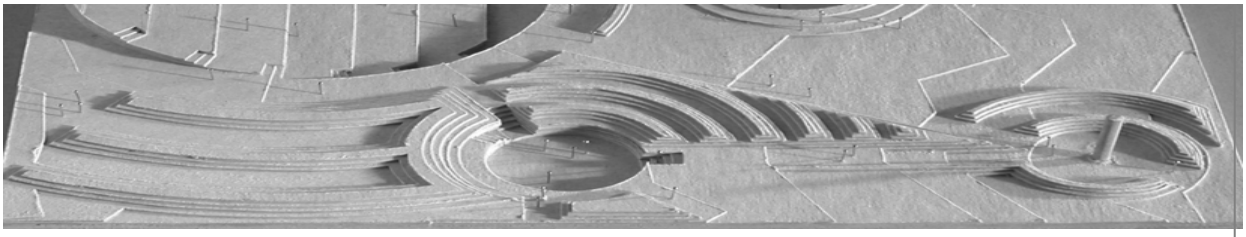


Peer Review of Teaching Program

Course Portfolio:

LAR320: Landscape Architecture Design Studio II, Spring 2005

Melanie Biggs Klein, Assistant Professor
Kansas State University
College of Architecture, Planning and Design
Department of Landscape Architecture / Regional and Community Planning
302 Seaton Hall
Manhattan, KS 66506
melaniek@ksu.edu
Telephone: 785.532.5961

Images from LAR320 Spring 2005 Student Work, used with permission, photographs by Melanie Klein

Table of Contents

A Summary of
Interaction 1: Scholarship of the Syllabus
Workshop and Memo

Peer Review of Teaching Partners: Katrina Lewis, Assistant Professor IAPD Dept
Melanie Klein, Assistant Professor LARCP Dept
Peer Review of Teaching Mentor: Dr. Mary Hubbard, PhD, Professor & Head, Geology Dept

Background: Partners attended "Scholarship of the Syllabus" workshop on Saturday Nov. 6. One of the events during the workshop was to review the syllabus your partner brought for the upcoming spring semester course. After attending the workshop, reviewing a partner's syllabus and meeting with our mentor, we were instructed to write a memo with specific questions, and then share the memo with our partner. After the memos were shared, we then had to write an addendum with specific questions and again share these with the partner.

A. Course Overview, Goals, and Rationale

LANDSCAPE ARCHITECTURE DESIGN II – LAR320
This course will provide opportunities for students to develop and refine their knowledge and skills of landscape architectural design—*especially design process*. Projects will require student-defined goals and objectives; student research of background information; analysis of existing conditions; producing and articulating programmatic requirements, developing concepts; and preparing diagrams, text, plans, perspectives, sections and details that effectively communicate the student proposals. An emphasis will be placed on understanding the natural, built, and cultural context in which projects occur (site analysis with a concern for the human use of the environment); and on the organization and articulation of space. At mid-semester, students will study the design vocabulary, concerns, influences and approaches of important 20th century landscape architects.

This is a required studio for all second year undergrad Landscape Architecture students. It is only their second studio course in the LA department. By the spring semester, the second year BLA students' have completed only one semester of LAR studio (LAR 220). Prior to LAR220, they completed two semesters of ENVD studios, either at KSU or at UMKC. I am aware that the pedagogy of ENVD studios does differ slightly between KSU and UMKC, so there may be some difference between what KSU students and UMKC students gleaned from ENVD studios. However, all of these students had the exact same section of LAR 220 studio in the fall 2004, and Professor Chelz co-taught that course with Clement. Therefore I will clarify background questions with Chelz and by simply asking the students questions about their design studio background.

The course goals **build on what students have already learned in ENVD studios and LAR220** (by reinforcing the foundations of these previous studios). The course also **introduces students to new topics and design project types** that they have not yet pursued. Additionally, the course **lays some of the foundations for courses that will follow it.**

The general goals of this course are building upon earlier studio skills and creating a stronger foundation within our emphasis of landscape architecture. Very specifically, **1. landform** (topography/grading) **as a design tool** (sculptural expression and purpose: responding to site analysis, locale, program of human use, etc); **2. research inquiry** into the environmental, cultural and aesthetic **forces that have shaped landscape architecture**; **3.** a cumulative

expression of 1 & 2, while creating a plaza for a particular client focusing on **meaning and identity within a particular geographic locale** that also addresses functional needs.

The Student Learning Outcomes are to have students:

1) carry two projects from conceptual design to design communication
2) research environmental, cultural and aesthetic forces that have shaped landscape architecture

The two projects are: first, a campus quadrangle, using landform as the medium to shape and define space, and second, an urban plaza with meaning and identity, for a particular client within a particular geographic locale that addresses a number of functional needs. The research exercise will be presented in slide form and drawings created by the student.

- What do you want students to know? Landform is an exciting medium that landscape architects should be able to use fluently. Designed landscapes should hold meaning and identity. There are many forces that shape landscape architecture, and LA's should be familiar with these forces. Freehand drawing is an important skill for landscape architects. It should be practiced frequently so that LA's feel comfortable using their freehand drawings skills for designing.
- Why is it necessary for your students to achieve these goals? If the students do not understand landform, they will be poor landscape architects. Being able to design with "Meaning and Identity" in mind will make the students stronger designers. LA's should be familiar with the forces that shape landscape architecture. To not be aware of these forces is to be uninformed. Freehand drawing is an important skill for landscape architects. It should be practiced frequently so that LA's feel comfortable using their freehand drawings skills for designing.
- What do you know about your students that make these goals appropriate for their education? I have taught LAR220, and ENVD studio (the previous studios that the students will have completed). I also know that once they get into third year, they must have a passion for landform as a design tool so that they have the energy to make it through the construction classes that teach them how to make construction documents (telling the contractor how to build their design is very tedious, but extremely important). I also feel that during the third and fourth year, students spend a lot of time honing their necessary computer skills, and perhaps not as much time honing their hand drawing, so it is important they spend this semester balancing & combining their computer and freehand drawing skills.

B. Peer Review of Teaching Portfolio Goals

- Do you have any key goals you want to accomplish by creating a course portfolio? I would like to use the course portfolio *process* as a way for me to further analyze what I am doing with a course I have never taught before. When completed, it could possibly document some of my pedagogy of teaching and I may submit it as one of many things to be reviewed at my mid-tenure review.
- What aspects of student learning and of your teaching do you want to document and address through creating this portfolio? I would like to document the process of student learning with the individual assignments that are stepping blocks up to the final semester project.
- Why did you choose this particular course? It is the only course I am teaching next spring. I would rather do one that I teach by myself, but, this process will give me the structure to review things that I need to discuss with the co-professor who has taught it before.

- Are there particular problems you face in this course that you would like to address in your portfolio? Not that I can think of, at this time…but stay tuned.

  What sort of course portfolio would you like to create? My goals with the course portfolio are: to communicate visually the individual assignments, to communicate in text the goals and objectives, to communicate how I taught it and what I, **personally,** brought to a course that was already "existing" (i.e., I am not the sole author of the problem statements, or syllabus, but I do influence them…perhaps the portfolio will help me communicate what are Melanie's influences and Melanie's pedagogy for the course).

  After attending the Syllabus workshop and writing interaction one, Professor Lewis and I each wrote an addendum.

Summary of Addendum

A. The Interaction

a. **What were some of the key insights each participant gained as a result of writing the interaction 1 memo?** The syllabus workshop during fall semester, and the thought required to write the interaction memo helped both of us begin preparing for a spring semester course earlier than we would have otherwise. Writing my memo caused me to realize I could focus my portfolio on communicating how *I* taught it and what I, *personally*, brought to a course that was already "existing" (i.e., I am not the sole author of the problem statements, or syllabus, but I do influence them…I now know I want to use the portfolio to help me communicate what are specifically *Melanie's* influence and *Melanie's* pedagogy for the course). I also realized some of the similarities between Geology courses Mary has taught and the studio courses in CAPD.

b. What insights resulted from reading your partner's memo? Since Katrina understands (and is familiar with the concept of) "Student Learning Outcomes," it helped me think about how I can define student learning outcomes for my own courses (both LAR320 and other courses I will teach in the future). Reading her memo helped me understand how different it is teaching DSFN 202 versus DSFN 201. (I have taught DSFN 201 before, but not yet taught DSFN 202.) Katrina points out that although each student will have already completed DSFN201, there are variations in teaching approaches of the many different instructors that taught DSFN201. I am sure this means the DSFN202 students are not necessarily bringing the same level of understanding with them, and this is a challenge Katrina will have to deal with.

B. Identifying Objectives for Student Learning

a. What are the relationships between each participant's course goals and the broader department/area curriculum? DSFN 202 is a core class that must be completed by every undergraduate student in the College (not just the IAPD dept). Its course goals are essential in the foundation of each of our student's curriculums. The relationship between *my* course goals and the dept curriculum: The course goals build on what students have already learned in ENVD studios and LAR220 (by reinforcing the foundations of these previous studios). The course also introduces students to new topics and design project types that they have not yet pursued. Additionally, the course lays some of the foundations for courses that will follow it.

b. What were promising outcomes that myself, my partner and our mentor would like to focus on part of the Peer Review of Teaching Portfolio? We

both share the issue of not being the "sole" author of our course, so we both feel like we might be able to focus on what is unique to our approach to teaching the class. Other promising outcomes include: understanding different teaching approaches (while recognizing similarities due to both courses being studios), together brainstorming how to document and demonstrate the processes taught in our classes (these are not just 8.5 x 11 sheets of paper, but large drawings and models).

C. Follow-up on Interaction

a. What have you learned (e.g., potential changes you will make, new ideas, additional thoughts)? 1. syllabus revisions, 2. student learning outcomes, 3. I would like to write a Teaching Philosophy (Katrina shared hers with me), 4. this is more work than I originally thought it would be…

b. What resulted from writing the interaction, sharing it with my partner and our mentor? see everything I have written above…But, also, Katrina and I have gotten to know each other better (as teachers, as designers and as people), and have learned a lot about each other's courses and the similarities our courses share. Also, through our conversations, I have realized more about being a young-looking female in academia. (I am frequently mistaken for being much younger than I am, and I believe this could cause students to think I couldn't possibly have much experience.) I hadn't verbalized it before now, but I was aware that there were some student prejudices toward me that I couldn't quite explain. Through Katrina's awareness of women's studies, she verified what I suspected was true: I probably do need to let the students know my credentials immediately. Perhaps briefly explaining my credentials would help my students understand that I am, in fact, qualified to be a professor, and I bring several years of professional practice experience…I'm not the teaching assistant. ☺ Another result of Katrina's and my interactions is that we both admitted it is pretty intimidating to think about inviting a peer reviewer into "my" classroom…but we are developing a good level of trust and constructive criticism.

c. **Include a revised draft syllabus** Attached, on following pages

KANSAS STATE UNIVERSITY
College of Architecture, Planning & Design
Department of Landscape Architecture / Regional & Community Planning

LAR 320 Landscape Architecture Design Studio II

Spring 2005

Tony Chelz
Associate Professor / S 215 / 532-5961 or 2-2434; awc@ksu.edu

Melanie Klein
Assistant Professor / S 303i / 532-5961 or 2-1193; melaniek@ksu.edu

Course Syllabus

Introduction

This is the second studio in the landscape architecture design sequence. The course emphasis will be on design and drawing activities that enrich the process and the products of student work. Building vocabulary and concepts, programming, analysis and synthesis, developing judgment, improving drawing and compositional skills are all part of the semester content.

Studios are scheduled **M W F from 7:30 to 11:20 am**, and we expect students to utilize the available time efficiently. A variety of graphic exercises, in S104, will be the usual activity for the first 45 minutes of studio time. Lectures, demonstrations, and other presentations by faculty or guests will occur in S104 usually at 8:30. Individual/small group desk crits will follow at your desks in the assigned studios.

Given the diffuse locations of working spaces, you should keep alert to the possibility of our calling the class together for group discussions, clarification of project direction or skill development talks and demos in one of the review spaces; usually towards the last half hour of studio time; or as needs may dictate.

We will utilize K-State On-Line (online.ksu.edu) for course information and management. Using your K-State e-mail address (without forwarding it to another address) is important to successful use of K-State On-Line.

Course objectives

This course will provide opportunities for you to develop and refine your knowledge and skills of landscape architectural design -- especially design process. Projects will require that you define goals and objectives; research background information; analyze existing conditions; produce and articulate programmatic requirements, develop concepts; and prepare diagrams, text, plans, perspectives, sections and details that effectively communicate your proposals. Creative and collaborative approaches will be encouraged. An emphasis will be placed on understanding the natural, built, and cultural context in which projects occur (site analysis with a concern for the human use of the environment); and on the organization and articulation of space. We will study the design vocabulary, concerns, influences and approaches of important 20th century landscape architects in mid-semester. Please also note that skills and knowledge gained in LAR 460 can be applied in your studio projects, both as formally assigned and as part of your individual problem solving.

Student Learning Outcomes By the end of the semester each student will have:

1. A design project that used landform as the medium to shape and define space
2. A research project that is an inquiry into the environmental, cultural and aesthetic forces that have shaped the designed landscape through major historical “moments” worldwide.
3. An urban plaza design project with meaning and identity for a particular client within a particular geographic locale (that addresses a number of functional needs)
4. A drawing portfolio containing specified drawings representing work completed during our daily drawing sessions

Studio policy and procedure

Studio activity during studio hours should be directly related to assigned projects. Please do not expect us to respond to work until there is substantial material to which we can respond. Team teaching means that your instructors will share project introductions and critiques generally; but it does not mean that you will hear the same advice or comments from each instructor during the course of a project. It will be up to you to think critically and creatively; to formulate, develop and defend your own ideas during a project -- the work and the outcomes from it are your responsibility.

Attendance is required throughout assigned studio time, unless you have a serious need for an excused absence. If such a need occurs you should make an effort to let the instructors know ***before*** missing class. You are responsible for obtaining and learning material missed during an unexcused absence. When you have had an unexcused absence, you are advised to first check in with a student from the class and see what was missed. Then, it is your responsibility to meet with an instructor to obtain and learn material missed during your absence. Three unexcused absences can result in a course grade lowered by one letter grade.

Student Academic Creations

Retention of student work by the faculty is often necessary, as you know, for displays, accreditation visits and other needs of the department and the university. We will make an effort to provide access to retained work (particularly if you need it for a portfolio or for job interviews).

Student academic creations are subject to KSU and Kansas Board of Regents (BOR) Intellectual Property Policies. The BOR policy states: "The ownership of student works submitted in fulfillment of academic requirements shall be with the creator(s). The student, by enrolling in the institution, gives the institution a non-exclusive royalty-free license to mark on, modify, retain the work as may be required by the process of instruction, or otherwise handle the work as set out in the institution's Intellectual Property Policy or in the course syllabus. The institution shall not have the right to use work in any other manner without the written consent of the creator(s)."

"Otherwise handle," as referenced in the BOR Intellectual Property Policy, includes display of student work in various media and use for accreditation purposes. The KSU Intellectual Property Policy can be found at: http://www.ksu.edu/academicservices/intprop/policies.htm

Academic honesty / plagiarism

Kansas State University has an Undergraduate Honor System based on personal integrity which is presumed to be sufficient assurance in academic matters one's work is performed honestly and without unauthorized assistance. Undergraduate students, by registration, acknowledge the jurisdiction of the Undergraduate Honor System. The policies and procedures of the Undergraduate Honor System apply to all students in this class.

A component vital to the Honor System is the inclusion of the Honor Pledge which applies to all assignments, examinations, or other course work undertaken by undergraduate students. The Honor Pledge is implied, *whether or not* it is stated: "On my honor, as a student, I have neither given nor received unauthorized aid on this academic work." Although collaborative work is encouraged in the studio, each student is responsible for producing an unique individual project unless otherwise assigned. You are responsible for seeking clarification of appropriate collaboration on each project.

A grade of XF can result from a breach of academic honesty. The F indicates failure in the course; the X indicates the reason is an Honor Pledge violation. For more information, visit the Honor System home web page at: http://www.ksu.edu/honor

Academic accommodations for students with disabilities

If you have any condition, such as a physical or learning disability, which will make it difficult for you to carry out the work as we have outlined it or which will require academic accommodations, please notify us in the first two weeks of the course.

Outline of course content

The semester will be ordered into three major segments within the unifying theme of a search for meaning and identity in environmental design:

First Project: The design of a campus quadrangle. Within an existing space, this exercise will examine the potential for the exclusive use of landform as the medium to shape and define spaces; to create purposeful spatial variety and as a medium of sculptural expression. Working within a rational process, students will respond to the dynamics of a site and its locale, a program of human use, with an expressive imperative to capture the spirit of the place while providing amenity and accommodating human purpose.

Second Project: A research project in two parts that will require written, oral, and graphic response; The first is an inquiry into the environmental, cultural and aesthetic forces that have shaped the designed landscape through major historical "moments" worldwide. The second is an examination of the work of selected major figures within the "pantheon" of twentieth century landscape design.

Third Project: Your final project, as a cumulative expression of your experiences and skills with the issues of the semester, will focus on the creation of meaning and identity; an urban plaza for a particular client, within a particular geographic locale that also addresses a number of functional needs for the space.

Project evaluation / late work policy

All projects must be turned in complete and on time. Late projects will be penalized by as much as one letter grade per day. This is one good reason for working up presentations through layers or stages of completion -- working across the whole set of drawings at each stage will assist you with being finished as well as promoting a unified product. The exact penalty for incomplete work will depend upon the discretion of your instructors -- you should ask about this.

All projects will receive a letter grade. The criteria to be used in grading will be explained in the project statement. Each criterion will be evaluated and the project grade will represent a summation of criteria grades. It is very important that you understand the nature of the project, what is expected of you and how you are expected to address the issues or tasks of each assignment. Please feel free to ask questions and discuss ideas that come to you during introductions of projects, and thereafter. Each letter grade carries a specific meaning:

A means outstanding work. The work shows significant innovation and depth of understanding of the project requirements. The project has been fully developed and very well communicated graphically. Generally there has been an unusual or unique concept employed which enhances the solution. The full potential of the problem has been demonstrated -- there is exceptional design expression in the solution presented.

B means good work. Project solutions have exceeded all requirements of the project statement and show an above average depth of understanding. The project demonstrates an above average clarity of idea, execution and presentation; or an acceptable solution has been presented in an extraordinarily effective way.

C means average work. The project solution adequately satisfies the project statement but generally lacks some depth of understanding and development. The overall project lacks initiative or innovation. Craft is just adequate.

D means poor work. The problem solution is weak and lacks depth, understanding and innovation. Craft is weak and inappropriate to the class expectations.

F means unacceptable work. The project does not resolve the problem statement. The work shows a lack of understanding and skill inappropriate to this class.

Required texts

- Ching, Frank *Architecture: Form, Space and Order, 2d.ed*.
- Sullivan, Chip *Drawing the Landscape, 2d. ed.*
- *Designed Landscape Forum I*

Recommended texts

- Laseau, Paul *Visual Notes*
- Simonds, John *Landscape Architecture, 3rd ed.*
- Simo, *100 Years of Landscape Architecture: Some Patterns of a Century*

Other recommended texts and journals are plentiful and generally in the library. As appropriate, other readings assigned for particular projects will be in a box (labeled LAR 320) in Weigel library, from which you will be able to make your own copies. Extensive use of the library will be expected and will provide numerous benefits.

