

## **INTRODUCTION TO ENVIRONMENTAL DESIGN I COURSE SYLLABUS**

11:550:231 5 credits

Monday 3:00-6:00; Thursday 11:00-2:00 & 3:00-4:20 & Wednesday Common Zoom Lecture 3:55-5:15 pm  
Blake Hall, rooms 244-6



### **Co-Instructors:**

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**Office Hours:** Before and after studio on Monday/Thursday and by appointment

### **LEARNING OBJECTIVES**

Studio and lecture activities have been developed to accommodate these objectives:

- Introduce core concepts and practices fundamental to Landscape Architecture and Landscape Planning (Design process; interpretation of site; human scale and use of the landscape; form-making) PR 1-4
- Engage the practice of design as an iterative process and foster experimentation in the making of form. PR1
- Establish vocabularies to describe and analytical frameworks to assess formal aspects of the natural environments. PR2
- Express design intentions through drawing, modeling, recording, and presentation. PR4

### **Overview:**

Introduction to Environmental Design I is the foundation studio for our 2 majors: Landscape Architecture, and Environmental Planning. The studio investigates how landscape design and planning can shape the built environment purposefully, productively, and provocatively. An introduction to the rigor and language of the environmental design process, as well as the tools, techniques, and creative speculation needed to move through the various stages of that process, it touches upon:

- aspects of human use of the landscape,
- plant material in the landscape,
- and landform (using topographic plans, sections, and contour models).

The course is composed of two weekly lectures (studio lecture and common lecture on Wednesday afternoons) and twice-weekly studios. Studio is structured to facilitate students in the expression of their design intentions, providing guidance and opportunity to develop critical thinking and creative skills. Studio activities include site visits and site analysis, design exercises, individual desk critiques, group pin-ups, and project reviews. Students will draw, craft models, and “make things” each day. In almost all cases, students have daily assignments due at the start of the next studio when it will be discussed with the instructor and among groups of classmates. Each student is expected not only to present thoughts on his/her own designs, but to contribute to conversations and critique about the work of others.

We progress through four projects of increasing complexity to introduce students to **design as a process**: a concept is refined and developed through iterative exploration and revision. Projects and associated assignments engage students in an investigation of:

- graphic language and representation
- the human body and its activities in the landscape
- generation of purposeful form
- communication of design intent and 3-dimensional form through both modeling and drawing techniques.

Each student keeps a design journal to complement the learning process; it becomes a record of progress and studio learning.

**PROJECT DESCRIPTIONS:**

[Project 1] **SPATIAL EXERCISES**. Explore origami folding: Experiment; Compose; Document.

[Project 2] **3 LANDSCAPES** introduces students to the *site visit* and **seeing the landscape** through observation, documentation, analysis, and representation (i.e., the *design process*—you learn by doing). As a group, students ‘visit’ a series of landscapes with varying natural conditions. Site qualities are discussed as are methods of recording observations (sketching, photography, measurement, and writing). Three programmatic words characteristic of each of the sites are identified and become focal points for creative exploration. A coordinated set of architectural drawings will be prepared, including Plan, Elevations, and Sections.

[Project 3] **MAPPING THE FOREST** is the first step in the preparation of a management plan and conceptual design interventions for the Rutgers University Ecopreserve formerly known as Kilmer Woods. After an inventory and mapping exercise, you will develop a management plan (how people interact with this environment). Your proposal will “knit together” the site with its surrounding landscape.

Questions to consider include:

- What species exist now and what species would be appropriate for a particular purpose?
- How would additional plantings facilitate the interpretive/educational purpose?
- What will the trajectory of the site be in 10, 20 and fifty years and how will its use be altered?

These questions will be answered in the report with a combination of text and images that deepen the reader’s understanding (annotated maps, diagrams, photographs).

