn Gavitt, Dan Reeder, Adam Olinski

Experiencing Landscapes are incredibly varied, multi-sensory phenomena – textural, colorful or serenely monochromatic, immense as well as intimate in scale – and constantly changing, the product of many people and processes acting over time. This is the starting point for this studio: to engage and discover the richness of landscape and learn ways of representing and shaping that richness. Our emphasis will be placed on the creative observation and manipulation of a diverse range of landscape qualities.

Thinking Many students imagine design to be a carefree, individual expression of creativity. If this were so there would be no point in attempting to teach/learn design. Successful design is learned ways of thinking and acting –interpreting what we see, transforming, synthesizing, expressing. We will introduce these ways of thinking as part of learning approaches to design processes.

Making The studio is a form of experiential learning, synthesizing concepts and information through the act of making. We will think of “making” in a broader sense than just shaping physical form. The act of looking at a landscape, if done consciously, can creatively make or remake the landscape.

This studio and others to follow are committed to developing these characteristics. The faculty shares a commitment with you toward those goals. We approach learning design as a positive, enjoyable and rigorous experience. Studio is not just another required course in the BLA program; it offers an opportunity to expand the way we see, think about and shape the world in which we live.

Course Objectives
The design studio provides an opportunity to learn, share and grow – both individually and as a group. All studio exercises are designed to be interrelated rather than isolated learning experiences. This semester, the sequence of exercises and projects is carefully planned to build one upon the other.

There are 6 major content and development areas:
1. Perception and Analysis
   Through the studio activities, you will develop skills in perception, recognition and interpretation of places. You will begin to integrate personal experience and ways of knowing place with knowledge drawn from social, political, ecological, aesthetic, and historical perspectives. Through this process you will develop analytical skills and explore representation techniques that will enable you to conduct and communicate critical analysis. You will also learn to recognize preconceptions that sometimes hinder an open-minded design process. Additionally, we will focus on using visual analysis to deconstruct built and natural landscapes.
2. **Design Language**
Throughout the semester the faculty will introduce and review design vocabulary. You will be expected to apply this vocabulary in the analysis of spatial settings, the recognition and relationship of patterns, structures, and processes, and to create graphic, oral and written compositions.

3. **Design Methodology**
Through the semester’s studio projects, you will be introduced to approaches to and processes of design. Design will be introduced as a purposeful process, an organizing framework to investigate and solve complex problems. You will also be introduced to graphic and communication techniques that can be applied at various points of the design process. Through the application of the design process you will explore, develop and reflect on your own creative process.

4. **Design Theory**
Through lectures, readings, and discussion we will begin to explore design theory and relate landscape design to methods and theories across allied design professions (i.e., art, architecture, engineering). We will explore the idea, or notion, of landscape as a complex concept defined by human transformation of the environment.

5. **Design Communication Skills**
You will be encouraged to explore, evaluate and practice all forms of design communication including graphic representation, writing, verbal presentation and critique. Emphasis will be placed on craft and precision of all design products. Students will learn proportional freehand drawing and the use of diagramming as means to explore and communicate site conditions, design principles and relationships. Students will learn to produce plan, section and axonometric drawings to scale. Students will also be introduced to clay and chipboard modeling.

6. **Individual Responsibility and Direction**
Over the semester you will be expected to develop practices of self-directed learning, problem solving and critique. Successful designers are “reflective practitioners” aware of their own personal strengths and weaknesses. Self-awareness will help you identify and build on strengths, to recognize weaknesses and to practice skills you need to improve.

**Course Organization**

**Projects and Exercises**
The course will be structured by a series of exercises, which relate to a set of larger projects.

**Theory Lectures/Discussion**
Lectures are an important part of the studio instruction. They will be scheduled in relation to the needs of each exercise/project. Students are expected to be active participants in studio discussions and responsible for integrating lectures and reading into their own work.

**Studio Calendar**
A studio calendar will be maintained by the faculty to help you with your semester scheduling. This calendar will list studio lectures, project due dates, field trips, guest lectures, pin-ups, design juries, and other events. Please notify faculty of upcoming deadlines or events in other classes so we can avoid unnecessary time crunches and conflicts.
Course Requirements and Policies

Attendance
100% attendance is required at lectures, discussions and studio. The contact time between faculty and students is a critical component of the learning process. We expect students to be in studio on time and prepared to work through the duration of the class. If circumstances intervene, the student must notify the section faculty at the earliest possible time. Your grade will be negatively impacted for each unexcused absence.