Schedule (this is subject to change during the semester—you will be informed of any changes)

MONDAY	TUES	WEDNESDAY	THURS	FRIDAY
		JAN 12 Introduction/ Project 1 introduced/ Context model assigned	13	14
17 No class, KSU Holiday	18	19 **Context model due**	20	21
24 **Program/site analysis due** Start concept studies	25	26	27	28
31 Concepts due Purchase clay	FEB 1	2	3	4
7 Clay models due	8	9	10	11
14	15	16 Last day to drop a course w/o a "W" being recorded	17	18 **Project 1 due**
21 Introduce Project 2.1/ Project 1 presentations	22	23 Project 1 presentations/ Project 2.1 research	24	25 Project 1 presentations/ Project 2.1 research
28	MAR 1	2	3	4
7 Project 2.2 introduced	8	9 **Project 2.1 due**/ Project 2.1 presentations	10	11
14	15	16	17	18 Project 2.1 presentations

21 Last day to drop a course w/o a "W" being recorded Spring Break	22	23 Spring Break	24	25 Spring Break
28	29	30	31	APR 1 **Project 2.2 Due**
4 Project 2 exhibit Project 3 introduced	5	6	7	8
11	12	13	14	15
18	19	20	21	22 **Drawing Portfolio Due**
25	26	27	28	29
MAY 2	3	4 **Project 3 Due** Project 3 Presentations on May 6	5	6 last day of class **Project 3 Presentations**
9 FINALS WEEK	10	11 FINALS WEEK	12	13 FINALS WEEK

A Summary of
Interaction 2: Capturing the Particulars of Instructional Practices Memo

Background: We were asked to observe each other instructing, preferably three times each.

Observation One

Date	Observation	Class Event
Feb. 25	Klein observed Lewis's DSFN	site visit to discuss topography, group desk crits
Mar. 2	Lewis observed LAR320	I lectured on PowerPoint advice for assignment 2a & professional presentation etiquette

Observation Two

Date	Observation	Class Event
Mar. 28	Klein observed Lewis's DSFN	desk crits
Apr. 6	Lewis observed LAR320	I lectured on Client and Regional Identity, showing examples from my own work in professional practice, tying that in to what the students had just been assigned to do.

Observation Three

Date	Observation	Class Event
Apr. 15	Klein observed Lewis's DSFN	midway critique presentations for the DSFN class, 2:30-5:30
Apr. 20	Lewis observed LAR320	midway critique presentations for 8 of my students

A. What teaching methods (e.g., lecture, group work, question/answer) are you using <u>during your contact time</u> with students?

During the 12 contact hours/week, Professor Chelz and I instruct them in short in-class sketchbook drawing exercises, give lectures, direct them in short in-class group work, and critique their progress on design problems through meetings at their desks (desk crits) or sessions where they pin-up their work on the wall (pin-ups).

1. How do you use each of these methods during class time and over the course of the semester?

<u>In-class drawing exercises</u>:

Chelz and I require that they draw for 45 minutes+/- each class period, either a still life value study, or from slides. For the sessions I have led, if the slide contains a 3-d view, I ask them to draw it in plan and section *and* perspective. I ask them to notate (in architectural lettering) the key design elements that they think are important and try to draw in such a way that they lead the viewer's eye to the design portion that they are trying to emphasize, note it with architectural lettering and minimize the remainder of the drawing's context.

<u>Lectures:</u>

My lectures pertain to their current project's problem statement, because I show them how I (or other designers) would possibly pursue a design task that is similar to a portion of their design project(s).

<u>In-class group work:</u>

Is usually linked to my lectures because I ask them to do a quick task with a partner (discuss a topic and come up with three points about a specified subject, or tell me 3 similarities and

3 contrasts between two design projects I just showed them, etc)…this is called "turn-to-your-partner" and the point is to discuss what I just told them, but shed their own light on it. Sometimes I call on them to share with the class a specific portion of their turn-to-your-partner discussions, sometimes I just tell them I will ask them to recap it to me at desk crits.
Desk crits:
Since there are 24 desks located in four different rooms on two different floors, there is no way I can get to critique work at all 24 desks EACH class period. Sometimes I start by doing one desk crit and ask the 3-7 other students in the class to gather around. This helps because the students have many of the same questions, so when I am critiquing student X, the other 7 students get some of their questions answered. Then after the group-observed crit, I get to as many individual desks as I can and move on to the next room.
Pin-ups:
These are usually observed by both Professor Chelz and me. It is similar to a desk crit, but instead of meeting at their individual desks, students pin up their progress on a wall. Usually we ask at least 8 students to attend, and possibly all 24 students to attend their peers' pin-ups…depending on schedules and what else they have for assignments.

2. **How do each of these teaching methods facilitate students' achievement of course objectives?**

In-class drawing exercises:
Freehand drawing is an important skill for landscape architects. It should be practiced frequently so that LA's feel comfortable using their freehand drawings skills for designing.
Lectures:
My lectures pertain to their current project's problem statement, helping them achieve the goals of each problem's evaluation criteria.
In-class group work:
further enforces what is being delivered in the lecture, so see above
Desk crits:
address specific issues that each student has done well, or not-so-well. These pertain to the course goals
Pin-ups:
These are usually observed by both Professor Chelz and me. The pin-ups address specific issues that each student has done well, or not-so-well. These pertain to the course goals

3. **How do you measure student learning via these methods?**

In-class drawing exercises:
collection of drawings and summary comments made by Chelz and me
Lectures:
difficult one to measure, until they ask questions. I frequently ask the students questions within my lectures. Responses they give to those questions, help me measure student learning…whether or not they understand what I have been lecturing.
In-class group work:
allows the students to apply what has been lectured, and basically re-state what the lecture was about, but in their own words…this helps me measure whether or not they understand what I have been lecturing.
Desk crits:
address specific issues that each student has done well, or not-so-well. I see what they have done on a design project so far, and can discuss their successes or failures. Usually, the student corrects the failures before the next desk crit and I can measure student learning by the progress they make from desk crit to desk crit.
Pin-ups:

These are usually observed by both Professor Chelz and me. It is similar to a desk crit, so see above.

1. **Why have you structured your activities in the way that you have?**
   Part of the structure comes from Tony Chelz, co-professor of the course. Part of it comes from my past successes in teaching.
2. **What, in particular, do you hope your students will learn from each activity?**
   I hope in-class activities further explain the goals that are outlined for that particular assignment (one of 3 projects through out the semester).
3. **What are your expectations?**
   They vary for each assignment, and are articulated on each assignment

4. **How do you assess student performance at these activities?**

In-class drawing exercises:
the collection of drawings and comments made by Chelz/me
Lectures, In-class group work: see #3 above
Desk crits/ Pin-ups:
I make verbal comments based on a list of evaluation criteria that they were given in the initial problem statements, addressing what each student has done well, or not-so-well. I see what they have done on a design project so far, and can discuss their successes or failures. Hopefully, they correct the failures before the next desk crit and I can measure student learning by the progress they make from desk crit to desk crit. The most significant form of assessment of student performance comes when I grade the projects that they turn in to me. I fill out evaluation forms for each student, marking in a matrix that goes from high-to-low under each criterion, and making comments specific to criteria. Then, after students have received those forms and had time to read the comments and the grade they received, I spend the next course lecture session going over summary comments, issues, concerns that Chelz and I noted overall. See Interaction 3 (p.15) for further description.

B. What course materials (e.g., textbooks, course notes) are you using?

Required texts:
Ching, Frank *Architecture: Form, Space and Order, 2d.ed.*,
Sullivan, Chip *Drawing the Landscape, 2d. ed.*,
Designed Landscape Forum I by Spacemaker Press
Recommended texts:
Laseau, Paul *Visual Notes,*
Simonds, John *Landscape Architecture, 3rd ed.*
Simo, Melanie *100 Years of Landscape Architecture: Some Patterns of a Century*
(Each individual assignment has other recommended texts that are reserved in Weigel library, from which students are able to make their own copies. Extensive use of the library was expected. Students were also required to do their own investigating on specific topics building their own bibliography of sources that related to their specific topics they were assigned.)
Incorporation of LAR460 Computer Applications:
Students use course notes and knowledge gained in LAR460 Computer Applications in their LAR320 studio projects, both as formally assigned and as part of their own decisions on how to problem solve.

What influence has your discipline or field had on your choices?
This course has focused on work that closely matches my work in professional practice: expressing region and client identity, and utilizing landform/grading as a design tool, understanding current trends in landscape architecture/knowing about other landscape

architects' work. I strongly believe every landscape architecture project, even those of sophomore students, should clearly indicate grading design and other aspects of three-dimensionality. Our profession is frequently accused of being "oriented to plan-view only" and I hope to instill in students the importance of three dimensions (spatially, ecologically, psychologically, etc.).

Course choices and the broader curriculum: How do your choices of methods, materials, and activities build upon what students have learned in previous courses (studios)?
The experiences of all preceding studio projects are relevant: The sculpture garden, and interior/ exterior spatial extension, & color projects of their first year (in the DSFN studios) are referred to often in LAR320. The figure-ground and urban form/space study; and elements of the Taos project from LAR220 (the studio they took in the semester preceding LAR320), are referred to often. We explain to the student that is a lot of prior experience, information, and imagery to be able to draw upon. Of course we also encourage them to take the new information they gain in LAR320 and go further than what they did in DSFN and LAR220.

How do your choices assist students in their future courses and/or endeavors beyond graduation?
I teach that landform is an exciting medium that landscape architects should be able to use fluently. Designed landscapes should hold meaning and identity. There are many forces that shape landscape architecture, and LA's should be familiar with these forces. Freehand drawing is an important skill for landscape architects. It should be practiced frequently so that LA's feel comfortable using their freehand drawings skills for designing.

Summary of Addendum

What were some of the key insights each participant gained as a result of writing the Interaction 2 memo and reviewing the partner's memo? Writing Memo 2 helped me articulate how and why I do these in-class activities. I think it might help the students if I *required* them to take notes during pin-ups. I frequently tell them that they can and should have a note-taker, but I do not require it. I think I will now make it a requirement.

As classroom visits occurred, what did each participant learn?
Feb. 25 Observation: I really respected her interest in teaching what is typically thought of as Landscape Architecture topic: designing with topography. Beforehand, she told me she feels a little less than confident with this since she is in Interior Architecture. Inviting a Landscape architect to that particular class was brave. She taught it admirably, and quickly followed up with me for pointers. During the group desk crits, I felt uncomfortable with one student's behavior. He was visibly questioning Katrina's critique. I know he has done this in the past and will probably do it again. He is older than the usual freshman student and I think there is concern that the others will listen to him when his vocal disagreement is less than helpful to the class. Katrina handled it very well when he questioned her authority on a design issue (whether or not something was "symmetrical"). She handled it well because she let him express himself and then re-stated why she was firm on her critique, without getting upset. This same student skipped a portion of the "outside of the studio observations" she had scheduled. She told me he does this frequently. She has pointed out to him that she wants all students to attend the observation stops when they go outside of the studio. Rather than scold him about skipping it, she just found ways to point out how student design work (shown in the studio) related to work we looked at outside of the studio classroom. Hopefully the student will "get it" and realize his skipping her observation stops only puts him behind the rest of the group when it comes to making connections with DSFN work and the larger design world. I think this is a difficult

student. Each student has the right to perform poorly, even fail the class, but it is hard when they act up in a disruptive way. I think it is a difficult situation, but she handles it gracefully, and does not get visibly upset or intimidated by it. I respect that, and learn from her how I can do better at this in my own similar teaching situations that do come up from time to time.

March 2 observation: Katrina stated that she appreciated the worksheet I made for students to fill in the blanks while they listened to my lecture. I tried this method because there were certain things I wanted the students to remember about PowerPoint files so that the files did not get too large. However, if I just gave them the info they might not remember it as well as if they filled in the information on the worksheet and then got to refer back to their worksheet. She also stated that she thought it was helpful that I repeated the main points, to make sure the students heard the information.

March 28 observation: I feel Katrina has done a very good job of building upon the standard CAPD syllabus, because she has added things to get students "in tune" with who the client is, and what the client would want. Her creative writing assignment and visual portfolio will really add a lot of personal reflection for each student, causing their designs to mean more, and their sense of individuality and ownership of the project to increase.

April 6 observation: Katrina noted that she appreciated the fact that I incorporated my past professional practice work, linking it to the current student project.

April 15 observation: Katrina did a good job facilitating all of the mid-crits within the time frame—and that is hard to do! The students took notes so they would not forget to address the comments that other students, Professor Lewis and I made. I felt there was good discussion. I wish my studio class had 12-15 students instead of 24, but we do break up the number of students in critiques to facilitate discussion.

April 20 observation: Katrina noted that the differences in opinion between the two professors (Chelz and I) were dealt with smoothly. It is normal for us to not agree on everything, and we realize this, and respect the differences of opinion. I really appreciate the professional relationship and respect that Chelz and I share.

Are there common issues or concerns about student learning arising from your memos?
Yes, there were things she pointed out in her Interaction 2 memo and addendum that were helpful critique of my teaching methods.

What you have learned (e.g., potential changes you will make, new ideas)?
"Individual exercise evaluations" are one technique that I think Prof. Lewis has used quite effectively…how she times the distribution to students, and how she incorporates their feedback to improve her teaching style. Also, she has made it clearer to me that the individual exercise evaluations (forms students fill out after the assignment is over) should really focus on the student learning outcomes, as well as the goals and objectives. Sometimes I need to pause more, remember to breathe when I am giving a lecture. I try to give positive crit comments first, then criticisms. Lewis agrees this helps students feel they are not "under attack."

A Summary of
Interaction 3: Documenting and Analyzing
Student Learning and Understanding

Background: Partners were now familiar with the desired goals of each course, assignments given in each course, and the instructional methods of each professor. This background helped us write the third memo with required documentation and specific questions about analyzing student learning and understanding. After compiling the third memo, we then shared the memo with our partner. After the memos were shared, we then had to write an addendum with specific questions and again share these with the partner. This Memo is organized in three parts, due to the three project segments in LAR320.

LAR 320 Project One:
Campus Context—Landform as a primary form determinant

(See Project 1 problem statement, p.19)

A. The Nature of Student Understanding

There is evidence of students meeting selected learning goals. This evidence is cited by sharing examples of projects that received a grade of "A." The criteria used to assess such understanding are shared through evaluation criteria on problem statements and inclusion of evaluation forms. (See **Images 1A-1 through 1A-9** and **Evaluation Form 1A**.)

The difference in student understanding is represented by sharing examples of projects that received a grade of "A, B & C." These differences exist because students had varying levels of relating to the evaluation criteria on the problem statements (see **Images 1A-1 through 1A-9, 1B-1 through 1B-6,** and **1C-1 through 1C-4,** as well as **Evaluation Form 1A, IB** and **1C**). The evaluation criteria and how they relate to the goals set for the class are listed below.

Grading Criteria (from Project 1 problem statement, p.7)	**This relates to the following Goal(s)**
A. Quality of Program & Site Analysis	*"objective(s) of this assignment are…to satisfy given program requirements in a given context" (from Educational Objective #2, p1 of problem statement)* if students prepare high quality program and site analyses, they will be "satisfying given program requirements in a given context"
Quality of Conceptual Studies /Alternatives	*"Objectives of this assignment are:* *1. To create a **compositionally ordered** and **functionally logical** small scale design solution utilizing landform as the principal element to:* • *create and shape space,* • *direct views,* • *direct movement,* • *create visual interest"* *(from Educational Objective #1, p1 of problem statement)* if students prepared conceptual studies/alternatives that did all of the above bulleted items, they have high quality conceptual studies/alternatives
B. Clay Model (craft, functional quality, aesthetic quality, creativity)	*"Objectives of this assignment are…to assist the visualization of landform in both 2D graphic and 3D model form…" (from Educational Objective #3, p1 of problem statement)* if students prepared models with neat cuts and assembly, they have probably fulfilled the goal of a high quality 3D model form visualization
C. Final Design 1. Design Quality (programmatic/functional quality, response to context, use of views, aesthetic quality and composition—hierarchy, spatial quality, and creativity) SEE EVALUATION SHEET FOR FURTHER EXPLANATION OF EVALUATION	This relates to ""*Objectives of this assignment are: 1. To create a **compositionally ordered** and **functionally logical** small scale design solution utilizing landform as the principal element to:* • *create and shape space,* • *direct views,* • *direct movement,* • *create visual interest* *2. To satisfy given program requirements in a given context" (from Educational Objectives, p1 of problem statement)*
2. Presentation (contrast, use of line and value, board layout, organization, unity, balance, hierarchy, neatness, lettering, and spelling) a. Graphic Quality (legibility, use of color, accuracy, and neatness of Elevation Relief Plan and Concept Plan) b. Model Craft	*"Objectives of this assignment are…to assist the visualization of landform in both 2D graphic and 3D model form…" (from Educational Objective #3, p1 of problem statement)*

Does performance represented by student work indicate students have developed an understanding for your field of study that will be retained and/or that students can apply to new contexts? In what ways?

Landscape architects need to understand and be able to masterfully design with landform, using it to its full potential. Landscape architects should possess unique understanding of manipulating landform for ***both*** functional and compositional objectives.

What does your analysis of your students' work tell you about whether your students are learning ideas that are central to the course and to your teaching goals? Can you identify misconceptions they might have about these ideas? How might you identify and address these errors and/or misinterpretations?

I believe students are learning ideas that are central to the educational objectives stated for this assignment, which addresses some of the teaching goals for the course. After the assignment was over, I created a summary of issues or problems that were seen while evaluating their assignments, described here:

Some thoughts about Project 1: Landform as primary form determinant

- We didn't like taking points off for tardiness, but deadlines are a reality of our profession, and we feel strongly that this reality must pertain to our studios, too.
- The problem statement clearly explains that outdoor classrooms were to be defined spaces that are inwardly focused, not outwardly focused.
- Earth is a relatively inexpensive material which landscape architects can use to define space. In a project where landform is to be the primary space definer, the designer needs to utilize earthwork to its full potential. The problem statement clearly states that you can use a **full 26'** of variation in the height of earth. Many designs would have been improved if the student designer had maximized the height and depth possibilities.
- Sections are important. Take care to make them graphically legible. The cut profile line (of any section) needs to be sharp and contrasting.
- Think about the composition of your presentation boards as you are working on drawing layout. Some presentation boards had drawings that were really pushed together.
- It is important to have plan view drawings (concept plan, elevation relief plan, etc) oriented the same way…ie, if north points to the left on your site plan, it should also point to the left on your concept plan, and on your elevation relief plan, etc.
- Be sure to take the few minutes needed to stand back and look at your graphics. Are the graphics legible from a distance? Did you apply enough value to make it read? If not, fix.
- Sections drawn by Landscape Architects should, in most cases, emphasize the landscape, not buildings, since we don't design the buildings. However, you can go ahead and take the time to do a little bit of building articulation…you can still give emphasis to the landscape without giving the impression that Nichols looks like a big-box Wal-Mart.
- Do label the buildings on your site plans. Context is very important. It helps the viewer orient themselves to your design's location *and* purpose.
- Restoration projects are a very important part of work in which landscape architects can be involved. However, a campus project is *not* a "restoration" project. Campuses are highly trafficked and therefore, in most cases, they need to be fairly manipulated landscapes (in places, they *need* to be manicured so that traffic can flow). It is important to understand the meaning of terms in our profession. We wanted to caution you to use the terms correctly. If unclear about the meaning of a term, seek input before associating specific terms to your work. Try to make sure your terms are used in appropriate applications.
- It makes good sense/cents to try a "practice run" of your graphics. When considering a certain type of color media or texture of paper, buy a smaller piece to practice with. If you don't like how

your practice rendering turns out, perhaps you should reconsider the media before you render the final product in media you don't feel you can use to your best potential.