[Project 4] **PERFORMANCE LANDSCAPE** emphasizes the translation of an idea/concept (in this case, a painting) into a design. A painting becomes your design diagram. As you analyze the artwork, incorporate the artist’s ideas into your project as you develop a design concept through a series of three-dimensional study models. to conceptual and measured drawings, and three-dimensional models. The Section drawing is a powerful tool in the site design process, revealing moments of transformation as you develop 2-dimensional drawings that capture site information contained within the project models. Particular attention is paid to the relationship between representation, form, and meaning and the effective communication of design intention. The project demands an increasing level of technical skill in draftsmanship and craftsmanship and an understanding of the iterative process of design.

**231 SCHEDULE**

	LECTURE	STUDIO	ASSIGNMENT	LEARNING OBJECTIVES
Th 9.2	What is design + planning?	<b>SPATIAL EXERCISES</b>	Exercises 01:design videos	2D/3D Design Thinking;
M 9.6	<b>Class held on Wednesday</b>			
<b>WED. 9.8</b>	4 Landscapes videos Symbol/ Sign v. diagram Discussion	Working session	Design postings	
Th 9.9	<b>EXHIBIT SITE VISIT</b>	<b>3 LANDSCAPES</b> Site Visit	3 words/9 Journal diagrams	Site Analysis
M 9.13	Diagrams + Signs	Working Session: Diagrams	9 Diagrams	Site Analysis
Th 9.16	Gehry Video + question	Pinup Breakouts: Diagrams	3 study models	Abstraction; sense of place
M 9.20	Design Process: Muzi Li’s Healing Garden	Working Session: 3 study models	3 study models	Site character

Th 9.23	Asylum Air Pupa	Pinup: 3 study models	1 composite model	3d composition
M 9.27	Wald.Berlin. Klima	Working Session: 1 composite model	Finalize model, sketch plan on trace	3d to 2d (Models to drawings)
Th 9.30	Working Session	Plan	Drawings	Presentation Drawings
M 10.4	Presentation PPT, Working Session	Presentation Drawings: Section	Drawings	Curation
Th 10.7	<b>PRESENTATION</b>	<b>REVIEW 10.7</b>	Reflection	
M 10.11	<b>SITE VISIT</b> + discussion Inventory & Analysis	<b>MAPPING THE ECOPRESERVE</b>		Research + Analysis
Th 10.14	Environmental Planning Case Studies	Mapping critical areas		
M 10.18	State Forest Resources	Developing Alternatives		
Th 10.21	GA. Tech Masterplan			
M 10.25	Novel Ecology			
Th 10.28		Working Session		
M 11.1	<b>PRESENTATION</b>	<b>REVIEW 11.1</b>	Catherine Dee readings	
Th 11.4	Russian Constructivism videos	<b>PERFORMANCE LANDSCAPE</b> Research painting: annotated Reading, research posting	Analysis of painting, Journal Diagram	Research + Analysis
M 11.8	Site Analysis	Make (3) 8.5 x 11 models	Finish 3 models	Site Analysis People, Privacy, Circulation, etc.
Th 11.11		Pinup: 3 models	2 thoughtful trace site plans + Dee reading	
M 11.15	Catherine Dee PPT	Desk crits: 2 well-developed site plans	Revise & develop site plans	2D Design exploration
Th 11.18		Pinup: 2 site plans	1 Site Plan (can be hybrid)	2D Design exploration
M 11.22	PPT Design Details	Desk crits: Site Plan	Revise site plan	2D Design exploration
Th 11.25	<b>THANKSGIVING</b>		<b>Landezine:</b> Journal sketches, Materials Concept board	Design Details
<del>M 11.29</del>	<b>No class—it's a Wednesday</b>		Dee reading	Design Details
Th 12.2	Pinup	Pinup: site plan	sketch 1/16" plan on trace	2D Design Communication
M 12.6	Working Session	Plan @ 16 scale	1/16" = 1' Plan—drafted on trade	2D Design Communication
Th 12.9	Working Session	Section @16 scale	1/16" = 1' Section— drafted on trace	2D Design Communication
M 12.13	Rendering, Working Session	Curate presentation	Journal: final presentation thumbnails	Communicate Design
W 12.15	Optional: Critique @ 4:00			
Th 12.16	<b>FINAL PRESENTATION</b>	<b>Final Review Pinup @ 11:00</b>		Presentation