Readings
Required texts:
- Reid, Grant. 2002. Landscape Graphics
Both books are readily available online. In addition, other reading assignments related to projects and discussions will be given over the course of the semester.

Projects
All projects must be completed to pass the course. All projects must be submitted at the exact date and time specified in the project statement regardless of the degree of completion. Any work submitted late will automatically receive a failing grade (F).

Design Notebook
The design notebook for LSA 226 is where you will record graphic and text notes. It is to be organized into 5 sections in a 3-ring notebook. The 3-ring notebook, dividers and sketch paper are included in the art supply kit. You are to assemble and maintain the design notebook as detailed in the Warm Up 1.a: Design Notebook and Portfolio project statement. Your design notebooks will be reviewed and assessed on a regular basis throughout the semester so it is essential that you always have it with you for each studio session.

Design Reviews
At several points during the semester, a committee of faculty, visitors and/or students will formally or informally review student work. When this committee is formally evaluating your work, it is called a design "jury." More often, focused and intensive critique on an individual or peer group basis is offered to help students refine their work. It is meant as advice and assessment – not as punishment. These events provide valuable feedback – not only to the individual student, but also to the whole group – and are often a vivid part of your learning experience.

Evaluation
Grades are a direct reflection on the consistent level of initiative, participation, rigor and craft in pursuit of work throughout the semester. Self-direction in response to criticism, commitment to imaginative exploration and problem solving, dedication to refinement and completion, and excellence in communication in terms of graphic, written and verbal resolution will be considered. Your solutions to each assignment will be evaluated on the strength of idea, your process of investigation, level of complexity and completeness. Your ideas should show evidence of applying a broad range of resources to inform the quality of your solution. Exceptional work is built upon a synthesis of previous knowledge, as well as a broad spectrum of sources - not limited to the material presented in LSA 226 but a compilation of material that you are learning across the entire curriculum. Section faculty will give interim grades and schedule meetings with students who are not performing at an acceptable level. The weight of each project will be roughly equal to the proportion of the semester that you are working on it, for example, your grade on a 3 week project will be weighted as 20% of your final semester grade.

<table>
<thead>
<tr>
<th>Project 1.1</th>
<th>Project 1.2</th>
<th>Project 1.3</th>
<th>Project 1.4</th>
<th>Attendance and Participation</th>
<th>Design Notebook and Portfolio</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>15%</td>
<td>20%</td>
<td>30%</td>
<td>10%</td>
<td>15%</td>
<td>100%</td>
</tr>
</tbody>
</table>
The Department of Landscape Architecture has a policy that requires a grade of C or better in LSA 226 in order to advance to the next studio – LSA 227.

Work over this semester will be evaluated on the following criteria --

**Ability to work conceptually**
Landscape Architecture is grounded in ideas and in the representation of these ideas. You are expected to show evidence that explains the conceptual framework (generative idea) that grounds your work. This includes, analytical drawings, models, diagrams, collage, to support conventional descriptive drawings. Evidence of development – Your work should demonstrate your ability to advance from initial investigations through conceptual studies and with continued refinement strive to achieve the highest level of craft in the completion of their work.

**Performance**
Your work should demonstrate a commitment to quality in design process. Work for excellence in craft, presentation of your ideas both graphically and verbally. Be self-disciplined and manage your time well.

**Process** — The journey in design is just as important as the destination. You should demonstrate an ability to engage rigorous investigation and research that strengthens the clarity of your design ideas over the course of a project. Try multiple approaches to every problem. Evaluate. Ask questions. Your first ideas are typically not your best. The best ideas come from a process of exploration where you occasionally reach dead-ends and need to explore new avenues. To reach a dead-end but not lose momentum in the design process is seen as success; you will be evaluated positively for going through this crashing/renewal process — it is part of expanding your mind and working through unanticipated avenues of ideas. Successful process requires a willingness to take risks, to explore alternatives and respond constructively to critique. Creativity is about seeing something in a different and unexpected way; be willing to search for the unknown. You cannot progress as a designer unless you learn how to critique your work (articulate both positive and negative aspects of your work).

**Attitude**
Students who approach their work with demonstrated enthusiasm and commitment have the greatest potential for growth over the semester. A student’s willingness to contribute to the working atmosphere of the studio through active participation in discussion and critiques will contribute not only to their individual growth but also to that of their classmates. Be positive, curious, willing to take risks intellectually and aesthetically, be open to critique from instructors and peers, and thoughtful.