- Make text large enough that it can be read. Practice the size of the text on a piece of trace. Then, post it on the wall. Can it be read when you stand a few feet away? If not, make it larger. Same thing—with sections and other drawings: can you read them when you stand a few feet away? Sections need a clear, dark, crisp line…
- Using increments of around 2' on the elevation relief key: this probably gave some students a better figure ground, but also gave them a "false sense" of captured space. The professors are considering using the elevation relief drawings as process drawings so that the student designer can learn from them as figure ground explorations *while in the design process, not the final presentation communication.* Our thought was that the student could then see whether or not they had manipulated earthwork enough to make landform be the primary form determinant. Do you think this would be helpful? (note your answer on the last sheet please)
- We've considered final models where the contours extend out to buildings; embed your area in a larger field (like DSFN models….)

This list (above) was distributed to the class, and the students were encouraged to discuss their feelings and observations. I also gave them this questionnaire (below) to fill out and return to me (I know that sometimes they do not want to speak up in class for fear that I will hold it against them). This discussion in class, as well as their answers on the forms helped me identify errors and misinterpretations.

1. The professors are considering using the elevation relief drawings as process drawings so that the student designer can learn from them as figure ground explorations *while in the design process, not the final presentation communication…*

Do you think this would be helpful? (note your answer here) *[they were given more space than this]*

2. We've considered final models where the contours extend out to bldgs; embed your area in a larger field (like DSFN models….) What are your thoughts on this?

Should the buildings be modeled in the final presentation model that you turn in/display?

3. What are your suggestions for improving Project One?

4. What worked well in Project One?

5. What confused you about Project One?

6. Any comments are appreciated and will be considered for the next time the professors teach this assignment, or a similar assignment to second year students.

B. Distribution of Student Performance

1. **What is the range or distribution for this learning within the class as a whole…**
   8 students received As, 14 students received Bs, 2 students received Cs
2. **How might you account for this range or distribution?**

I realize there are a lot of A's and B's but since the students have had topography assignments in Environmental Design Studio 2, LAR Design Studio 1, and LAR Materials and Methods, I was not surprised that there were so many successful projects.

KANSAS STATE UNIVERSITY
College of Architecture, Planning & Design
Department of Landscape Architecture and Regional & Community Planning
LAR 320 Landscape Architecture Design Studio ll
Spring 2005

Profs. Tony Chelz & Melanie Klein

Project One: Campus Context; Landform as a primary form determinant

Introduction

While all landscape architectural elements can help define space, landform (topography) is perhaps the most subtly influential of all. The three dimensional characteristics as well as the physical makeup of a given landform dictates the aesthetic, functional, and ecological composition of all other elements. A thorough knowledge of landform and its design potential is therefore paramount for all landscape architects as it can be the starting point (or base) for many designs.

One particular area where such an understanding is important is that of design composition and the creation of space. Abstracted from its functional and ecological qualities, landform can be viewed as a pure art form. The inherent plastic-sculptural characteristics of landform lend themselves to potentially infinite visual and spatial experiences as demonstrated by the wide variety of landforms present in nature. Man also has been able to create a variety of compositional and spatial experiences with topography. Yet in many instances, we do not take full advantage of its potential. We need to master concepts and methods for effectively utilizing landform as a design medium. In so doing, the landscape architect should play a leading role for he/she possesses a unique understanding of manipulating landform for ***both*** functional and compositional objectives.

Educational Objectives

Objectives of this assignment are:

1. To create a **compositionally ordered** and **functionally logical** small scale design solution *utilizing landform as the principal element* to:
    - create and shape space,
    - direct views,
    - direct movement,
    - create visual interest,
2. To satisfy given program requirements in a given context
3. To assist the visualization of landform in both 2D graphic and 3D model form

Assignment

Due to your sensitive earthwork abilities as a landscape architect, you have been invited by Kansas State University to design a small outdoor amphitheater and small outdoor classrooms in the quadrangle bounded by McCain Auditorium and Nichols, Calvin, and Fairchild Halls near the southern edge of campus *(see accompanying base plan).*

Your client is *especially* interested in the amphitheater design's ability to fulfill two primary functions:
1) to serve as a physical symbol celebrating the performing arts as well as the campus or region,
2) to serve as an outdoor performance center servicing the departments of music and theater for events open to the campus community and the public.

When not being used for performances, it is anticipated the amphitheater may be used as outdoor classroom(s). It is the university's desire that this amphitheater and environs be an exciting and stimulating addition to the fabric of the campus, and that the new design encourages the participation of people moving through a thoughtfully linked sequence of spaces.

The client has suggested that the amphitheater be built and sculpted entirely out of earth (landform) whether "softscape" or "hardscape." Soil and other material for the project could be moved from a nearby site that will soon be excavated for other purposes. Landform is to be the primary design medium used to define space. As you are designing, keep in mind that plant materials can be used *only minimally* to define space, and shall be incorporated only after you have utilized landform as the primary space defining medium.

You are to provide the following spaces through which people would move and activities would take place:
A. A major "open space" (+/- 10,000 square feet) that:

- Is the dominant space on the site,
- Is light, open, and spacious in character, (particularly when contrasted to the other spaces on the site,

This space shall serve as the amphitheater, where large groups of people (150+/-) could gather and listen to a speaker or observe a musical or dramatic presentation.

B. Two smaller, more intimate spaces (+/- 400 square feet each) that:

- Are inwardly focused
- Possess a feeling of enclosure and relative isolation

These spaces are intended to be the smaller outdoor classrooms, or niches for giving and receiving information, and are intended for small group discussion.

C. A dynamic linear space that:

- Encourages movement
- Provides spatial variety, surprises, and changing views,
- Serves as a link among all spaces on the site

D. A hierarchy of entry spaces that create transitional experiences from outside to inside, and vice versa.

In addition to these specified spaces, you are to:

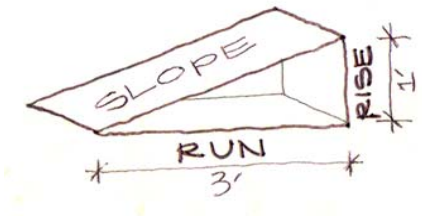
E. Thoughtfully locate a large columnar sculptural element (+/-25' high x +/-5' wide) symbolizing the performing arts. You can and should influence subtleties of the column's design, but the detailed design will be commissioned from a professional sculptor.

Each of these spaces may be modulated into subspaces if they are consistent with the overall design. Further, each of the required spaces is to be related and functionally connected for a person to follow (the linear space should serve as the spatial connector). Each space and the total sequence of spaces should be arranged on the site in a manner that reflects off-site conditions (views, building massing, etc.).

In the creation of the required spaces, the landform should in itself be visually interesting and compositionally ordered in terms of both plan (recall *y*our figure-ground exercises from last semester) and elevational massing. The design will be experienced by walking through it as well as by observing it from above through the windows of the surrounding buildings. Consequently, there should be a dominant high point and a series of subordinate high points. To help provide unity, the landform masses should themselves be interconnected and visually related by their character. **The landform may take on any character (architectonic, natural/organic, etc.) as long as it is consistent throughout. The landform may be soft and constructed of only soil, or it may be hard and constructed of stone, brick, and/or concrete.**

(continued on next page)

The existing site poses no restrictions to the potential design. However, it should be noted that there are accepted rules about gradients / slopes that will be observed. Soil that will occasionally need maintenance vehicles (such as mowing) should not be any steeper than 33% slope or gradient. Gradients can be expressed as a ratio; for instance, 3:1 with 3' being horizontal distance for every 1' vertical rise. It is customary to state horizontal distance first, then vertical distance, therefore "3:1" is an appropriate way to state a 33% slope.



- It is customary to state "**3:1**"
- We calculate slope or gradient:
  RISE / RUN = SLOPE, or, **1/3 = 33%**
- **3:1 = 33%** gradient or slope

If you would like softscape that is steeper than 3:1, it could be planted with groundcover rather than a material that needs to be mowed. Try to minimize any instance where your design (even hardscape) becomes steeper than 1:1. Deviations from this rule may occur at certain points within the design in order to create visual interest, strong spatial edges or a surface for display boards. Neither tall vertical walls nor overhangs should play a predominate role in the design.

There should be a maximum of 26' of elevational difference between the highest and lowest points on the site.

In order to satisfy the university's requests and program requirements, you are asked to adhere to this schedule as you produce the following:

A. Base / Context Model
Due: Wednesday 19 January @ 8:30 AM

- Horizontal scale: 1" = 20'; Vertical scale: 1/16" = 1'0".
- Use 1/16" thick (lightweight) grey chipboard cut to represent 1' contours; mount to a rigid foam-core base.
- Show the three-dimensional topographic relief of the area immediately surrounding location of the amphitheater. The space for the amphitheater itself should exist as a void in the center of the model. Your studio's construction should allow your own design proposal to be inserted and removed from the group context model.

B. Goals and Objectives / Program & Site Analysis

Due: Monday 24 January @ 8:30 AM

- Content: Refine and restate the goals and objectives that are given you by the client and analyze the performance requirements and other characteristics of the required spaces.
- Analyze the given site information and summarize its opportunities and constraints. *Important site factors include:*
  - The character of views entering and leaving the site.
  - The scale and character of enframing buildings and the nature of activities they house.
  - The alignment and location of their entries
  - Patterns of circulation on and through the site
  - Topography
  - The influence of climate factors; principally sun and wind.
  - Ambient sound.
- Graphics: All graphics and text should be done on trace at a scale of 1" = 40'.
  These will be posted for the entire class to review and discuss.

C. Conceptual Spatial Organization Studies

Due: Monday 31 January @ 8:30 AM

- Scale: 1"= 40'
- Content:" Ideal" functional diagram/ concept plans: by the use of bubbles and other abstract graphic symbols, first develop an idealized functional diagram *(non site-related)* dealing with the required spaces and uses.
- Create a series of alternative concept plans *(directly related to the conditions of the site)*. Each should show the relative location and size of the required spaces, important qualities of spatial enclosure, adjacencies and separations, and major views off from and into the site. All spaces, lines, and symbols should be labeled.
- Graphics: Some combination of computer generated and freehand drawings using magic marker, felt-tip pens, and pencil on yellow or white trace.
  With the consultation of your instructors, select one alternative for final development.

D. Clay Study Model *(Design Development)*

Due: Monday 7 February @ 11:20 AM

- Horizontal Scale: 1"=20'; Vertical Scale: 1/16"= 1'0".
- Content: Using the materials described below, explore, transform, modify, elaborate and refine your organizational solution. Establish its three dimensional topographic expression.
- Include scaled figures and a representation of the sculpture. Also show the entry features. **(continued on next page)**

- Material: Drawing supplies as needed. Potter's clay placed on a sturdy base. (Arrangements will be made for a group purchase of potter's clay from the Art Department at a time to be announced.)

E. Final Presentation *(Format and Components)*

Due: Friday 18 February @ 11:20 AM

Compositional elements include:

1. Concept Plan

- Scale: 1"=40'
- Content: Same as for previous concept plan study.
- Graphics: Combination of freehand and instrument-aided using ink, felt-tip pens and/or pencil directly on board of presentation. Notes explaining ideas, goals and objectives are also required.

2. Elevational Relief Plan

- Scale: 1"=20'
- Contour Interval = 2'
- Content: By means of color, show the elevational relief of your design solution. This is probably best done by grouping the relief into major categories of 5' (or other convenient divisions) and then treating each category as one color value step (example: 0'-5' = dark brown, 6'-10'= medium dark brown, etc.). The darkest values of color should be used for the lowest elevations and the lightest values for the highest elevations. Do not treat base 0' as a separate category. *Figure/ground relationships should be strong enough to maintain their integrity at this degree of abstraction.*
- Graphics: Freehand (site property line may be drafted) presented by means of a color rendered blackline print.

3. Chipboard Model *(A translation of the clay model)*

- Horizontal Scale: 1"=20', Vertical Scale: 1/16"=1'0".
- Content: Using the materials below, show the three dimensional topographic relief. Scale figures are to be placed in the model along with a representation of the sculpture. Also, show the surrounding paths and edges of built form enframing the site.
- Material: 1/16" thick (light weight) grey chipboard cut to represent 1' contours and glued and mounted on a foam-core base. Do not use medium or heavy weight chipboard. Colored paper or mat board may be used on the base (outside the site boundary only), but the chipboard itself is not to be painted or covered.

The Concept Plan, Elevational Relief Plan, Chipboard Model, Project Title and any other information you think might be helpful *(sections, for instance)* are to be arranged and placed on two, 20"x 30" matboards. The matboard containing the Chipboard Model should be backed by a ¼" foamcore base or other rigid board for stability. The color of the boards should be carefully selected to form a

harmonious scheme with both the chipboard model and the elevational relief plan. The project (assignment) title need only occur once on the presentation. When completed, the two boards should be viewed one alongside the other in a unified composition of all elements of layout, lettering and board orientation.

Grading Criteria

A. Program & Site Analysis/ Conceptual Studies/ Alternatives
B. Clay Model (craft, functional quality, aesthetic quality, creativity)
C. Final Design
   1. Design Quality (programmatic/functional quality, response to context, use of views, aesthetic quality and composition—hierarchy, spatial quality, and creativity)
   2. Presentation (contrast, use of line and value, board layout, organization, unity, balance, hierarchy, neatness, lettering, and spelling)
      a. Graphic Quality (legibility, use of color, accuracy, and neatness of Elevation Relief Plan and Concept Plan)
      b. Model Craft

Required Reading

Architecture: Form, Space & Order, F. Ching, esp.:
"Spatial Relationships" pp. 179186;
"Configuration of Path", pp. 252-263;
"Path-Space Relationships", pp. 264-267;
"The Form of Circulation Space" ,p. 269;
Ch. 7, "Ordering Principles"

Basic Elements of Landscape Architectural Design, by Norman Booth, pp.1-65 (On Reserve at Weigel Library)

Rhythm as Form, Athena Tacha, LAM, May 1978, pp. 196-205.

Waves of Grace, by Maya Lin, LAM, January 1996, p.17

Power of Place, by J. William Thompson, LAM, July 1997, p. 63

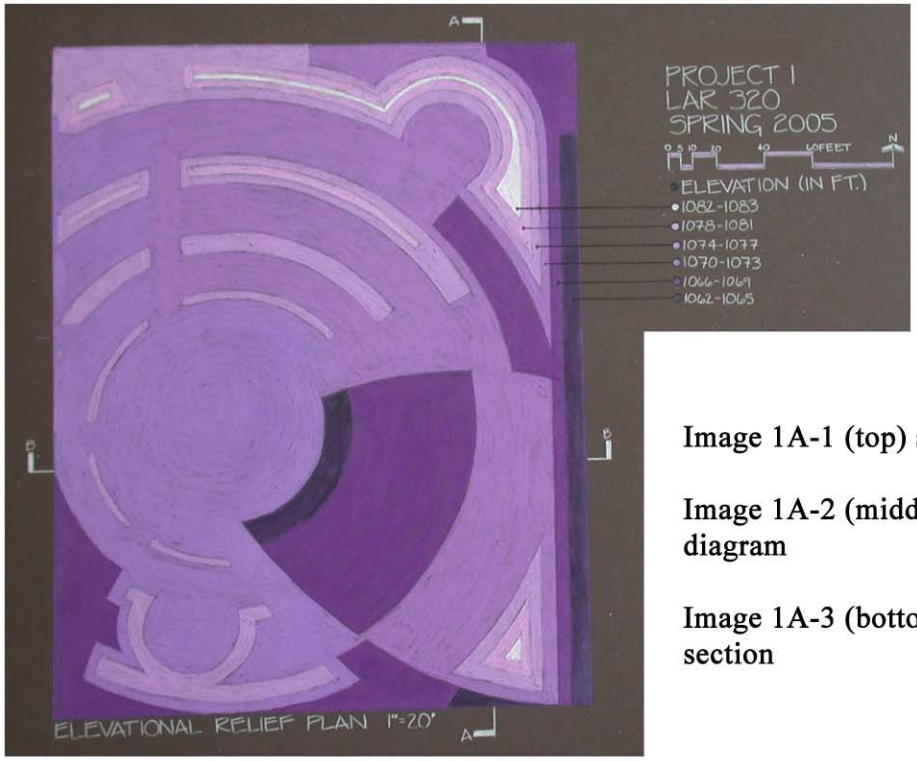
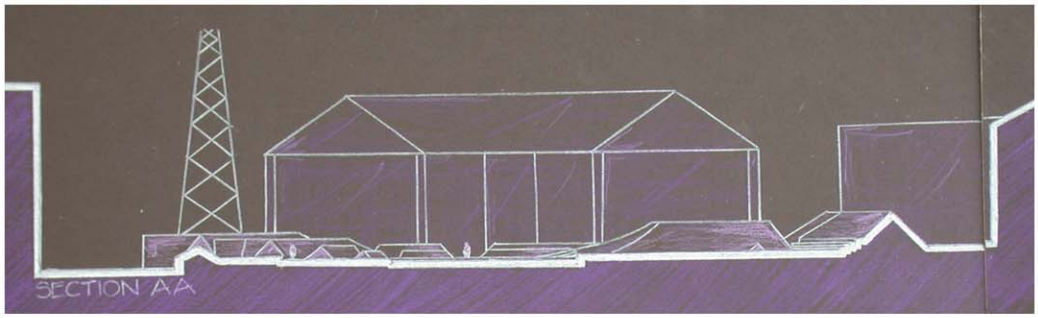
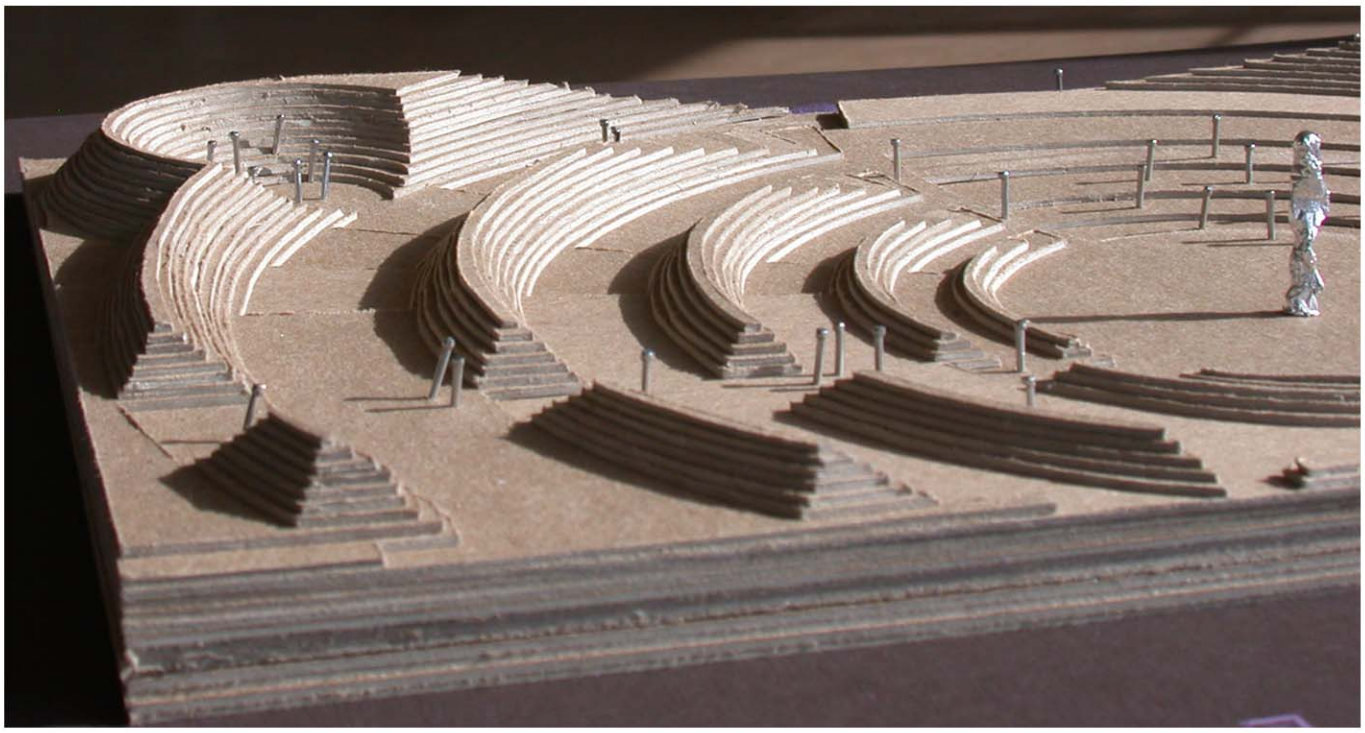