## Materials and Supplies

A list of drafting and model making equipment was distributed for 11:550:237. Additional material will be required throughout the semester. It is imperative that each student be prepared with the necessary equipment and materials for each studio period. It is not acceptable for students to take time from studio to purchase materials.

## Attendance and Grading

- All studio assignments and exercises are due at the beginning of the studio period unless otherwise specified. Late projects will be accepted up to a maximum of one week after due date with a loss of one full letter grade. No credit will be given for work more than one week late.
- Course grading is based upon each student's personal performance and improvement on studio projects and exercises throughout the semester. Attendance, attitude, participation and overall contribution to the studio environment will also be considered.

**GRADING** Individual breakdown of your cumulative semester grade (see p. 7 for due dates):

Project 1: Spatial Exercises	5%
Project 2: Three Landscapes	25%
Project 3: Case Study Analysis	25%
Project 4: Performance Design	35%
Design Journal (60 pages min.)	10%

Note: Project grades include readings and answering questions.

Note: as per Department policy, only one course grade of D is accepted in the major. If a student receives a second D in a 550 course, they cannot progress in the program until one of the D grades is improved.

Final Letter grades will be assigned using the following scale:

x > 90	A
90 > x > 87	B+
87 > x > 80	B
80 > x > 77	C+
77 > x > 70	C
70 > x > 60	D
x < 60	F

The Department of Landscape Architecture uses the following guidelines for understanding appropriate grading in its courses:

**A – Outstanding** – This not only means fulfilling the requirements, but impressing and going beyond the initial expectations and assigned elements of the project. The student has demonstrated a superior grasp of the subject matter coupled with a high degree of creative or logical expression, individual initiative, and a strong ability to present these ideas in an organized and analytical manner.

**B – Very Good** – The student has demonstrated a solid grasp of the material with an ability to organize and examine the material in an organized, critical, and constructive manner. The projects and in-class performance reveal a solid understanding of the techniques, issues and related theories, with some additional work completed.

**C – Acceptable** – The student has shown a moderate ability to grasp concepts and theories for the class, producing work that, while basically adequate, is not in any way exceptional. The performance in class displays a basic familiarity with the relevant literature and techniques.

**D – Unacceptable** – The work demonstrates a minimal understanding of the fundamental nature of the material or the assignment with a performance that does not adequately examine the course material critically or constructively. Students cannot graduate from the Landscape Architecture program with 2 D's in required 550 classes.

**F – Failure** – The student has demonstrated a lack of understanding or familiarity with course concepts and materials. Their performance has been inadequate. Failure is often the result of limited effort and poor attendance which may indicate that the student is not in the proper field of study.

Note: as per Department policy, only one course grade of D is accepted in the major. If a student receives a second D in a 550 course, they cannot progress in the program until one of the D grades is improved.

***It will be the responsibility of each student to track their own academic progress throughout the semester. Interim grades will be available to students on an individual basis. Students may make an appointment with the instructor to review interim grades. Appointments must be made at least one week in advance of any meeting.***

**PROJECTS** For each “major” project you will receive sub-grades: design concept and development [how well did you develop your design ideas over the duration of the assignment to meet the stated project goals and provide a creative expression]; drawing craft [the quality of your final drawings]; and model craft [the quality of your final model]; readings and written assignments. Unless otherwise specified in the project description statement, each of the components will be weighted equally. \*

#### **FINAL EXAM DATE AND TIME**

Final Presentation: December 16, 11:00.