The following is a qualitative description of how specific grades will be determined. Grades will be assigned based on a dominant trend toward any assessment description. In other words, most of these characteristics (either positive or negative), but not necessarily all of them, must be present to receive each grade below.

**Excellent Work: A, A-**
As a faculty we are enthusiastic about giving A’s for excellent student work; however, we intend these grades to be meaningful. Students who receive A’s in studio will have earned their grade by:

- Producing design work that utilizes a strong conceptual foundation, clearly articulates forms derived from that concept, and articulates a cohesive spatial design.
- Fully and exhaustively researching and developing design proposals, utilizing ideas not touched on directly in class. (For example, researching built or proposed works similar to the assigned problem for inspiration or technical approach; or pursuing readings outside of what has been assigned to broaden your understanding of the problem.)
- Demonstrating the ability to achieve and excel in the development of studio work by positively responding to faculty criticism, as well as showing the ability to work independently (this means you do not require constant input, supervision and approval before progressing).
- Fully utilizing the design process, creating iterative trace studies, overlays and alternatives, creating study models, and other means of fully exploring ideas prior to producing final drawings and models.
- Demonstrating superior craft—beautifully made drawings and models with precise attention to details.
- Actively participating/ proposing in a critical dialogue in both group and individual discussions about assignments. A leader who helps faculty foster an atmosphere of inquiry about studio problems.
- Enthusiastic about the assignments and discussions, working to exceed the minimal expectations.
• Making the most of each and every studio session (i.e. working the entire period, discussing relevant project-related issues with classmates, effectively using desk crits, participating in discussion, etc.)
• Using both oral and written communication (on boards) to completely articulate the full range of ideas. Spelling and grammar are excellent.

**Notable Work: B+, B**
A grade of B or higher is reserved for students who go beyond minimal competency and begin to demonstrate a willingness to work hard and consistently with some notable success. Working hard is both a time and effort commitment and success is measured by:
• Producing design work that utilizes a reasonable conceptual foundation, clearly articulates forms derived from that concept, and articulates a cohesive spatial design.
• Demonstrating not only understanding but also achievement in directing the investigations and development of studio work.
• Researching and developing design proposals, utilizing ideas not touched on directly in class. (For example, researching built or proposed works similar to the assigned problem for inspiration or technical approach; or pursuing readings outside of what has been assigned to broaden your understanding of the problem.)
• Utilizing the design process to explore design ideas, as demonstrated by trace studies, overlays and alternatives, study models, etc., prior to producing final drawings and models.
• Demonstrating strong competence in craft.
• Often participating in group discussions
• Demonstrating enthusiasm about the assignments and discussions.
• Attending and working during each studio session.
• Using both oral and written communication (on boards) to articulate ideas. Spelling and grammar are good.

**Competent Work: B-, C+**
A student who consistently meets all deadlines and project requirements as well as:
• Producing design responses that are derived from an effective conceptual foundation, and are based on forms derived from that concept.
• Showing a basic understanding of issues introduced in studio.
• Demonstrating a willingness to think critically about studio design problems by asking good questions of faculty and peers. Student may have some difficulties but actively work to address gaps in their understanding.
• Demonstrating only a core competence in craft.
• Occasionally contributing to group discussions.
• Occasionally enthusiastic about the assignments and discussions.
• Attending and working during each studio session.
• Meeting required work for each studio session.
• Using both oral and written communication (on boards) to articulate ideas. Spelling and grammar are acceptable.

**Satisfactory (Marginal) Work: C**
Student work that meets only a minimal level of competence. This is borderline work and should be considered a warning of the potential for problems in upper level studios. **It is important to note that satisfactory work must surpass mere completion by exhibiting an acceptable level of competence.**
• All work is complete and turned in on time.
• Work shows minimal understanding of issues introduced in the assignments.
• Student has shown some minimal willingness to think critically about studio design problems, although often creating superficial or reflexive responses not related to a concept.
• Conceptual foundation for work is weakly defined and articulated, with design responses utilizing forms, patterns, and objects that are applied in loosely arranged space(s).
• Minimal utilization of the design process, showing little design exploration.
• Craft is problematic, but ideas are readable.
• Student is an active member of studio culture.
• Student attends all studios, arriving on time and departing only at the end of the period.
• Both oral and written communications (on boards) are minimally effective. Spelling and grammar are problematic.