Image 1A-1 (top) shows project with "A" grade

Image 1A-2 (middle) shows the elevation diagram

Image 1A-3 (bottom) shows a diagrammatic section





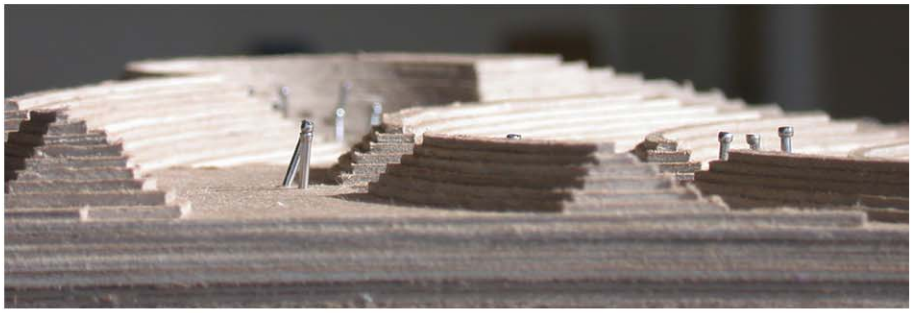


Image 1A-4 (top) “A” grade model is ordered and functionally logical
Image 1A-5 (middle) creates and shapes space, directs views and movement, creates visual interest
Image 1A-6 (bottom) model has superior craft

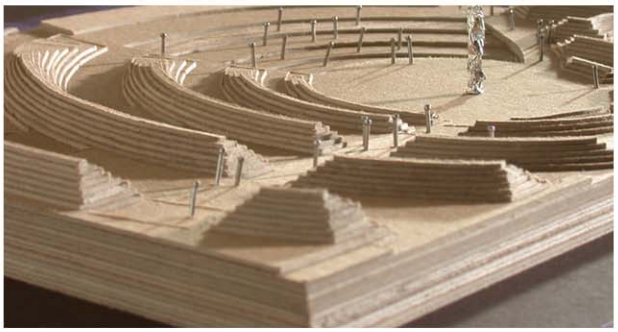


Image 1A-7 (top) & Image 1A-8 (bottom left): creates and shapes space, directs views and movement, creates visual interest

Image 1A-9 (bottom right) model has superior craft

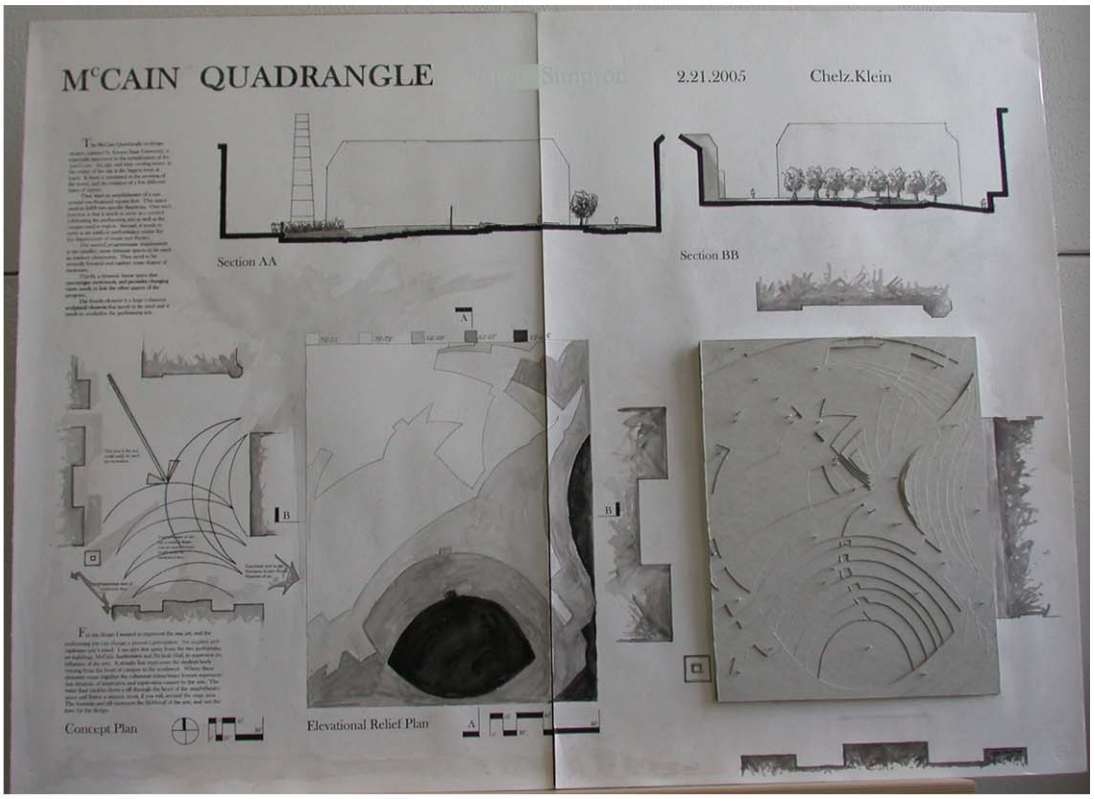
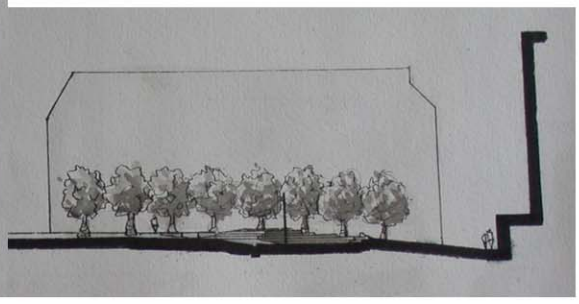


Image 1B-1 (top) shows project with "B-" grade

Image 1B-2 (middle) shows the elevation diagram

Image 1B-3 (bottom) shows a diagrammatic section



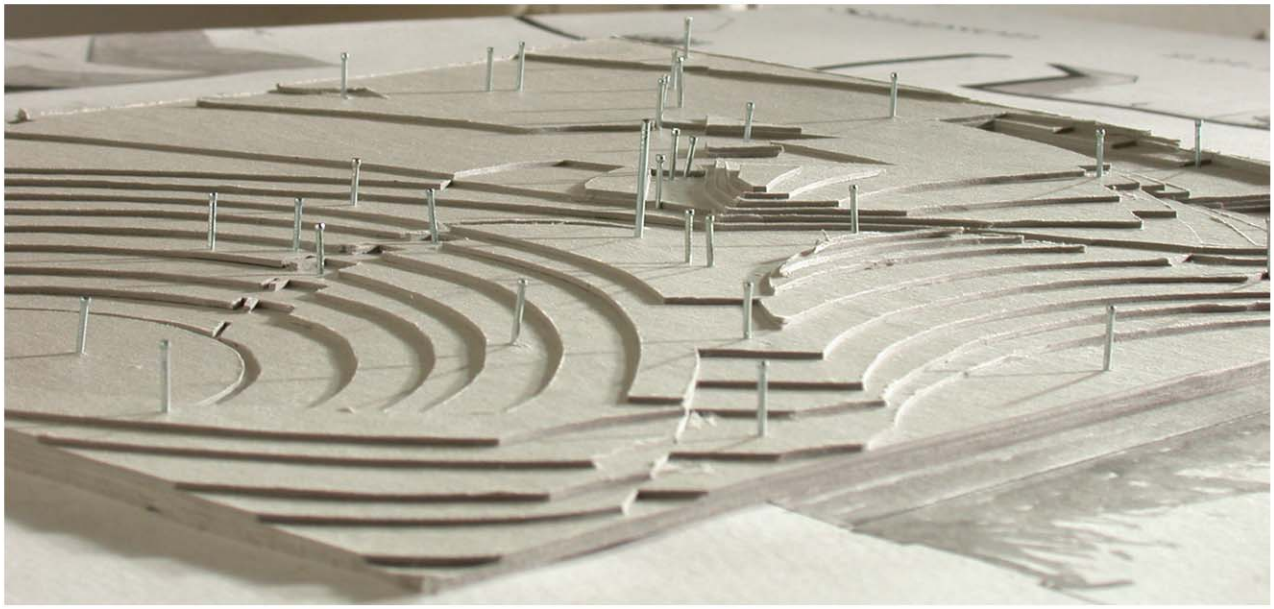


Image 1B-4 (top) model

Image 1B-5 (middle)

Image 1B-6 (bottom)

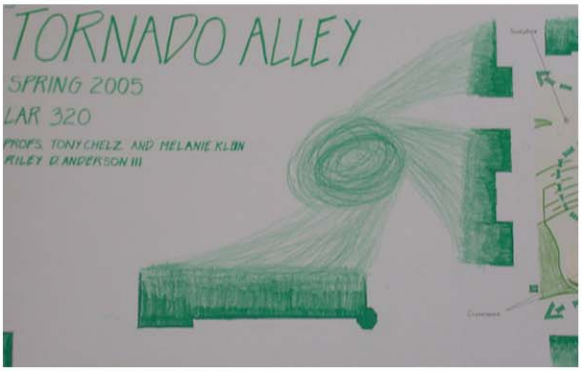


Image 1C-1 (top) shows project with low "C" grade

Image 1C-2 (middle) shows graphics

Image 1C-3 (bottom) shows a diagrammatic section

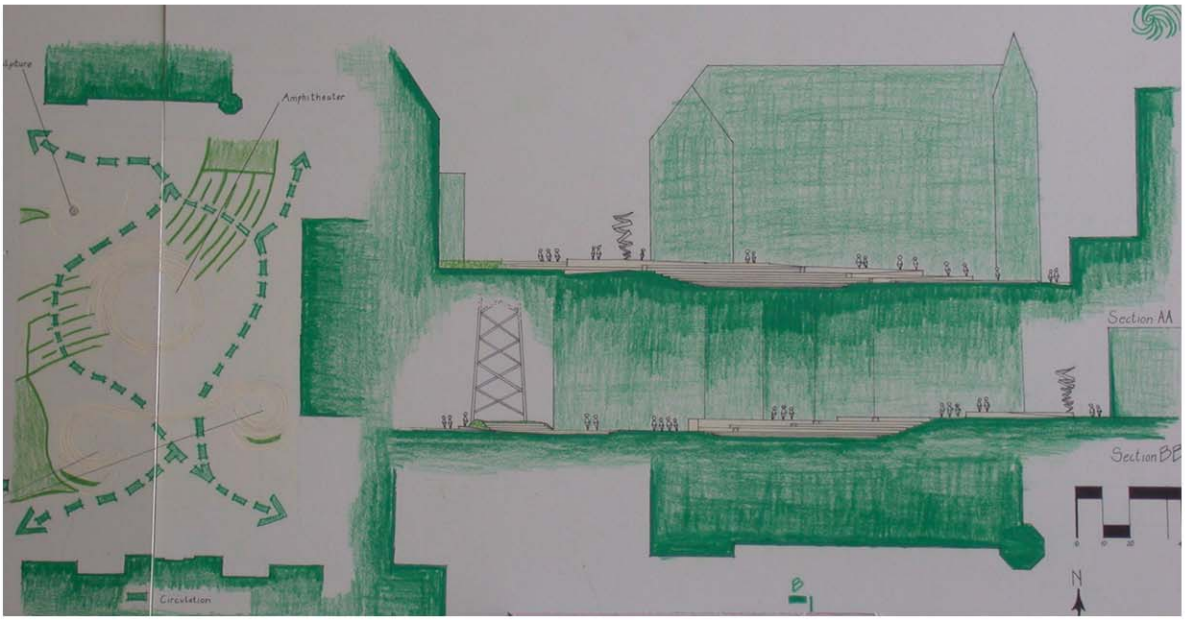


Image 1C-4 “C” grade model

Image 1A-4 “A” grade model

Image 1C-4 (top) “C” grade model is compared to Image 1A-4 (bottom) model

KANSAS STATE UNIVERSITY
College of Architecture, Planning & Design
Department of Landscape Architecture and Regional & Community Planning
LAR 320 Landscape Architecture Design Studio II
Spring 2005

Profs. A. Chelz & Melanie Klein

Project One: Campus context; landform as a primary form determinant

Student _____

I. Design

Image Factors *("Delight")* (-)-----/-----/-----/--X--(+)

- Design disciplined by one or more major ordering principles: *Proportion, Geometry, or repeated kinds of organic form and space; Repetition (simple or rhythmic), Axis, local Symmetry(ies), Hierarchy, Datum; overall Unity with Variety.*
- Good figure-ground; clearly captured spaces with an absence of residual space.
- Presence of a unifying "concept", or underlying "parti"
- Poetic/Metaphoric theme, association
- Response to existing contextual alignments and character of the site
- Path/Space relationships / spatial variety, surprises, and changing views

Activity Factors *("Commodity")* (-)-----/-----/-----/--X--(+)

- Legibility; clarity of sight lines and views; wayfinding.
- Response to circulation throughout the site.
- Human amenity; places to sit, meet, congregate, recreate, etc.

Technology Factors *("Firmness")* (-)-----/-----/-----/--X--(+)

- Landform as the dominant space definer
- Correct interpretation of topography within and at the edges of our site.
- Respect for drainage

II. Presentation (-)-----/-----/-----/---X(+)

- Visually balanced and unified all-over composition of elements
- Harmony with contrast (control and application of values)
- Informative graphics and text
- Appropriate nomenclature; cut indications, north arrow(s), scale notations, captions, human figures, etc..
- Control and legibility of handlettering and spacing
- Craft with 2D & 3D media; neat cuts and assembly on all elements of the presentation, application of prisma, watercolor, pen & ink, etc.,

Mid-Crit Review B (x30%Total) *"process components" including shared context model; program & site analysis; conceptual studies, alternatives; and clay model*
Final Review A (x70%Total)
Overall Project Grade 96 x 100%)

96/100

A. Base / Context Model **weak---/---/---/-X-/---strong**

- Horizontal scale: 1" = 20'; Vertical scale: 1/16" = 1'0".
- Use 1/16" thick (lightweight) grey chipboard cut to represent 1' contours; mount to a rigid foam-core base.
- Show the three-dimensional topographic relief of the area immediately surrounding location of the amphitheater. The space for the amphitheater itself should exist as a void in the center of the model. Your studio's construction should allow your own design proposal to be inserted and removed from the group context model.

B. Goals and Objectives / Program & Site Analysis

weak---/---/---/-X-/---strong

- Content: Refine and restate the goals and objectives that are given you by the client and analyze the performance requirements and other characteristics of the required spaces.
- Analyze the given site information and summarize its opportunities and constraints. *Important site factors include:*
  - The character of views entering and leaving the site.
  - The scale and character of enframing buildings and the nature of activities they house.
  - The alignment and location of their entries
  - Patterns of circulation on and through the site
  - Topography
  - The influence of climate factors; principally sun and wind.
  - Ambient sound.
- Graphics: All graphics and text should be done on trace at a scale of 1" = 20'.

C. Conceptual Spatial Organization Studies

weak---/---/---/-X-/---strong

- Content:" Ideal" functional diagram/ concept plans: by the use of bubbles and other abstract graphic symbols, first develop an idealized functional diagram *(non site-related)* dealing with the required spaces and uses.
- Create a series of alternative concept plans *(directly related to the conditions of the site)*. Each should show the relative location and size of the required spaces, important qualities of spatial enclosure, adjacencies and separations, and major views off from and into the site. All spaces, lines, and symbols should be labeled.

D. Clay Study Model *(Design Development)*

weak---/---/---/-X-/---strong

- Content: Using the materials described below, explore, transform, modify, elaborate and refine your organizational solution. Establish its three dimensional topographic expression.
- Include scaled figures and a representation of the sculpture. Also show the entry features.

Note: During the Mid-crit, most of the feedback from the professors was verbal, not written. Each student was encouraged to have a note-taking partner, which allowed them to walk away from the mid-crit with a list of specific issues for their project. This allowed them to address the comments made by professors, improve their project's "issues" and discuss it further with their professors at desk crits. This form mostly served as a way for Prof. Chelz and me to make marks and determine the mid-crit letter grade.

KANSAS STATE UNIVERSITY
College of Architecture, Planning & Design
Department of Landscape Architecture and Regional & Community Planning
LAR 320 Landscape Architecture Design Studio II
Spring 2005

B

Profs. A. Chelz & Melanie Klein

Project One: Campus context; landform as a primary form determinant

Student _____

I. Design

Image Factors *("Delight")* (-)-----/-----/-X--/-----(+)

Concept Plan is v. clear

- Design disciplined by one or more major ordering principles: *Proportion, Geometry, or repeated kinds of organic form and space; Repetition (simple or rhythmic), Axis, local Symmetry(ies), Hierarchy, Datum; overall Unity with Variety.*
- Good figure-ground; clearly captured spaces with an absence of residual space.
- Presence of a unifying "concept", or underlying "parti"
- Poetic/Metaphoric theme, association
- Response to existing contextual alignments and character of the site - thoughtful placement
- Path/Space relationships / spatial variety, surprises, and changing views

amphitrite = I think having Nichols as backdrop would serve well

Activity Factors *("Commodity")* (-)-----/-----/--X-/-----(+)

elev. ht. drama more clear in the clay model

- Legibility; clarity of sight lines and views; wayfinding.
- Response to circulation throughout the site.
- Human amenity; places to sit, meet, congregate, recreate, etc.

Technology Factors *("Firmness")* (-)-----/-----/-X--/-----(+)

very flat in places

- Landform as the dominant space definer – need to push further! very flat amphitrite
- Correct interpretation of topography within and at the edges of our site. - yes
- Respect for drainage yes

II. Presentation Nice Value Scale & Hint of character in sections. (-)-----/-----/-X--/-----(+)

- Visually balanced and unified all-over composition of elements Plan View Bldgs too "furry" & it distracts - try to bleed out next time
- Harmony with contrast (control and application of values)
- Informative graphics and text
- Appropriate nomenclature; cut indications, north arrow(s), scale notations, captions, human figures, etc..
- Control and legibility of handlettering and spacing
- Craft with 2D & 3D media; neat cuts and assembly on all elements of the presentation, application of prisma, watercolor, pen & ink, etc.,

a little muddy - glad to see Upursuing - keep practicing for smooth coats rather than overworking it

Mid-Crit Review B (x30%Total) *"process components" including shared context model; program & site analysis; conceptual studies, alternatives; and clay model*
Final Review B- (x70%Total)
Overall Project Grade ~~80~~ 81 (x 100%)

81/100

A. Base / Context Model **weak---/---/---/---/---strong**

- Horizontal scale: 1" = 20'; Vertical scale: 1/16" = 1'0".
- Use 1/16" thick (lightweight) grey chipboard cut to represent 1' contours; mount to a rigid foam-core base.
- Show the three-dimensional topographic relief of the area immediately surrounding location of the amphitheater. The space for the amphitheater itself should exist as a void in the center of the model. Your studio's construction should allow your own design proposal to be inserted and removed from the group context model.