**HOMEWORK** Homework will be assigned at the end of each studio meeting. Typical assignments ask you to make drawings or models. Failing to complete any assignment [for example, developing three alternative

designs when four were assigned] or not demonstrating progress in design development [for example, simply re-drawing what was discussed the day before rather than applying the critique to a revised design] will negatively affect your project grades. Specifically, you risk failing the design concept and development component of your grade, and further, the lost opportunity to develop representational skills may contribute to poor drawing and model craft skills.

## READINGS Assigned

**JOURNAL Design development** (i.e. PROCESS) should be recorded in a design journal that will be handed in for evaluation at the end of each project. The journal should engage the processes of site observation and representation as well as lecture notes (including common lecture), your discoveries about design, and the design process. Remember: you will need to pace yourself and keep up with your journal entries. **You are expected to produce, over the semester, a minimum of 60 pages of thoughtful notes, sketches, diagrams, etc. You may print out photographs and glue them into your journal but *photographs must be annotated* so that we understand what you are seeing with them—so that they communicate your thoughts & observations.**

## ATTENDANCE

The Department of Landscape Architecture requires attendance in all of its classes. **All course meetings including Lecture, Studio and Common Lecture.** Attendance at scheduled Studio and Lecture sessions is mandatory. If a circumstance arises which prohibits your attendance at any class session, please notify the instructor 24 hours prior to the class and an alternative arrangement may be made.

**There will be no opportunity to make up a missed Review, in-class exercise or lecture.**

Grading is based upon the individual's performance and improvement on studio projects and exercises throughout the semester. Attendance, attitude, participation and overall contribution to the studio environment will also be considered. Beyond the above recommendations, this course utilizes the Department's policy on attendance that reads:

The individual student's development in studio is largely dependent upon:

- The exposure to and assimilation of a body of information which relates to the field.
- The application of this knowledge through studio projects and problem-solving skills developed through critiques, reviews and interactions during each project.

Rutgers Landscape Architecture curriculum is designed to develop both areas. Attendance and participation in all lectures and studios are essential if the student is to achieve his/her maximum potential. It is the policy of the Department that **more than three unexcused absences will result in a step reduction of the final course grade** [for example, a B down to a C]. Each additional three absences will result in another step reduction.

***Attendance will be taken at the start of each class and late arrivals of more than ten [10] minutes will be marked as an absence.***

## COVID PROTOCOLS

Masks are required in class and must cover your nose and mouth, as detailed in the Rutgers [Community Safety Practices](#). Please also remain socially distanced so we can maintain an illness-free environment, including entering and exiting the class. We will keep the doors open to optimize airflow. If you feel sick, please do not attend class. Contact us so we can figure out how for you to make up work. Thank you in advance for helping us to learn safely and in-person.

## SELECTION OF A MAJOR

One objective of this studio is to present to the student the richness of academic careers within majors offered by this department. At the end of this semester each student decides upon a major:

- BS Landscape Architecture
- BS Environmental Planning

The department will support your decision through a strong advising suggestion, based on your studio work and your overall performance in 550 and 573 classes. We think of the two majors as a gradient between design and planning and between a more structured versus a more flexible curriculum. Landscape architecture inhabits the

creative/ design side of the spectrum (with a structured curriculum); a more flexible curriculum focusing on planning and policy more than form-making situates Environmental Planning. It has been our experience that most students know by the end of the semester if they want to continue taking a studio course every semester until graduation.

## **STUDENT WORK**

It is highly recommended that students keep and store all of the work produced during the semester [including drawing exercises, design development sketches, and study models] in a safe place. A folder made of two large sheets of foam core, taped along one edge will provide an inexpensive and effective means to protect your work. **Please remember to keep your own records (photographs, etc.) of your projects as you go along, as they will become part of your professional portfolio.**

Submitted drawings, models, photographs, or written papers for any project assigned in Landscape Architecture courses are considered the property of the Department and may be retained in its archives for exhibition and accreditation purposes. All projects will be graded and returned to the student at a location designated by the instructor. Should your drawings be retained by the Department for its professional accreditation or for purposes of exhibition, you will be given the opportunity to obtain a print, scan, or photographic record of your work. **Department files are OFF LIMITS to students.**

## **FACILITIES**

Studio cannot be taught without reliable facilities. The student is expected to use the facilities responsibly with particular regard to the clearly established rules about their use as specified in the department website. These rules cover access to the building, vandalism, personalization of working spaces, smoking and drinking, use of lockers, use of department equipment, access to the reference collection, and basic rules governing the use of the studios.