**Unsatisfactory Work: C-, D**
A student who does not demonstrate the minimal competence to advance in the program. Students receiving a C- or lower must petition to advance to the next studio. Student work that receives this grade has the following characteristics:
• All deadlines are met, however projects are not complete (see policy on late work).
• Exhibiting difficulty in demonstrating recognition and understanding of the issues presented in the studio problems.
• Conceptual foundation for work is poorly defined and articulated, with design responses utilizing unrelated forms and patterns as well as randomly applied objects.
• Poor utilization of the design process, showing no design exploration and solutions that “appear” on the due date.
• Little or no willingness to think critically about the studio assignments.
• Little or no evidence of student work maturing over course of semester.
• Unacceptable level of craft where accuracy and precision are problematic.
• Missing or leaving studio sessions early without notice.
• Repeatedly coming to class late.
• Being a distraction rather than an asset to the working environment of the studio.
• Oral and written communications are unclear and poorly articulated. Spelling and grammar are abysmal.

Course Failure: F
Student work does not meet minimal academic standards for passing the course.
• Completion and deadlines are not met.
• No recognition or understanding of the issues and concepts presented in the studio problems.
• No willingness to think critically about the studio assignments.
• No evidence of student work maturing over course of semester.
• Unacceptable level of craft where accuracy and precision are absent.
• Missing or leaving studio sessions early without notice.
• Repeatedly coming to class late.
• Disciplinary problems.

Studio Life and the Social Environment
Always remember that the studio is both a learning and professional work environment. It represents your personal office as well as a public, democratic space. While you are encouraged to create a pleasant personal workspace, you must also be respectful and considerate of the needs of others working near you. Each individual is responsible for maintaining (not worsening) the condition of his/her furniture and must provide means for securing personal possessions. Each studio section is responsible for keeping their common area clean and orderly. Absolutely no radios, tape or CD players may be played on open speakers in the studio. You may listen to music but only through headphones. It should be noted that absolutely no smoking, alcohol or drugs are allowed in the studio.

Cell phones . . . in respect to your classmates, faculty and studio guests cell phone use – texting, talking, surfing, gaming, emailing – all of it – is STRONGLY discouraged during studio. You will be told to put your cell phone away if we see you using it during studio.

Equipment List
The following list of equipment (last page) has been compiled into kits for each student. Students are not required to purchase the kit, but are required to have the following tools available for use during the semester.

Students will be expected to generate digital records of their project work – photography for 3D work and scanning for 2D work. If you don’t have a camera, please plan to borrow one or share with another student during the field trips. You will each be responsible for obtaining specific types of photographs.
I have fully read and understand the syllabus for LSA 226 Foundation Design Studio II, including all course policies and the grading rubric.