B. Goals and Objectives / Program & Site Analysis
weak---/---/---/---/---strong

- Content: Refine and restate the goals and objectives that are given you by the client and analyze the performance requirements and other characteristics of the required spaces.
- Analyze the given site information and summarize its opportunities and constraints. *Important site factors include:*
  - The character of views entering and leaving the site.
  - The scale and character of enframing buildings and the nature of activities they house.
  - The alignment and location of their entries
  - Patterns of circulation on and through the site
  - Topography
  - The influence of climate factors; principally sun and wind.
  - Ambient sound.
- Graphics: All graphics and text should be done on trace at a scale of 1" = 20'.

C. Conceptual Spatial Organization Studies
weak---/---/---/---/---strong

- Content:" Ideal" functional diagram/ concept plans: by the use of bubbles and other abstract graphic symbols, first develop an idealized functional diagram *(non site-related)* dealing with the required spaces and uses.
- Create a series of alternative concept plans *(directly related to the conditions of the site)*. Each should show the relative location and size of the required spaces, important qualities of spatial enclosure, adjacencies and separations, and major views off from and into the site. All spaces, lines, and symbols should be labeled.

D. Clay Study Model *(Design Development)*
weak---/---/---/---/---strong

- Content: Using the materials described below, explore, transform, modify, elaborate and refine your organizational solution. Establish its three dimensional topographic expression.
- Include scaled figures and a representation of the sculpture. Also show the entry features.

Note: During the Mid-crit, most of the feedback from the professors was verbal, not written. Each student was encouraged to have a note-taking partner, which allowed them to walk away from the mid-crit with a list of specific issues for their project. This allowed them to address the comments made by professors, improve their project's "issues" and discuss it further with their professors at desk crits. This form mostly served as a way for Prof. Chelz and me to make marks and determine the mid-crit letter grade.

KANSAS STATE UNIVERSITY
College of Architecture, Planning & Design
Department of Landscape Architecture and Regional & Community Planning
LAR 320 Landscape Architecture Design Studio II
Spring 2005

Profs. A. Chelz & Melanie Klein

Project One: Campus context; landform as a primary form determinant

Student [redacted]

I. Design Good thought of site uses/needs – form following function however steps going clear across site cause some problems

Image Factors *("Delight")* or ramps (-)-----/----XX---/-----(+)

- Design disciplined by one or more major ordering principles: *Proportion, Geometry, or repeated kinds of organic form and space; Repetition (simple or rhythmic), Axis, local Symmetry(ies), Hierarchy, Datum; overall Unity with Variety.*
- Good figure-ground; clearly captured spaces with an absence of residual space.
- Presence of a unifying "concept", or underlying "parti"
- Poetic/Metaphoric theme, association clear idea, yet is tornado what we want to focus on?
- Response to existing contextual alignments and character of the site
- Path/Space relationships / spatial variety, surprises, and changing views

Activity Factors *("Commodity")* (-)-----/----X----/-----(+)

- Legibility; clarity of sight lines and views; wayfinding.
- Response to circulation throughout the site. Classrooms not V. defined nor inwardly focused
- Human amenity; places to sit, meet, congregate, recreate, etc.

Technology Factors *("Firmness")* (-)-----/----X----/-----(+)

- Landform as the dominant space definer – could emphasize more
- Correct interpretation of topography within and at the edges of our site.
- Respect for drainage

II. Presentation (-)-----/-----X----/-----(+)

- Visually balanced and unified all-over composition of elements
- Harmony with contrast (control and application of values) Good in the elev. relief plan!
- Informative graphics and text
- Appropriate nomenclature; cut indications, north arrow(s), scale notations, captions, human figures, etc..
- Control and legibility of handlettering and spacing
- Craft with 2D & 3D media; neat cuts and assembly on all elements of the presentation, application of prisma, watercolor, pen & ink, etc.,

Mid-Crit Review B 80% (x30%Total) *"process components" including shared context model; program & site analysis; conceptual studies, alternatives; and clay model*
Final Review C 70% (x70%Total)
Overall Project Grade 73 (x 100%)

73/100

mid

A. Base / Context Model weak---/---/---/---/---strong

- Horizontal scale: 1" = 20'; Vertical scale: 1/16" = 1'0".
- Use 1/16" thick (lightweight) grey chipboard cut to represent 1' contours; mount to a rigid foam-core base.
- Show the three-dimensional topographic relief of the area immediately surrounding location of the amphitheater. The space for the amphitheater itself should exist as a void in the center of the model. Your studio's construction should allow your own design proposal to be inserted and removed from the group context model.

B. Goals and Objectives / Program & Site Analysis N/A

weak---/---/---/---/---strong

- Content: Refine and restate the goals and objectives that are given you by the client and analyze the performance requirements and other characteristics of the required spaces.
- Analyze the given site information and summarize its opportunities and constraints. *Important site factors include:*
  - The character of views entering and leaving the site.
  - The scale and character of enframing buildings and the nature of activities they house.
  - The alignment and location of their entries
  - Patterns of circulation on and through the site
  - Topography
  - The influence of climate factors; principally sun and wind.
  - Ambient sound.
- Graphics: All graphics and text should be done on trace at a scale of 1" = 20'.

dominance of amph. space accessible wall

C. Conceptual Spatial Organization Studies

weak---/---/---/---/---strong

- Content:" Ideal" functional diagram/ concept plans: by the use of bubbles and other abstract graphic symbols, first develop an idealized functional diagram *(non site-related)* dealing with the required spaces and uses.
- Create a series of alternative concept plans *(directly related to the conditions of the site)*. Each should show the relative location and size of the required spaces, important qualities of spatial enclosure, adjacencies and separations, and major views off from and into the site. All spaces, lines, and symbols should be labeled.

D. Clay Study Model *(Design Development)*

weak---/---/---/---/---strong

- Content: Using the materials described below, explore, transform, modify, elaborate and refine your organizational solution. Establish its three dimensional topographic expression.
- Include scaled figures and a representation of the sculpture. Also show the entry features.

Note: During the Mid-crit, most of the feedback from the professors was verbal, not written. Each student was encouraged to have a note-taking partner, which allowed them to walk away from the mid-crit with a list of specific issues for their project. This allowed them to address the comments made by professors, improve their project's "issues" and discuss it further with their professors at desk crits. This form mostly served as a way for Prof. Chelz and me to make marks and determine the mid-crit letter grade.

LAR 320 Project Two:
2a) Landscape Architecture History/Theory "in a nutshell"
2b) Contemporary Analytiques

(See Project 2a/2b problem statement, p. 40)

A. The Nature of Student Understanding

There is evidence of students meeting selected learning goals. This evidence is cited by sharing examples of projects that received a grade of "A." The criteria used to assess such understanding are shared through inclusion of evaluation forms. The difference in student understanding is represented by sharing examples of projects that received a grade of "A, B & C" (see **Images 2A-1, 2B-1** and **2C-1,** as well as **PowerPoint 2A & 2B, Evaluation Form 2A, 2B** and **2C**). These differences exist because students had varying levels of relating to the evaluation criteria on the problem statements (see evaluation forms **2A, 2B** and **2C**). The evaluation criteria and how they relate to the goals set for the class is explained on the problem statement (p. 40).

Does performance represented by student work indicate students have developed an understanding for your field of study that will be retained and/or that students can apply to new contexts? The exercise offers a "springboard" for inquiry into the development of the profession of landscape architecture through the major part of the 20th century. Students examine a number of major landscape architects from current practice, identify and study how major influences and traditions influence their designers' work, etc. and then share this info with the rest of their class (see problem statement for further explanation). Professors Chelz and I saw students drawing upon this information and imagery (from the whole class's collection of designer research) when pursuing project 3.

What does your analysis of your students' work tell you about whether your students are learning ideas that are central to the course and to your teaching goals? Can you identify misconceptions they might have about these ideas? How might you identify and address these errors and/or misinterpretations?

I believe students are learning ideas that are central to the educational objectives stated for this assignment, which addresses some of the teaching goals for the course. After the assignment was over, I created a summary of drawing/rendering issues or problems that were seen while evaluating their assignments. These issues were discussed in class, and I showed examples of how to address these concerns by showing originals of professional practice landscape architectural work, and slides of my work and the work of other LA's. Students were encouraged to discuss their feelings, observations and questions (see my "post Project 2" PowerPoint in the Appendix). After this presentation was initially presented, I went through portions of it again the next week for students who requested that we re-visit certain parts of it.

B. Distribution of Student Performance

1. What is the range or distribution for this learning within the class as a whole…

For the "Isms"(2a), students rec'd A's and B's, there were no C's issued. For the Analytiques (2b), 10 students received As, 11 students received Bs, 3 students received Cs

2. How might you account for this range or distribution?

I realize there are a lot of A's and B's. The 2a assignments were truly impressive. See files on attached disk. The 2b assignments involved drawing, and since these students have multiple drawing assignments in Environmental Design Studios 1&2, LAR Design Studio 1, and LAR Design Graphics and Visual Thinking, I was not surprised that there would be so many successful projects.

Department of Landscape Architecture / Regional and Community Planning

L.A. Design Studio II

SPRING 2005
INSTRUCTORS: Tony Chelz & Melanie Klein

PROJECT 2a/2b: History and Theory of Landscape Architecture "in a Nutshell" and Important 20th Century Landscape Architects;
Research, description and analysis of particular languages of landscape design through teamwork and use of the *Analytique*.

INTRODUCTION

While first looking at the combination of environmental, cultural and aesthetic forces that shaped the designed environment at significant times and places throughout history, this exercise offers a "springboard" for inquiry into the development of the profession of landscape architecture through the major part of the 20th century.

With a sense of historical precedent and context, and images of key places, we will go on to examine a number of major figures from a "pantheon" of twentieth century LA practice. We will identify and study how major influences and traditions influence designers' work, and try to identify particular ingredients that account for and are associated with particular designers' professional identities.

An important premise underlying the exercise is that we as designers do not operate in a vacuum; that a sense of history and precedent informs intelligent design process, and that designers have their own particular obligation to cultivate awareness.

In exercise 2a you are asked to research, analyze and describe selected traditions of design (the *"Isms")* which provide a context and underpinning for 2b: the language of particular landscape architects as expressed in their signature work(s) through the pedagogic vehicle of the *"Analytique".*

EDUCATIONAL OBJECTIVES

- Team work: collaboration, division of responsibilities within the team.
- Expand the student's image base, and link historical figures, design theory and schools of thought to design activity in studio -- in particular, to develop and communicate knowledge of a particular historical figure of the profession.
- Build a collective visual resource that summarizes important twentieth century landscape architecture idioms and the design traditions that influenced them.
- Study and apply the two-dimensional analytic and compositional technique known as the *Analytique*

PROCEDURE

2a) Historical context: research, description and analysis of "Isms".

Teams of two students will research a selected topic. See Appendix I. Each team will address a different topic so that all are covered. Teams should research and analyze the "Ism" using the libraries and other available resources. *Do not rely wholly on electronic searches*; it will be necessary to identify and consult books and periodicals on file within the University and Manhattan Public libraries. Then each team will design a crisp presentation to be made to the entire class. Each team will prepare a *Power Point* presentation containing requisite visuals and items of text. In ten to fifteen minutes, presentations should answer the basic reportorial questions:

who
what
where
when
how & why.

The presentation should clearly and efficiently express the fundamental design aspects of the historical tradition, period, or way of doing design. The audience should come away with some fundamental concepts or ideas about each topic; its distinctiveness, specialness; major proponents and associative images.

Presentations of historical context ("Isms") will occur on Monday and Wednesday, 9 & 11 March, beginning promptly at 8:30 am in S104. . Presentations must be accompanied by an outline and bibliography and submitted in digital form via a MS Word document that can be made accessible to everyone. **Care must be taken to document citations for all text and image sources.*

2b) Selected designers: individual research, analysis, and presentation.

Select an important landscape architect for study. See Appendix II; visit the librarians in Weigel. Books and articles may be found in Weigel, Hale, the Manhattan Public Library, and of course through an internet search.

Research and analyze the background, education, and influences of the designer. Study their important projects. Select a representative project through which you can describe and illustrate the designer's vocabulary and principles. State the design approach, philosophy or idiom of the designer -- or that is expressed in an important period of the designer's work if he or she seems to speak different languages at different times. Note that you must understand the character of details in addition to plan, section and perspective drawings of entire spatial compositions. Paraline drawings can be used very effectively to communicate spatial- compositional characteristics and relationships in a three-dimensional view.

Compose a 20" x 30" board expressing the principles and vocabulary of your selected designer -- the particular language -- using the approach described in the article called *Analytique*. Understand that *analytique* was originally a set of “Beaux-Arts” compositional conventions; the examples in the article appear similar because their subjects were similar: classic and neo-classic architecture (with an emphasis on the fragment). Unlike traditional “beaux-arts” *analytiques* where emphasis is on the “object”, our emphasis is on exterior SPACE ... and the particular elements and relationships with which it has been formed and articulated. Given the variety of designer attitudes and places we will be studying, perhaps two of the most important lessons from the *analytique* are:

1) Allowing the designer’s attitudes, the nature of their spatial forms, and their use of materials to influence the look of your composition. What ingredients go toward creating their “signature” works and gives them their particular identity?

2) Selecting significant details (parts that speak to the larger whole) to use as a pictorial device to enframe other elements.

The use of text was not one of the “beaux-arts” conventions for creating *analytiques*. You are, however, encouraged to annotate and otherwise describe with text the components, properties and relationships evident in your designer’s work. This means to consider using text as blocks or figures in the composition. There should be an interesting play of figure and ground in each solution. Be sure to render the board with strong contrast and precision. Individual *analytiques* should have overall balance and unity, rhythm, hierarchy and visual movement. Contrast and emphasis are “key” so that the viewer is engaged visually. High contrast and a full range of values are desirable, as is precision in the use of line, text, diagrams, and various other drawings or elements of the composition.

REFERENCES

A Short Guide to Writing about Art, chapter 2: Analysis, by Sylvan Barnett.

American Landscape Architecture: Designers and Places, NTHP, Preservation Press, 1989. SB 470.53 A44 1989 reference, Weigel.
The “Analytique” or Order Problem, chapter V in *The Study of Architectural Design* by John F. Harbeson, The Pencil Points Press, 1927. NA 2750 H3 1927 closed reserve at Weigel.

Biographical Sketches of Women in Landscape Architecture: 20th C. Designers, by Miriam Easton Rutz, Associate Professor at Michigan State University. Copy in the PC file for LAR 320 in Weigel.

Design on the Land; the Development of Landscape Architecture, by Norman Newton, Harvard University Press, 1971.

Invisible Gardens: The Search for Modernism in the American Landscape, by Peter Walker and Melanie Simo, MIT Press, 1994.

Landscape Architecture, 2d ed., by John O. Simonds, McGraw-Hill Book Co., 1983.

The Landscape of Man: Shaping the Environment from Prehistory to the Present Day, by Geoffrey and Susan Jellicoe, Viking Press, 1975.

Landscapes in History: Design and Planning in the Western Tradition, by Phillip Pregill and Nancy Volkman, VNR, 1993.

Modern Landscape Architecture: A Critical Review, Marc Treib, ed., MIT Press, 1993.

The New American Garden: Innovations in Residential Landscape Architecture, by James Trulove, ed. Watson-Guptill, 1998. Reserve in Weigel.

100 Years of Landscape Architecture: Some Patterns of A Century, Melanie Simo, ASLA Press. SB 470.53 .S56 1999

The Poetics of Gardens, by Charles W. Moore, *et al.* MIT Press, 1988.

Regional Garden Design in the United States, by Theresa O'Malley and Marc Treib, eds., Dumbarton Oaks Research Library and Collection, 1995. Reserve in Weigel.

Pioneers in American Landscape Design I and II, Annotated Bibiographies, edited by Charles A. Birnbaum, *et al*. 1993 and 1995. NPS. Doc I 29.82 P 65 1993 and 1995. Copy of pages on women are in the PC file for LAR 320 in Weigel.

See also our text and monographs on particular landscape architects by Spacemaker Press.

See also the SB 470 section of the stacks in Weigel, and relevant journals: *eg. Landscape Architecture; Landscape Journal; Process: Architecture (issues 90, 94, 95, 108, 118), etc.*

Pioneers in American Landscape Design l & ll, Annotated Bibliographies, edited by Charles A. Birnbaum, et al. 1993 & 1995. NPS Doc l 29.82 P 65 1993 & 1995.

EVALUATION CRITERIA

Evaluation of CONTENT will include criteria such as depth; range of insights; clarity of thought; and quality of resources utilized. For PRESENTATION criteria consider composition; line quality and hierarchy; value contrasts and gradations; lettering, use of text, etc. Again, clarity, or "crispness" is of utmost importance.

2a) 25% Team research effort; presentation of the "Ism":
grasp of essential ideas, well organized, crisply described and illustrated with rich imagery (including plans and sections) and flowing continuity

2b) 50% Individual designer *Analytique*:
50% content; 50% graphic communication

2b) 25% Written descriptive essay; see appendix iii for guidelines on this.

SCHEDULE

	Ex. 1 due
Monday 21 February	Introduction of 2a and 2b; team formation Assignment / selection of "Ism"
Monday 7 March	Selection of individual designers for 2b, the "*Analytique"* Guest lecture by Professor Madlen Simon on the Ecole d' Beaux Arts, and use of the Analytique, or "order problem".
M&W 9 & 11 March	Teams present "Isms"
	Continue research, analysis, composition of *analytique* and "esquisse"
SPRING BREAK	
Wednesday 16 March	Mockup of *analytique* composition
Friday 18 March	Mockup with value mapping
Friday 1 April	Presentation: mount on the wall for review during class

APPENDIX I: Outline of the "Isms" .....selection by random draw

1. Islam ... the Moorish tradition, eg., importance of water, cosmology, geometry,, etc.,see esp. Persia, the "chahar bagh"or "fourfold paradise"; India, Mogul gardens,*Taj Mahal*; Spain, *The Alhambra, etc..*

2. Japan...esp. *Ryoan-ji*, and the *Katsura Imperial Villa*...macro & microcosm, the "guardian stone", nature abstracted; suggesting more with less, etc....

3. Italy... the Renaissance, Mannerism and Baroque periods...*Villa Lante*, *Boboli Gardens*, or urban public spaces like *Saint Peter's*, *Piazza Navonna, the Piazza Espagna in Rome; Piazza San Marco in Venice, etc.*

4. France...imperialist values, traditions of structure and formalism...especially as exemplified by Andre Le Nôtre in *The Tuilleries* & *Versailles*. *Vaux Le Vicomte.*

5. England..."naturalism", "romanticism", and especially the *Picturesque*; see Capability Brown & *Blenheim*.

6. "Garden Cities".(U.K.) esp. Ebenezer Howard... *Letchworth, Welwyn*, etc...
(U.S.) esp. Henry Wright & Clarence Stein, F.L.Olmsted; *Radburn; Riverside, etc.*

7. Neo-Traditionalism/ New Urbanism in the U.S.: Andreas Duany & Eliz. Plater-Zerbek; Calthorpe...*Seaside, Celebration, etc..*

8 Art Nouveau ... esp. Hector Guimaud in France; Victor Horta; Antonio Gaudi's *Parque Guelle* in Spain, and in Vienna, Austria, the *Secessionist Movement*. Gustave Klimt.