Our studio is shared space. Please strive to maintain a clean workspace by keeping all desks and floors clean and undamaged. Drafting tables are covered with vinyl board covers (Borco) that provide a smooth drawing surface. They can be easily damaged by cutting and paint/adhesive residue. Anyone who damages a drafting surface – by cutting into it, marking it with ink, ruining the surface with adhesive, glue or paint, etc. will be held responsible for the replacement cost of \$150.00.

*All spraying of adhesives or paint must take place outside the building.* Ongoing Entomology experiments can be destroyed by using adhesives indoors.

Students may use any one of the lockers located within Blake Hall to store their supplies and equipment; you must supply your own combination lock. Thefts occur, please secure all you valuables

## **PERSONAL CIRCUMSTANCES**

If you encounter any personal circumstances that inhibit your ability to fulfill the requirements of this course, you should contact the Instructor immediately. Likewise, any student with a special need, circumstance or disability should make an appointment with the Instructor during the first week of class.

## **ACCOMODATIONS FOR STUDENTS WITH DISABILITIES**

Please follow the procedures outlined at <https://ods.rutgers.edu/students/registration-form>. Full policies and procedures are at <https://ods.rutgers.edu/>

## **ACADEMIC INTEGRITY**

The intentional copying of another student's file [work] or a portion of a file [work] and representation of the work as your own work is in direct violation of the University Integrity Policy:

**Plagiarism:** the representation of the words or ideas of another as one's own in any academic work.

It is a violation of academic integrity for a student to aid others in violating academic integrity. A student who knowingly or negligently facilitates a violation of academic integrity is as culpable as the student who receives the impermissible aid, even if the former student does not benefit from the violation.

As a result, **any copying and/or “sharing” of exercises, homework assignments, and projects will be treated as Level 2 violations and subject to the sanctions as outline in the Integrity Policy:**

1. **A failing grade on the assignment.**
2. **A failing grade for the course.**
3. **Disciplinary warning or probation.**

Repeat violations will be treated as separable Level Three violations and referred to the AIF of the school for adjudication. Please refer to the complete Integrity Policy at: <http://academicintegrity.rutgers.edu/academic-integrity-at-rutgers/> and <http://academicintegrity.rutgers.edu/academic-integrity-policy/>

## **STUDENT WELLNESS SERVICES**

Just In Case Web App <http://codu.co/cee05e>

Access helpful mental health information and resources for yourself or a friend in a mental health crisis on your smartphone or tablet and easily contact CAPS or RUPD.

Counseling, ADAP & Psychiatric Services (CAPS)

(848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/ [www.rhscaps.rutgers.edu/](http://www.rhscaps.rutgers.edu/)

CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students' efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.

Violence Prevention & Victim Assistance (VPVA)

(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / [www.vpva.rutgers.edu/](http://www.vpva.rutgers.edu/)

The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932- 1181.

Disability Services

(848) 445-6800 / Lucy Stone Hall, Suite A145, Livingston Campus, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854 /

<https://ods.rutgers.edu/>

Rutgers University welcomes students with disabilities into all of the University's educational programs. In order to receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation: <https://ods.rutgers.edu/students/documentation-guidelines>. If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at: <https://ods.rutgers.edu/students/registration-form>.

Scarlet Listeners

(732) 247-5555 / <http://www.scarletlisteners.com/>

Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space