___________________________________
SIGNATURE

___________________________________
PRINT YOUR NAME

___________________________________
DATE

PLEASE DETACH THIS SIGNATURE SHEET AND RETURN NO LATER THAN Tuesday, September 4\textsuperscript{TH}, 2012
<table>
<thead>
<tr>
<th>Description</th>
<th>Qty</th>
<th>Kit Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vyco Board Cover Gray/White 24&quot;x36&quot;</td>
<td>1</td>
<td>$28.00</td>
</tr>
<tr>
<td>Vyco Tape 1&quot; x 25'</td>
<td>1</td>
<td>$3.68</td>
</tr>
<tr>
<td>#1 Knife with Safety Cap</td>
<td>1</td>
<td>$2.21</td>
</tr>
<tr>
<td>#11 Blade 40/pkg</td>
<td>1</td>
<td>$10.47</td>
</tr>
<tr>
<td>Snap Off Utility Knife</td>
<td>1</td>
<td>$5.31</td>
</tr>
<tr>
<td>Cutting Mat Transparent 12x18</td>
<td>1</td>
<td>$16.07</td>
</tr>
<tr>
<td>Metal Cork Back Ruler 18&quot;</td>
<td>1</td>
<td>$6.69</td>
</tr>
<tr>
<td>Rubber Cement 8oz</td>
<td>1</td>
<td>$4.02</td>
</tr>
<tr>
<td>Elmers Glue 4oz</td>
<td>1</td>
<td>$1.76</td>
</tr>
<tr>
<td>#1 Knife with Safety Cap</td>
<td>1</td>
<td>$2.21</td>
</tr>
<tr>
<td>#11 Blade 40/pkg</td>
<td>1</td>
<td>$10.47</td>
</tr>
<tr>
<td>Snap Off Utility Knife</td>
<td>1</td>
<td>$5.31</td>
</tr>
<tr>
<td>Cutting Mat Transparent 12x18</td>
<td>1</td>
<td>$16.07</td>
</tr>
<tr>
<td>Metal Cork Back Ruler 18&quot;</td>
<td>1</td>
<td>$6.69</td>
</tr>
<tr>
<td>Rubber Cement 8oz</td>
<td>1</td>
<td>$4.02</td>
</tr>
<tr>
<td>Elmers Glue 4oz</td>
<td>1</td>
<td>$1.76</td>
</tr>
<tr>
<td>Aluminum Push Pins 5/8&quot;</td>
<td>1</td>
<td>$7.69</td>
</tr>
<tr>
<td>White Trace 12&quot; x 50yd</td>
<td>1</td>
<td>$9.39</td>
</tr>
<tr>
<td>White Trace 18&quot; x 50yd</td>
<td>1</td>
<td>$13.65</td>
</tr>
<tr>
<td>Pigma Micron set of 6</td>
<td>1</td>
<td>$12.17</td>
</tr>
<tr>
<td>Sharpie Marker Black X-Fine</td>
<td>1</td>
<td>$1.06</td>
</tr>
<tr>
<td>Sharpie Marker Black Ultra Fine</td>
<td>1</td>
<td>$0.96</td>
</tr>
<tr>
<td>Sharpie Marker Black Chisel</td>
<td>1</td>
<td>$1.27</td>
</tr>
<tr>
<td>AD Marker Warm Gray #3</td>
<td>1</td>
<td>$3.30</td>
</tr>
<tr>
<td>AD Marker Cool Gray #3</td>
<td>1</td>
<td>$3.30</td>
</tr>
<tr>
<td>Mars Lumograph 12pc Drawing Pencil Set</td>
<td>1</td>
<td>$13.88</td>
</tr>
<tr>
<td>Metal 2-Hole Sharpener</td>
<td>1</td>
<td>$1.26</td>
</tr>
<tr>
<td>Verithin Pencil Crisman Red</td>
<td>1</td>
<td>$0.78</td>
</tr>
<tr>
<td>Prismacolor Pencil Set of 24</td>
<td>1</td>
<td>$19.99</td>
</tr>
<tr>
<td>9x12 tape sketch pad</td>
<td>1</td>
<td>$3.33</td>
</tr>
<tr>
<td>Student Engineer's Scale</td>
<td>1</td>
<td>$6.61</td>
</tr>
<tr>
<td>1&quot; 3 ring notebook</td>
<td>1</td>
<td>$5.60</td>
</tr>
<tr>
<td>package of notebook dividers (minimum of 5)</td>
<td>1</td>
<td>$2.80</td>
</tr>
<tr>
<td>Student Architect's Scale</td>
<td>1</td>
<td>$4.26</td>
</tr>
<tr>
<td>White Vinyl Eraser</td>
<td>1</td>
<td>$1.11</td>
</tr>
<tr>
<td>Drafting Dots</td>
<td>1</td>
<td>$8.05</td>
</tr>
<tr>
<td>Inking Triangle 12&quot; 30/60</td>
<td>1</td>
<td>$2.77</td>
</tr>
<tr>
<td>Inking Triangle 12&quot; 45/90</td>
<td>1</td>
<td>$3.15</td>
</tr>
<tr>
<td>Drafting Brush</td>
<td>1</td>
<td>$3.47</td>
</tr>
<tr>
<td>MDF Board 3/4&quot; 24x36 (+/- 1/8&quot; tolerance)</td>
<td>1</td>
<td>$18.90</td>
</tr>
<tr>
<td>Wood Acrylic T-Square 36&quot;</td>
<td>1</td>
<td>$15.58</td>
</tr>
<tr>
<td>Inking Template Circle Master</td>
<td>1</td>
<td>$8.12</td>
</tr>
<tr>
<td>Swing Arm Lamp</td>
<td>1</td>
<td>$26.57</td>
</tr>
<tr>
<td>14&quot; Professional Parallel Glider</td>
<td>1</td>
<td>$23.02</td>
</tr>
<tr>
<td>Compass</td>
<td>1</td>
<td>$18.87</td>
</tr>
<tr>
<td>Erasing Shield</td>
<td>1</td>
<td>$0.76</td>
</tr>
<tr>
<td>Ames Lettering Guide</td>
<td>1</td>
<td>$2.63</td>
</tr>
<tr>
<td>Plastelene Clay 5lb White</td>
<td>1</td>
<td>$11.19</td>
</tr>
</tbody>
</table>

Suggested Retail Price: $491.69

Student Kit Price: $335.62

You Save: $156.07