9. The Weimar Bauhaus...as a model for design pedagogy; the centrality of crafts in design training ;student life; principal figures, incl. *Walter Gropius, Mies, Albers, Moholy Nagy, Johannes Itten, etc..*

10 The "New" Bauhaus; Design and Modernism in Europe and the US. *Works by the faculty and their followers*. *Buildings, outdoor and interior spaces; utilitarian items, furniture, graphic design, etc..*

11 Dada & Surrealism... The paintings and sculpture of Max Ernst, Hans Arp, Salvador Dali, Rene Magritte, Georgio DiChirico, Merrit Oppenheim; the landscape design of Roberto Burle Marx....poetic juxtaposition; dreams & nightmares; the subconscious and the irrational, and the use of aleatory, or "chance" processes as sources of imagery.,

12 Contemporary "Environmental Art" / "Earth Art" ...Christo; "*Running Fence" and various "wrapped" projects;* Robert Smithson;*"Spiral Jetty",* Andy Goldsworthy, Patrick Dougherty's *"nests & cocoons"* Maya Lin, Walter De Maria, James Turrell.,*etc.*

APPENDIX II: Influential Twentieth Century American Landscape Architects

Balsley, Thomas
Barragán, Luis
Burton, Pamela
Bye, A. E.

Church, Thomas
Downing, Andrew Jackson
Danadjieva, Angela

Eckbo, Garret

Farrand, Beatrix Jones
Franklin, Carol, Andropogon Assoc.
Friedburg, M. Paul

Gustafson, Catherine

Haag, Richard
Halprin, Lawrence
Hargreaves, George
Mary Margaret Jones

Hood, Walter

Jensen, Jens
Johnson, Carole R.
Jones and Jones

Kessler, George
Kiley, Dan

Marx, Roberto Burle
Murase, Robert
Noguchi, Isamu

Olin, Laurie
Olmsted, Frederick Law
(exception to the 20th C. rule)

Rose, James

Sasaki & Assoc.
Schwartz, Martha
Shipman, Ellen Biddle
Sullivan, Chip

Ten Eyck, Christine E.

van Valkenburgh, Michael

Walker, Peter

Zion, Robert (Zion & Breen)

... please note that information and book titles for individual designers may be found on Lorn's website at the following URL:

http://aalto.arch.ksu.edu/lcweb/LAR%20741G/741readings.htm

... additional names for this list are welcome ...

LAC:\Main\Teaching\lar320\ex2.s00.wpd

Appendix III

Analytique Notes on the Written Essay

Your project requirements include an essay, in which you should illuminate your understanding of the traditional rules of composing *Analytiques* (*see* your notes from Madlen Simon's lecture, and the project statement), and the visual-spatial design vocabulary as presented in Frank Ching's *Architecture: Form, Space and Order*.

The goal is to convincingly demonstrate your knowledge of design vocabulary through applying the terms to the work of the designer that you are studying; and through describing how you have used the ideas in your *Analytique.* For one example, as part of your essay, you might explain how the idea of rhythm is employed in the design of parks by your designer, and how you have used rhythm in the design of your *Analytique* – where it is, how it is exhibited, what effects it has, and so on.

In order to prepare for writing the essay, you will need to analyze the work of the designer, and prepare an outline of the conceptual framework that you are using as a means of organizing your material. A possible organization follows. Please keep in mind that this is just suggested; *you may find that it is easier for you to work in parallel as opposed to in sequence for the first and second part.* In other words, you may want to blend the ideas of the designer with your own compositional concerns in one long essay, as opposed to an essay that has the following parts.

Essay Organization and Content (suggested, but not required)

I Introduction

A. Designer's background, with formative influences

II Conceptual framework (designer's language / vocabulary)

A. The Designer's Language. Describe how the designer uses the visual properties of size, shape, position, direction, color and texture of visual-spatial components /elements in his/her work:
   Point, Line
   Plane -- base, verticals, overheads
   Mass / Void / Space
   Light

A. The Designer's Language. Describe how the following visual-spatial

relationships are established in the work (use of principles – not necessarily in this order):

Geometry / underlying order of organization
Proportion
Scale
Axis
Balance / Symmetry
Hierarchy
Datum
Rhythm and repetition
Unity with diversity / variation
Contrast

III Composition of the *Analytique*

A. Use the same list of terms, but now describe how you have used the ideas and your designer's way of working or doing projects as an influence on the composition of the *analytique.*

A. Be sure to describe your understanding of the traditional rules of composition for an *analytique* and how you have employed them (perhaps even violated them with deliberation) for your scheme.

IV End notes (if you don't use foot notes) – **you must cite your sources**.

V Bibliography

Reference

An excellent description of the vocabulary and how it is used by landscape architects is in Chapters 7 Spaces; (scale, space definers, base plane, verticals, overheads); 8 Visible Landscape (axis and symmetry); and 10 Structures (defined open space) in *Landscape Architecture, 2d ed.* by John Simonds.

Francis, D. K. Ching, *Architecture: Form, Space and Order*, 2d ed.

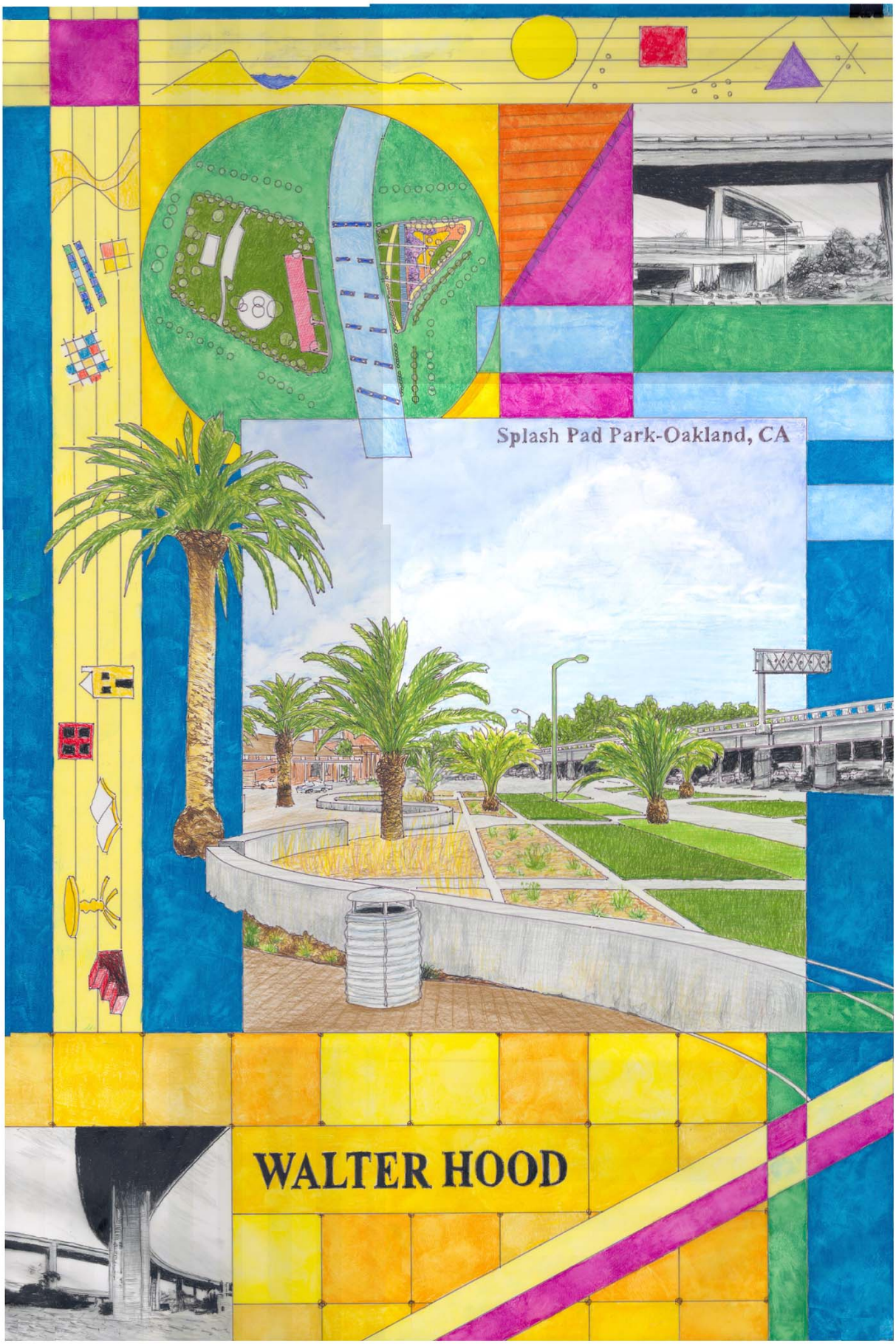


Image 2A-1, project with a grade of A

Image 2B-1, project with a grade of B

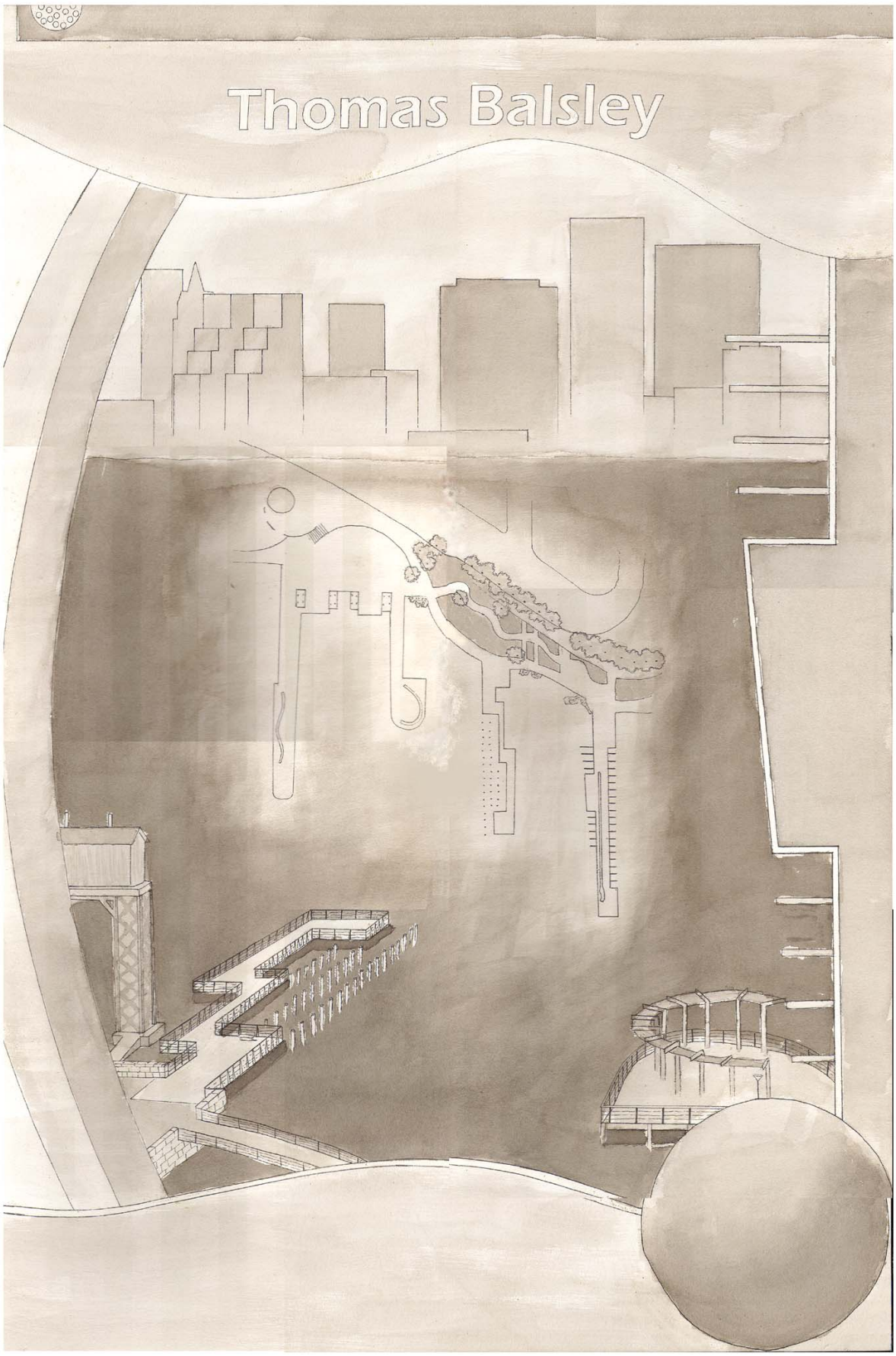


Image 2C-1, project with a grade of C

Team/Topic Japan A 24/25

- **Verbal Narrative:** *(Crisp, engaging, well-articulated, clarity of thought, correctly pronounced names, etc).* yes, thank you / liked the music addition! the great descript. of tea importance to culture & therefore gardens - & how gardens designed to accomodate it. Zen-Fuji-"Original Face"-

- **Research:** *(Appropriately informative, depth of research, variety/quality of resources, all essential reportorial questions from problem statement addressed, etc.)* yes. yes. over relied on "Reading"

- **Visuals:** *(Range of; appropriateness; well-composed & sequenced, appropriate use of text, appropriate use of PowerPoint technology, etc.)*

Excellent Graphic design - working well!

PLEASE NOTE:

Note: Students produced 1) PowerPoint Slide shows with references cited, 2) outlines of topic investigations, and 3) works cited lists. All three parts were presented to the class, and distributed to the class so that each student could re-visit the topic investigations of other classmates. **The PowerPoint slide shows that go with these evaluation forms are included in the portfolio disk, attached at the end of the document.**

Chelz, Klien
LAR 320
8 March 2005

Japan

I. **Japanese Tea Gardens**
   - A. History
     1. Dates back to the 15th Century
     2. Zen monk Shoko
   - B. Preparing and drinking tea with guests
     1. Viewed as an art form
   - C. Elevated to an art form by Sen-no-Rikyo
     1. Tea master in civil upheaval
     2. promoted humble, rustic, weathered, natural, surroundings for tea gardens
     3. tea house was reached only through garden
     4. guests laid down weapons
     5. would sit together in mutual enjoyment of the tea

II. Outer and Inner Garden
   - A. Outer Garden
     1. Covered shelter with benches or mats
     2. Allows space for people to wait on host
     3. Bolder in design
        a. larger stepping stones
        b. large formal stone lantern
        c. rocks with contrasting shapes or textures
   - B. Inner Garden
     1. Forget about chaos of outer world
     2. Must crouch to pass through gateway
     3. Cleanse mouth and hands with water from basin before entering tea house
     4. Owner sprays garden with water before guests enter

III. **Design Strategies**

A. Each element in the garden should be capable of being appreciated in its own shape and form- not just from one angle

B. Tea garden should be a functional space

C. Tea gardens are intimate, not grand spaces

D. Can only be enjoyed if experienced one step at a time

1. Enclosed from the rest of the world
   a. Bamboo
   b. Tall Hedges
2. Single Purpose – Lead person to tea house
3. Garden should not be rushed through
4. Surprises must unfold around every corner
5. The challenge is to make a small space seem larger

E. Pleasure of Japanese gardens are those of nature

1. Shapes
2. Colors
3. Textures

F. Abstract shapes are less important in Tea Gardens than in Zen Gardens where they can aid meditation

**Gestalt Philosophy "The whole is greater than the sum of its parts" ← great to sum it up

IV. **Robert Murase**

A. Born in San Francisco in 1938

B. Landscape Architect with more than 39 years of experience

C. Work spreads from the U.S., Asia, and Caribbean Islands

D. Stone is his favorite material to use in design

WWW.murase.com

Japanese Zen Gardens

I. Basic Principles
A. Innate love for nature

B. Tranquility and calm

C. "Original Face" Zen belief ev. stems from one thing the perfection of Zen is to be

II. History
A. Established in 1191 not mystical so much as practical yet considered

B. Mystical branch of Buddhism

C. Less is More ++

D. 12th Century A.D.

1.Samurai

III. Karesansui nice pronounciation

A.Father of the Rock Garden
1.Muso Soseki I like that U paused after "only the age of 60"

B.Stones
1.History

2. Selection

3.Placement/burial

C.Sand & Gravel — resolution of images (dpi?) the expl of
1.Uses Why sand/gravel (pure like H_2O) was v. good to share w/ audience

2.Patterns

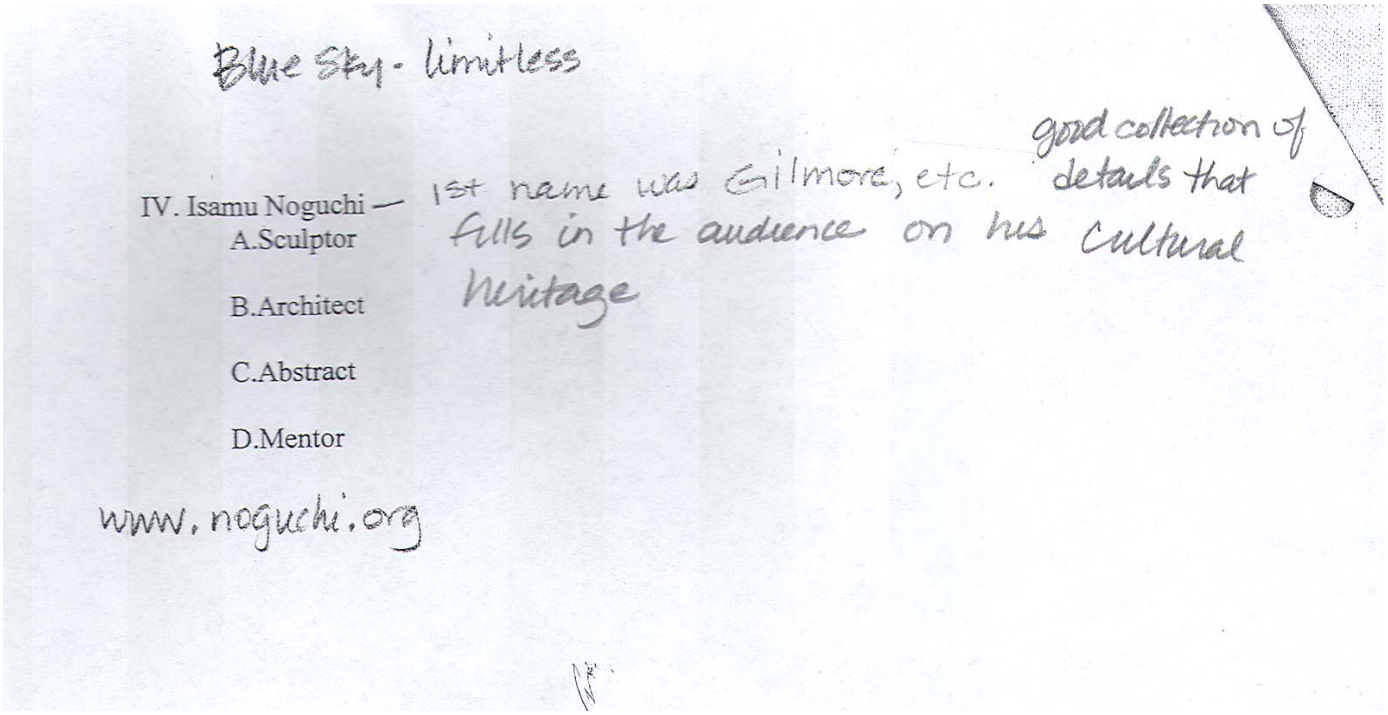
Poor dpi? — D.Plants
1.Background Frame views

fix that next time make sure it is legible before hand

2.Uses

E.Water wow too much emotion/passion @ ocean
1.Background

2.Uses


Blue Sky - limitless
IV. Isamu Noguchi —
A.Sculptor
B.Architect
C.Abstract
D.Mentor
1st name was Gilmore, etc.
good collection of details that fills in the audience on his cultural heritage
www.noguchi.org

Chelz, Klien

LAR 320

8 March 2005

Works Cited

1. Wawrytoky, Sandra, ed. The Japanese Garden: Gateway to the Human Spirit. New York: Peter Lang Publishing, 2003.

2. Kokichi, Matsuki, ed. Masterpieces of Japanese Garden Art. Japan: Mizuno Katsuhiko, 1992.

3. Kawaguchi, Yoko. Serene Gardens. North Pomfret, Vermont: Trafalgar Square Publishing, 2000.

4. Finlayson ed. Robert Murase: Stone and Water. Washington, D.C: Spacemaker Press, 1997.

5. Murase & Associates Home Page. 3 March 2005 www.murase.com

6. IneTours Home Page. 3 March 2005. www.inetours.com

B = 22/25

Team/Topic _____ / Islam

- **Verbal Narrative:** *(Crisp, engaging, well-articulated, clarity of thought, correctly pronounced names, etc).* nice intro ~ work on engagement voice - show some enthusiasm for topic. You stated there were "no design rules" This is not correct.

- **Research:** *(Appropriately informative, depth of research, variety/quality of resources, all essential reportorial questions from problem statement addressed, etc.)* yes! yes. But it is also important to leave the audience w/ the "main impression" - make it very clear so they walk away w/ those key points - yes good "4 main characteristics"

- **Visuals:** *(Range of; appropriateness; well-composed & sequenced, appropriate use of text, appropriate use of PowerPoint technology, etc.)* Really like the slide transitions - ease people into it

But wish the ppt would've focused on 4 more.

See my notes on your hand out -

PLEASE NOTE:

Note: Students produced 1) PowerPoint Slide shows with references cited, 2) outlines of topic investigations, and 3) works cited lists. All three parts were presented to the class, and distributed to the class so that each student could re-visit the topic investigations of other classmates. **The PowerPoint slide shows that go with these evaluation forms are included in the portfolio disk, attached at the end of the document.**

Islamic Architecture-Outline

»What is Islamic Arch.?

3 cont's 1500 years!

»Where…...

Eurasia primarily
good map (ref. 18)

»When…..

200 BC to 1800 to now

»4 Main Characteristics…..

-1) Geometry - patt. repetit/symm/+ & - space

-2) Water - 4 rivers Koran/cooling/axis

-3) Light - divine unity/texture/contrast

-4) Decoration - less structure focus - weightless

would've liked more emphasis were given to these
more time on these 4 things

»Dome of the Rock…..

Jerusalem, 7th cen AD, Rock Mohamad sat on B/4 lifted up to heaven

»Great Mosque of Damascus…..

Syria

»Early Spanish…..

Great mosque of cordoba late 8th cen
500- columns

»Late Spanish…..

Alhambra - geometry
L would've been good to focus on the 4 characteristics w/ this as example

»Persian Arch…..

»Ottoman Arch…..

Sueymaniye - 1550-57 blt by Sinan (architect) who converted

»Mogal Arch…..

-Fatipur Sikri - describe the ctyds?

-Taj Mahal

dado - carved lower walls
describe why/how Landscape design?

»Future….. Good!

geometry
unity
harmony
- in a modern setting

Need More on 4 characteristics of Landscape Architecture

LAR 320 Project Three: Concept & Identity in Spatial Design

(See Project 3 problem statement, p.61)

A. The Nature of Student Understanding

There is evidence of students meeting selected learning goals. This evidence is cited by sharing examples of projects that received a grade of "A." The criteria used to assess such understanding are shared through inclusion of evaluation forms. The difference in student understanding is represented by sharing examples of projects that received a grade of "A, B & C" (see **Images 3A-1, 3B-1** and **3C-1,** as well as **Evaluation Form 3A, 3B** and **3C**). These differences exist because students had varying levels of relating to the evaluation criteria on the problem statements (see evaluation forms). The evaluation criteria and how they relate to the goals set for the class is explained on the problem statement (p. 61).

Does performance represented by student work indicate students have developed an understanding for your field of study that will be retained and/or that students can apply to new contexts? Yes, in this way: The user, whether consciously or subconsciously, recognizes and often remembers the character of a space or place because it evokes strong associations or emotions. This exercise is intended to introduce the notion that expressive landscape architectural spatial character can serve as an icon, or identifying signature for a client. A site can also be designed to evoke a psychological / emotive response from its users. Equally important to the user's experience is the sense of region that is conveyed. The natural and cultural system characteristics of a region play a critical role in site design, offering specific forms, materials and textures that contribute to creation of an expressive place.

What does your analysis of your students' work tell you about whether your students are learning ideas that are central to the course and to your teaching goals? Can you identify misconceptions they might have about these ideas? How might you identify and address these errors and/or misinterpretations?

I believe students are learning ideas that are central to the educational objectives stated for this assignment, which addresses some of the teaching goals for the course. The main misconception was students trying to design too literal of an identity—looking like a miniature golf course, or similar. I will continue to explore ways they students can explore connotative, suggestive design without using a client logo on the site plan.

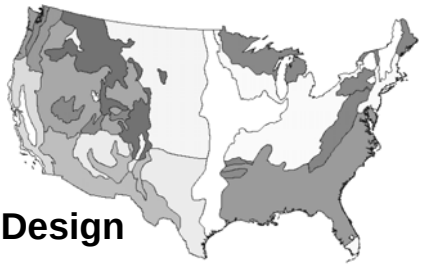
B. Distribution of Student Performance

1. What is the range or distribution for this learning within the class as a whole…

7 students received As, 15 students received Bs, 2 students received Cs

KANSAS STATE UNIVERSITY
College of Architecture, Planning & Design
Department of Landscape Architecture and Regional & Community Planning
LAR 320 Landscape Architecture Design Studio II
Spring 2005

Professors Chelz and Klein



Project Three: Concept and Identity in Spatial Design

What is a Concept?

It encapsulates, alludes, represents, embodies.
It conveys the complex simply. It's the glue that holds everything together…

Concepts and their development can strengthen many facets of any given project, including:

- Overall character and a sense of place
- Visual image/ identity
- Overall unity / with all parts relating to the larger whole
- Important functional and environmental relationships
- User activities

The user, whether consciously or subconsciously, recognizes and often remembers the character of a space or place because it evokes strong associations or emotions. This exercise is intended to introduce the notion that expressive spatial character can serve as an icon, or

identifying signature for a client.

It can also be designed to evoke a calculated psychological / **emotive response** from its users. Equally important to the user's experience is the sense of region that is conveyed. The **natural and cultural system characteristics of a region** play a critical role in site design, offering specific forms, materials and textures that contribute to creation of an expressive place.

Assignment

You are asked to design a public entry space for a three-building complex located in a major city. Beyond the purely functional issues promoting human uses of the space and responding appropriately to environmental considerations, the space should be designed to evoke a calculated emotional response. And while it should provide a signature or expressive source of identity for the client, the statement should be put forward connotatively (*suggestively, implicitly)* rather than literally and explicitly. Your client's logo or nationally recognized symbol should not play a prominent role in your design.

We will work with a range of client types and regional locations. Each client demands spaces very different from one another in their overall expression; each region provides unique conditions and palettes. *Your particular client/region will be determined by lottery.*

Our site measures 180' x 210'. Three story buildings enframe it to the east and west, and a six

Image: Eco-region divisions map taken from: http://www.fs.fed.us/colorimagemap/ecoreg1_divisions.html accessed 4Mar05

story building is situated to the north. Your design should create a barrier or visual buffer between the parking areas between each of the buildings and the site. The south side of the space is open, and a 15' wide sidewalk separates it from the 4-lane city street. (See attached sketch plan, p5).

The space will serve as an entry space for the complex of buildings, all of which belong to your client. The site will also be used as a public space, and you should consider the appropriateness of supporting activities such as meeting, sitting and conversing, people watching, or simply some quiet places to sit and eat lunch. It is anticipated that at least several food vendors will be selling items from their pushcarts.

This exercise admits a full palette of form determinants with which spatial volumes can be defined: buildings, landform (hardscape or softscape), and vegetation. One can manipulate base, vertical, and overhead planes.

Readings / References in addition to class texts

Basic Elements of Landscape Architectural Design, by Norman K. Booth, see chapters 4 (Paving), 5 (Site Structures), 6 (Water)

Landscape Architecture, J. Simonds, see especially the chapters on "organization of spaces" and "site volumes"

The Social Life of Small Urban Spaces, a film by Wm Whyte (will be revisited during a class time)

Schedule and Requirements

A. Place and Client Investigation

Due: Friday, April 8, 8:30 am

- Content: Images of identity that will include the colors, materials (hardscape and softscape/vegetation), textures and finishes appropriate to your region and client. This will build your palette with which you will design. You should find inspiration in the natural system and cultural system characteristics unique to your assigned site, including architectural character for the site's buildings. (buildings' elevation views will occur in your site sections and perspective)
- Graphics: Your choice of hard copy or PowerPoint (if ppt, also have images available in higher dpi because you will want to print some of those images in final presentation—clarification of how to use them will be discussed in class)

B. Program and Site Analysis

Due: Wednesday, April 13, 8:30 am

- Content: Develop site-related functional diagram(s), articulating the needed spaces and uses. Show the relative location and size of the required spaces, important qualities of spatial enclosure, and major site influences. All spaces, lines, and symbols should be labeled. Develop a graphic that delineates all that you know about your site inventory and analysis, synthesizing the key environmental conditions influencing your design.
- Graphics: 1"=10'-0" plan(s) and sections—freehand on trace paper. These drawings along with images from place and client investigation will be central to your mid-crit presentation and should be professional in quality.

C. Design Development—Mid Crit

Presentations: Monday, April 18, 8:30 am / Wednesday, April 20, 8:30 am

Content: you will have developed at least three conceptual designs and selected one for development and mid crit presentation. Design development should be explained via sketches and drawings—including plans, sections and perspectives. AutoCAD or Sketch-up drawings may be used to develop perspective wire-frames—but you will work up layers of trace on top of the computer wire frame to ultimately produce a "hand-drawn" and rendered perspective.

- Horizontal and Vertical Scale: 1"=10'.
- Graphics: Freehand on trace paper. Again, these drawings will be central to your mid-crit presentation and should be professional in quality. **Mid-crits will show parts A, B, and C listed above.**

D. Final Deadline

Due: Sunday, May 1, 5:00pm, Presentations: Mon. May 2, Wed. May 4, Fri. May 6

Your presentation should be composed on 2 or 3 sheets that measure 24" x 36". Include:

- Plan and at least 2 sections drawn at 1"=10',
- Some portion(s) of section(s) drawn at ¼"= 1' scale to show more detail,
- at least one perspective,
- selection of photographic images (and minimal text) from part A—place/client investigation.
- Information from your program and site analyses, and concept development should be a part of the graphic and verbal presentation.

Your format and composition of these drawings should be discussed in class at desk crits. Plan ahead so that you can get feedback from your professors.

Client List

National Geologic Society

Miami, Florida	Seattle, Washington
Portland, Maine	Phoenix, Arizona
Savannah, Georgia	San Antonio, Texas

Hasbro, Inc. Corporate Headquarters

Miami, Florida	Seattle, Washington
Portland, Maine	Phoenix, Arizona
Savannah, Georgia	San Antonio, Texas

National Institute for Aviation

Miami, Florida	Seattle, Washington
Portland, Maine	Phoenix, Arizona
Savannah, Georgia	San Antonio, Texas

Native American Tribal Confederations—Regional Headquarters

Miami, Florida	Seattle, Washington
Portland, Maine	Phoenix, Arizona
Savannah, Georgia	San Antonio, Texas

Project Three: Concept and Identity in Spatial Design _____

Evaluation Criteria	Comments	Points
Image factors		**/40**
Development of appropriately expressive **client** identity		
Development of appropriately expressive **region** identity		
Connotative strength and subtlety		
Overall unity, with all parts relating to the larger whole		
Visual character, focus, sculptural qualities		
Orchestration of all elements of form, their properties, and ordering relationships to best create an overall sense of tailored identity		
Activity factors		**/30**
Amenities and qualities that promote human comfort* and use of the space(s) *shade/sun, conversation, people watching, quiet…		
Spatial variety		
Rich and varied spatial relationships		
Path/space relationships (Pass by Spaces, Pass through Spaces, Terminate in a Space)		
Explicit response to **site and climate factors**		
Presentation		**/30**
Clarity and readability of graphics		
Sheet composition and virtuosity of rendering		
Graphic symbols, scaled figures, lettering, diagrams		
Appropriate sense of detail, materiality, explanatory nomenclature		
Choice and presentation of region & client images		
Total		**/100**

1081
40'
20'
128'
60'
90'
60'
15' sidewalk
the site
4-lane street - no parking
not to scale.

5

Image 3A-1, project with a grade of A

Image 3B-1, project with a grade of B

Image 2C-1, project with a grade of C

LAR 320 Landscape Architecture Design Studio III
Spring 2005 *Profs Chelz & Klein*

Project 3: Concept & Identity in Spatial Design

Student_____

Evaluation Criteria:

Image factors *Including:* (-)-----/-----/-----/---X---(+)

- Development of appropriately expressive client identity + good research into this - before diving into design
- Development of appropriately expressive regional identity. ok!
- Connotative strength and subtlety. + +
- Overall unity, with all parts relating to the larger whole. +
- Visual character, focus, sculptural qualities. +
- Orchestration of all elements of form, their properties, and ordering relationships to best create an overall sense of tailored identity. yes - nice detailing, too

Activity factors, *Including:* (-)-----/-----/-----/---X---(+)

- Amenities & qualities that promote human comfort & use of the space. yes
- Spatial variety. ++ V. strong
- Rich & varied spatial relationships. promote movement - yes - & strengthened WT ↓forms & lines of hdscp & softscp pavement patterns
- Varied path/space relationships. +
- Explicit response to site & climate factors.
- program uses - thoughtful

Presentation, *Including:* (-)-----/-----/-----/---X---(+)

- Clarity & readability of graphics. +
- Graphic symbols, scaled figures, + lettering, and diagrams.
- Appropriate sense of detail, materiality, and explanatory nomenclature. OK
- Choice & presentation of region & client images. ↑ none?

(Criteria weight: Image factors=40%, Activity factors=30%, Presentation=30%)

LAR 320 Landscape Architecture Design Studio III
Spring 2005 *Profs Chelz & Klein*

Project 3: Concept & Identity in Spatial Design

Student _____

Evaluation Criteria: the most problematic area was lack of spatial variety
the presentation skills were greatly improved - nice job!

Image factors *Including:* (-)-----/-----/----X---(+)

- Development of appropriately expressive client identity - Good research of, & consideration of that in design
- Development of appropriately expressive regional identity. very strong
- Connotative strength and subtlety.
- Overall unity, with all parts relating to the larger whole.
- Visual character, focus, sculptural qualities.
- Orchestration of all elements of form, their properties, and ordering relationships to best create an overall sense of tailored identity.

Activity factors, *Including:* (-)-----/-----/XX--/-----(+)

- Amenities & qualities that promote human comfort & use of the space. some thoughtful treatmts! (gallery/trail tears, street edge & viewing, as Gateway & Dining, etc)
- Spatial variety. symmetry limits this, but still afforded some
- Rich & varied spatial relationships. "OK", not overly strong
- Varied path/space relationships. ditto
- Explicit response to site & climate factors.
- Bldg Programming - entry development

not as strong

Presentation, *Including:* (-)-----/-----/-----/X---(+)

- Clarity & readability of graphics. Good use of Boutcher ppr - revisit diagrams for "punch" & section cut lines
- Graphic symbols, scaled figures, lettering, and diagrams. see above
- Appropriate sense of detail, materiality, and explanatory nomenclature.
- Choice & presentation of region & client images.

plan = strong, perspectives need a little more refinement

yes

(Criteria weight: Image factors=40%, Activity factors=30%, Presentation=30%)

LAR 320 Landscape Architecture Design Studio III
Spring 2005 *Profs Chelz & Klein*

Project 3: Concept & Identity in Spatial Design

Student Hasbro Portland

Evaluation Criteria:

Image factors *Including:* (-)-----/-----/-X-/---(+)

- Development of appropriately expressive client identity – in details & form, yes. in materials/colors = no
- Development of appropriately expressive regional identity. in materials - yes
- Connotative strength and subtlety. OK
- Overall unity, with all parts relating to the larger whole. ✓ yes.
- Visual character, focus, sculptural qualities.
- Orchestration of all elements of form, their properties, and ordering relationships to best create an overall sense of tailored identity. OK

B-

Activity factors, *Including:* (-)-----/-----/-----X-----(+)

thoughtful use of progression tied to client - explained more in verbal - is it in the 24x36 boards?

- Amenities & qualities that promote human comfort & use of the space. sittable space abundant
- Spatial variety. OK
- Rich & varied spatial relationships.
- Varied path/space relationships.
- Explicit response to site & climate factors. (good summary of

B+

Presentation, *Including:* (-)-----/-----/X---/-----(+)

- Clarity & readability of graphics. location of History Wall on Plan, Be sure to locate
- Graphic symbols, scaled figures, lettering, and diagrams. – find some trees to trace (in entourage books)
- Appropriate sense of detail, materiality, and explanatory nomenclature. perspectives & trees very child like in representation
- Choice & presentation of region & client images.

use entourage sources - well worth the time - otherwise it is overly distracting to the viewer - not believable

C-

(Criteria weight: Image factors=40%, Activity factors=30%, Presentation=30%)

(Interaction Three, continued)

What changes could be made to help more students achieve in the higher categories of learning? Many. See below.
Are there particular features of the course that you would redesign? Yes. Particular features *and why* explained here:

Project One
--The buildings need to be modeled on the same model as the landform design, OR students should be required to take their landform design in and out of the context model. As it was, they did not always see the connections to the buildings very well. This is huge a problem, and I need to put more emphasis on helping them see/understand how site connects to building.
--I need to show more examples that use landform to define spaces that are inwardly focused (depressed, enclosed), and explain the difference between that and outwardly focused (elevated, not enclosed, but viewing outwardly)
--I should give more emphasis on the importance of using the full 26' of height (or whatever I determine the maximum height may be in a "landform as primary spatial definition" exercise)
--I would go over the importance of making sections graphically legible. For legibility, the cut profile line (of any section) needs to be sharp and contrasting.
--I would give more emphasis on:

- the importance of pre-planning the composition of presentation boards while working on drawing layout. (Some presentation boards had drawings that were really pushed together.)
- having plan view drawings (concept plan, elevation relief plan, etc) oriented the same way
- taking the few minutes needed to stand back and look at your graphics. legible from a distance? enough value to make it read? If not, fix.
- doing a little bit of building articulation in section…you can still give emphasis to the landscape without giving the impression that building looks like a big-box Wal-Mart.
- labeling buildings on site plans
- doing a "practice run" of graphics
- making text (and graphics) large enough that it can be read a few feet away

--I would use the elevation relief drawings (with increments as large as 4 or 5 feet) as process drawings so that the student designer can learn from them as figure ground explorations *while in the design process, not the final presentation communication.* This would allow students to see whether or not they had manipulated earthwork enough to make landform be the primary form determinant.
--The objectives on a problem statement need to be clearly related to the evaluation criteria that will be used in grading. I think what we used for Project One's educational objectives, grading criteria, and evaluation forms did not match each other closely enough. If I teach this course again I would definitely correct this.

Project Two
Students could do more contemporary drawings (rather than the analytique style, which was a popular convention in the Beaux-Arts era). This would help them prepare for design communication and rendering of their own designs in project 3. Less time could be spent on part 2a, so that students have more time for their own design and design communication in project 3.

Project Three
Include more topography. I need to provide a base that contains existing topography and make design grading a requirement for students, as in project one. This will help them become better at what would be the responsibility of a "real world" landscape architect.

What specific changes do you plan to make in the way you teach or organize the course the next time it is offered? How do you think those changes would improve students understanding? Content above outlines specific changes and how I think those changes would improve student understanding. If I am given the opportunity to teach this class in the future, I would like to incorporate these changes.

Summary of Addendum

What were some of the key insights each participant gained as a result of writing the Interaction 3 memo? I feel the most important insight I gained from Memo 3 was that it helped me collect my thoughts on how I would improve each of the three assignments, to better facilitate student understanding. I will work on making these improvements if I teach the course again. Even if I do not get to teach the course again, I can incorporate many things that I have recorded as "possible improvements" into other studio courses. The types of improvements may have to do with my communication of: project goals/objectives, written problem statements, mid-crit expectations, etc, or they may have to do with student products/end results that they turn in on due dates. Some of the improvements I have noted in this Peer Review of Teaching (PRofT) portfolio are general enough to be applied to almost any class I teach. In the five semesters I have taught, I always note through-out the semester what "worked" and what "didn't work"…however, PRofT is the most organized format I've had for keeping track of it. This format works for my own reference, and, I hope it works for others to easily reference.

What insights resulted from reviewing a team partner's memo?
Professor Lewis's Interaction 3 Memo is very thorough and clearly articulated. Her class was a required core studio of which our college has to offer many sections. It seems that each semester there are new instructors/professors teaching it for the first time, and oftentimes these people feel a little bit concerned or possibly confused about the direction and desired outcome of the course since they did not write the syllabus and problem statements. (I have taught a DSFN studio and felt this way. I would have greatly appreciated getting to look at a summary like hers when I taught a DSFN studio.) I feel her PRofT portfolio could be invaluable to any instructor who is teaching the course.

Standards for reviewing
What are the advantages and disadvantages of using student learning performance when evaluating teaching? Advantage: The professor whose teaching is being evaluated must clearly articulate what it is they hope the students are learning, and then whether or not the students learned what the professor hoped they would learn. Disadvantage: Compiling is time consuming and perhaps too time consuming for others to want to read and evaluate it.

Given your discussions on the first two interactions, what other options for evaluating teaching could be used? Administering before-the-course and after-the-course assignments (and comparing the results), "Individual exercise evaluations" filled out by students, and videotaping all come to mind.

What combination of student performance and these other options would offer a useful/fair/appropriate picture of your students' experiences in your course? I think using a portfolio like this PRofT format (which shows examples of a range of grades earned, how the

teacher administered the assignments and follow-up with students at end of the assignment) along with student comments on individual exercise evaluations would be a good start. When evaluating my students' experience in my course, I think it would be appropriate to ask me to explain my teaching methods and ask me questions about it in a live discussion, as well as ask students questions about it in a live discussion. The discussion with students should probably occur soon after completion of an exercise, but not immediately after an exercise (perhaps a week after the exercise was complete). This would give the students time to reflect, yet not completely forget the details of their learning experience.

Identifying the links between students' performance, course objectives, and broader curriculum: In what ways could the criteria used for judging student performance be linked to the instructor's goals in giving each assignment?

I believe: At the beginning of the semester, students should have the *overarching goals* of the semester-long course articulated to them. Each assignment's *specific objectives* should be distributed in written form and explained as that assignment is issued. Then, there should be a clear link between that exercise's stated *specific objectives* and the stated (and written form) *evaluation criteria* for each exercise. At the end of the semester, the assignments' specific objectives should have achieved the course's *overarching goals* that were originally articulated at the beginning of the semester…

As I issue each problem statement, I point out to students the clear relationship between the individual exercises' objectives and evaluation criteria. I also try to remind them what they have learned in previous exercises in earlier classes, to tie in those prior learning experiences and encourage them to build upon them. I like for students to have the evaluation sheet that will be used for grading their assignment. I encourage the student to go through this evaluation sheet while working on the project, and see how their assignment measures up. They can do this (using the evaluation form as a "checklist") to make sure they are not missing anything. If they feel they are, they should fix it, discuss it with professor(s), etc. *before* the due date.

How could the course assignments or their analysis be refined to gain more information about student learning? See above

In what ways could students use the feedback provided to improve their work? I have heard students say that they appreciate the "pressure" of a mid-crit pin-up. Something about having to present your work mid-way makes them feel like they push themselves more. Also it allows them to get comments and feedback from multiple critics (who might not always be in agreement, and debate can ensue). The student still has time to make their own decisions based on the comments received and incorporate it into the final project. I also think students appreciate both positive and negative comments during desk-crits or pin-ups, and the opportunity to do individual exercise evaluations. Hopefully they appreciate that I take the time to give a summary of problems seen overall, and use that as a guide for what-not-to-do in future assignments.

How can student performance on individual course assignments be used to assess student learning across a curriculum? I think this is somewhat difficult to assess, unless the department has a procedure for across-curriculum assessment in place. As I have stated earlier, Prof. Chelz and I acknowledge that LAR320 can and should build upon all prior design studios. We point this out to the students. Beyond the landscape architectural accreditation review (which occurs every 5 years), I am not sure how this type of assessment would be done.

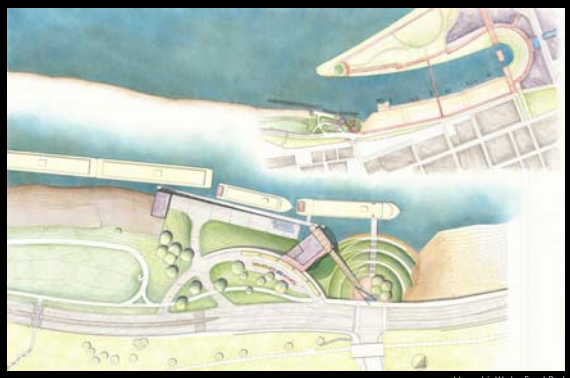
Follow-up on Interaction: What you have learned (e.g., potential changes you will make, new ideas, additional thoughts)? Please see pp. 72-73 for specific changes. I have learned

about Katrina Lewis's methods of evaluating student learning, which gives me ideas to incorporate into my own teaching. Memo 3 has helped me think about how to organize my thoughts on what worked well and what didn't work so well in LAR320. I've always used some form of note taking for my reference in future teaching, but PRofT memos and portfolio are the most organized method I have done so far. I will re-use portions of this method for creating portfolios for other classes I have taught and will teach.

What resulted from writing the interaction, sharing it with my partner and our mentor? Memo 3 gave me insight to how another instructor teaches, communicates and evaluates. It also gave me insights on my own teaching, communicating and evaluating. At times, it was difficult to explain these memo and addendum topics for a course where I was not the sole author or instructor. PRofT helped me focus on what had been done in the past with this class by other faculty members in my department. I know that I have a strong department of faculty and their resources are very valuable to me. I also know that I can bring strengths to improve upon the foundation that has already been laid by others who have had authorship of this course in the past. PRofT provided a framework of questions for me to contemplate what had been done in LAR320 in the past, articulate how I wanted to approach LAR320, and improvements I want to make to LAR320 in the future (if given the opportunity).

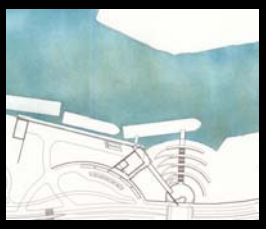
I am grateful to Professor Hubbard for encouraging Lewis and I about the benefits of going through the PRofT process. I am extremely grateful to Professor Lewis for all of her insights, hard work, organization and discipline in getting this done. I have learned a lot from her and find her energy for teaching and dedication to student learning to be inspirational.

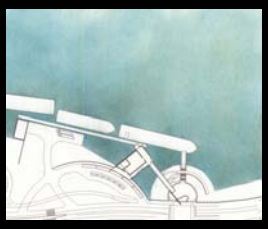
Thank you for reading the portfolio.
Readers may contact me if there are questions or comments.



Proximity of drawings (Context plan next to site plan) And have room to breathe

Memphis Water Front Park Competition
Melanie Biggs Klein &
Lance Klein 2003

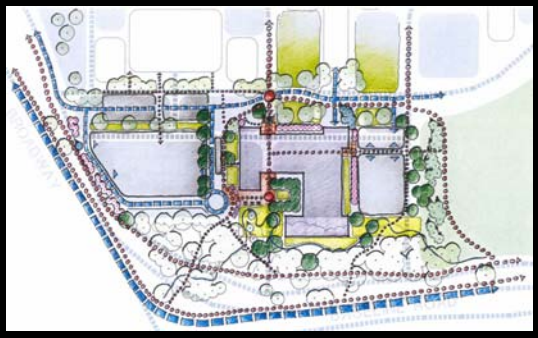




Simplified Plans turned into figure-ground for use as diagram (Mississippi low water level (left) and High level (right))

Memphis Water Front Park Competition

University of Colorado Law School – Boulder, CO.



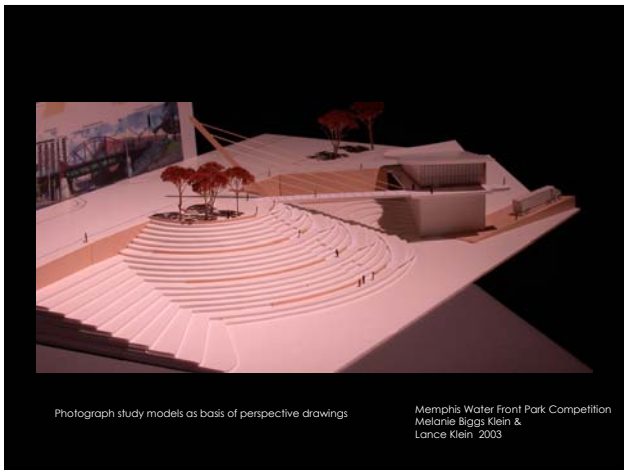
Circulation diagram identifying major and secondary circulation paths for pedestrians and vehicles. Diagram also indicates conflict points and areas of opportunities for enhancing Law School identity.

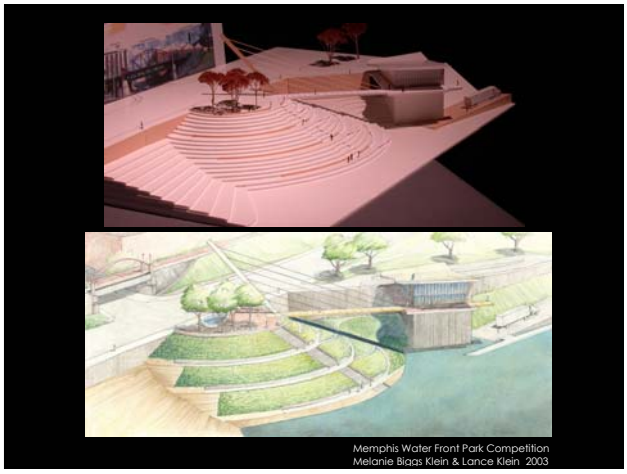
Illustration by Tiffani Thomas, Savannah Illustrations, 2003

Illustration by Tiffani Thomas, Savannah Illustrations, 2003

Illustration by Tiffani Thomas, Savannah Illustrations, 2003

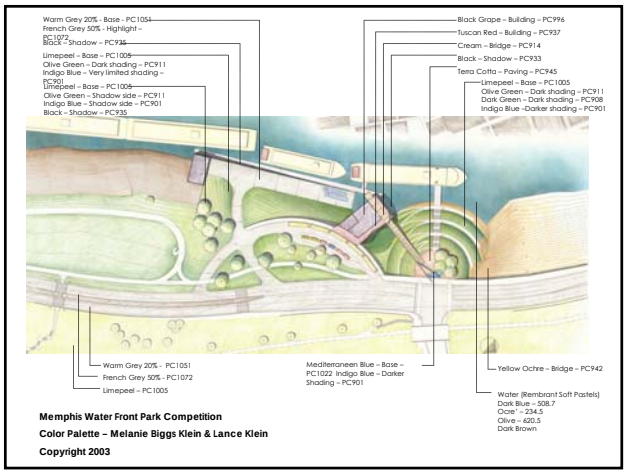

Illustrations by
Tiffani Thomas,
Savannah
Illustrations, 2003

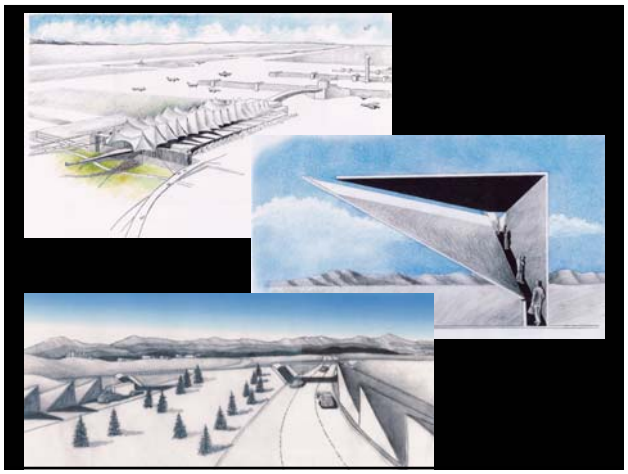

Photograph study models as basis of perspective drawings
Memphis Water Front Park Competition
Melanie Biggs Klein &
Lance Klein 2003


Memphis Water Front Park Competition
Melanie Biggs Klein & Lance Klein 2003

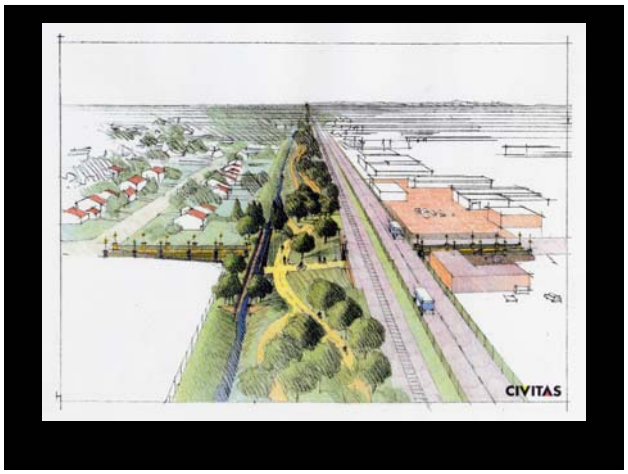

Memphis Water Front Park Competition
Melanie Biggs Klein

Appendix: Post-Project 2b Lecture Slides

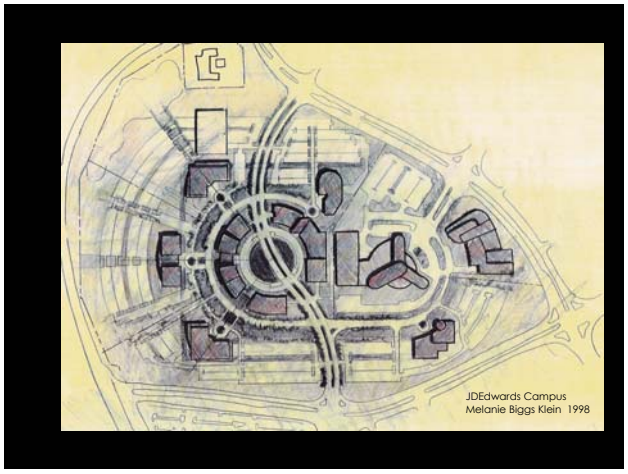


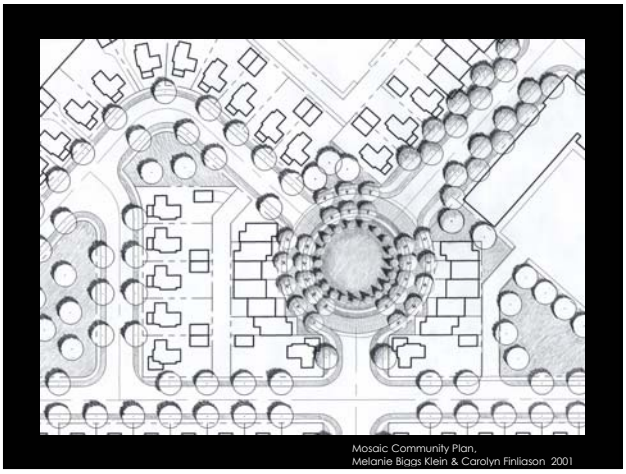



CIVITAS

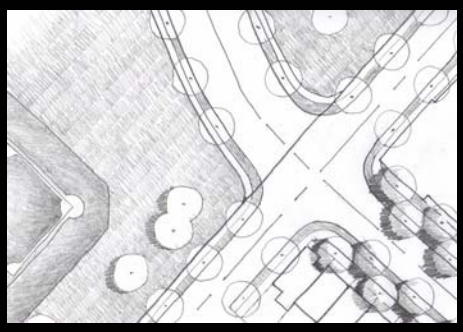

CIVITAS


BUILDING 1
JDEdwards Campus
Melanie Biggs Klein 2000

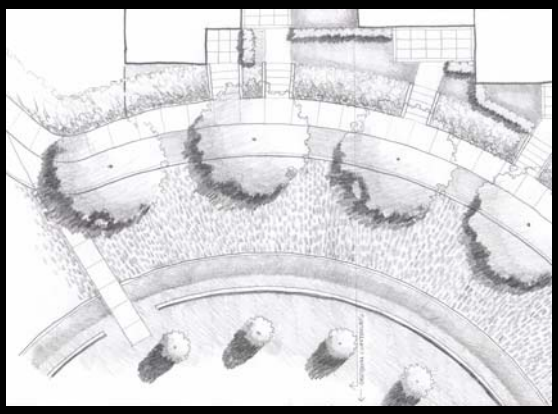

JDEdwards Campus
Melanie Biggs Klein 1998


Mosaic Community Plan,
Melanie Biggs Klein & Carolyn Finliason 2001


Mosaic Community Plan,
Melanie Biggs Klein & Carolyn Finliason 2001



Mosaic Community Plan,
Melanie Biggs Klein & Carolyn Finliason 2001



Mosaic Community Plan,
Melanie Biggs Klein & Carolyn Finliason 2001

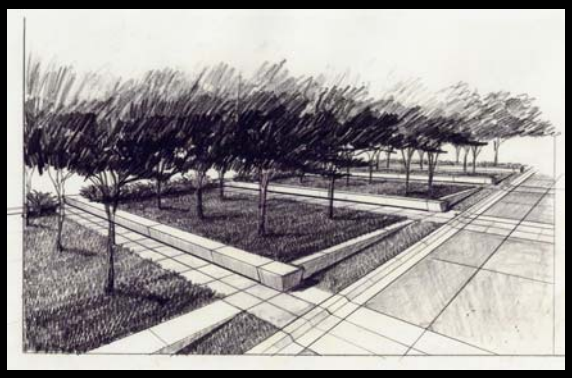
University of Denver Wellness Center – Zen Garden – Denver, CO.

alpine melt zone transitioning to high plain grassland

image of proposed grasses

traditional raked garden

DU Wellness Center Zen Garden,
Lance Klein, Davis Partnership, 1999



ICG Headquarters,
Melanie Biggs Klein & Craig Vickers, 1997