

Resilience + Plurality Studio St. Augustine



Studio

The oldest city in the continental United States is bound to disappear because of climate change. Sea level rise and stronger storms are threatening historic landmarks and neighborhoods. The option of retreat does not seem adequate at a place that has been continuously occupied for more than 450 years. **The task of this praxis studio is to develop an open space plan for a resilient and sustainable future for the city and vicinity.**

Praxis Studio EC Spring 2024, 5 Credits
Dr. Wolfram Hoefler
whoefler@sebs.rutgers.edu
Office hours by arrangement

Learning Goals

Students will

- develop design strategies that create places while addressing topic-specific issues.
- be able to relate site-scale observations and interventions to larger regional ecological and social processes spatially and temporally.
- collaborate across different skill and knowledge levels.
- perform design as an inclusive process that encompasses a diverse group of people with different, and often conflicting needs and interests.
- create and illustrate urban space designs with considerations of scale, form, and function.

Land Acknowledgement

“We acknowledge that the land on which we stand is the ancestral territory of the Lenape People. We pay respect to Indigenous people throughout the Lenape diaspora – past, present, and future – and honor those who have been historically and systemically disenfranchised. We also acknowledge that Rutgers University, like New Jersey and the United States as a nation, was founded upon the exclusions and erasures of Indigenous peoples.”

For our studio we also acknowledge that St. Augustine was the ancestral territory of the Timucua People.



St. Augustine is among the major tourist attractions in Florida. Visitors from all over the world love to walk the historic streets, browse the cute little stores, or get the thrill of pirates threatening the fort. At the same time, the city bears witness to the complex and sometimes contradicting history of the United States.

The city is a perfect example of the plurality of narratives. Established as a military outpost by Don Pedro Menéndez de Avilés in 1565, it became a base for Spanish colonialization of the Timucua Native American people. Today's touristy pirate stories have their roots in the Spanish-British conflict that became even more intense when British colonies were established in the Carolinas. The impressive fort Castillo de San Marcos was started in 1672 for protection of the settlement. In the eighteenth century, St. Augustine became a stop on the first Underground Railroad for slaves escaping from British plantations and willing to become Catholic. The city became British in 1763, changed back to Spain in 1784, Florida became an American Territory in 1821, and achieved statehood in 1845.

A glittering story of tourism started with Henry Flagler in 1887, spending his oil fortunes on glamorous hotels as winter retreats for the rich. Tourism gained an historic focus with the restoration period starting 1965, when city leadership was following a re-enacting approach similar to Colonial Williamsburg VA (preserving thirty-six remaining buildings from the colonial era and the reconstruction of some forty additional colonial buildings). Today, tourist management moved away from that museum approach toward an active city approach with adaptive reuse of historic buildings for stores, restaurants, and hotels; providing entertainment for a roughly 2 million visitors per year.



St. Augustine has a complex history, and it is impossible to determine the “right” side of history versus the “wrong” Rather, this studio shall encourage open discussions, explore and embrace the plurality of people and their stories.

At the same time, we must think like engineers; developing strategies to address nuisance flooding and storm surge. If no action is taken, the city may be uninhabitable in the near future.

This former hotel is home to Flagler College

During the Civil War, the State of Florida joined the Confederacy, but St. Augustine was quickly occupied by Union troops. Therefore, Abraham Lincoln's Emancipation Proclamation from 1862 freed slaves, who settled after the war in a neighborhood that is today called Lincolnville. Here, Dr. Martin Luther King, Jr. led a local campaign to support the Civil Rights Act of 1964.



Marker along the Freedom Trail

Design Challenge: Historic Preservation and Resiliency

St. Augustine has been built on and with the water. The Timucua People utilized the coastal landscapes for fishing, hunting, and agriculture. Don Pedro Menéndez de Avilés and his crew came from Spain via Puerto Rico across the Ocean. Throughout the history, fishing and navigating the waters has defined the positive human with interaction water.

On the other hand, hurricanes have always been a threat. Climate change and sea level rise are making things worse. Even on sunny days, water seeps into the city.

St. Augustine's historic buildings and structures were constructed without modern building codes, the low land location near the sea makes them particularly vulnerable. The design questions include:

- How can overall storm surge protection of the city be built while preserving its historic character?
- How can rain gardens and other green infrastructure help to protect individual historic buildings from water damage?

The focus will be on developing design proposals to improve long term resiliency while recognizing the values of historic preservation.

Historic flooding



Sunny day flooding on South Street



Historic garden with the potential for green infrastructure near St. George Street.



Design Challenge: Post Corona Open Space

The Corona epidemic has drawn attention to the public health aspect of open spaces. The need for providing accessible and high-quality open space in close vicinity to residential and commercial developments became obvious during the lock down.

We also remember that restaurants extended seating on the site walk, roads were opened for pedestrians to allow for social distancing. Some roads were completely closed to provide additional space for outdoor dining and entertainment.

The questions for the class include:

- How can a permanent re-distribution of public space between cars, pedestrians and bicyclists be designed?
- How can existing open space be improved to be more accessible and provide a user-friendly high quality open space experience?

The focus will be on developing design proposals that link selected downtown areas to existing parks and possible greenways.

Curb-side pick up at a take-out restaurant in Edison.



Social distancing at a Middlesex County Park.



Shared streets for social distancing in Highland Park.



Honor system flower vending in Highland Park



Street closure for outdoor dining and entertainment in New Brunswick.



The Lincolnville neighborhood has a significant African American heritage and markers along Martin Luther King Avenue talk about the struggle for civil rights. Most tourists, however, just want to see “old stuff” and indulge in an idealized past. Visitors expect historic and cultural narratives along with fun and entertainment; however, nothing prohibits you from using the Florida tourist audience to talk about the need for addressing climate change.

The design questions include:

- What are tourists looking for?
- What do locals care about?
- How can we communicate the topic of climate change?

The focus will be on developing design proposals to that reflect on the diverse narratives and also communicate the challenges of climate change.

Design Challenge: Local Narratives, Tourism, and Climate Change

Pedestrian St. George Street



Tourist Train



City Gate, updated 1808



The oldest wooden school house in the USA



Team Work

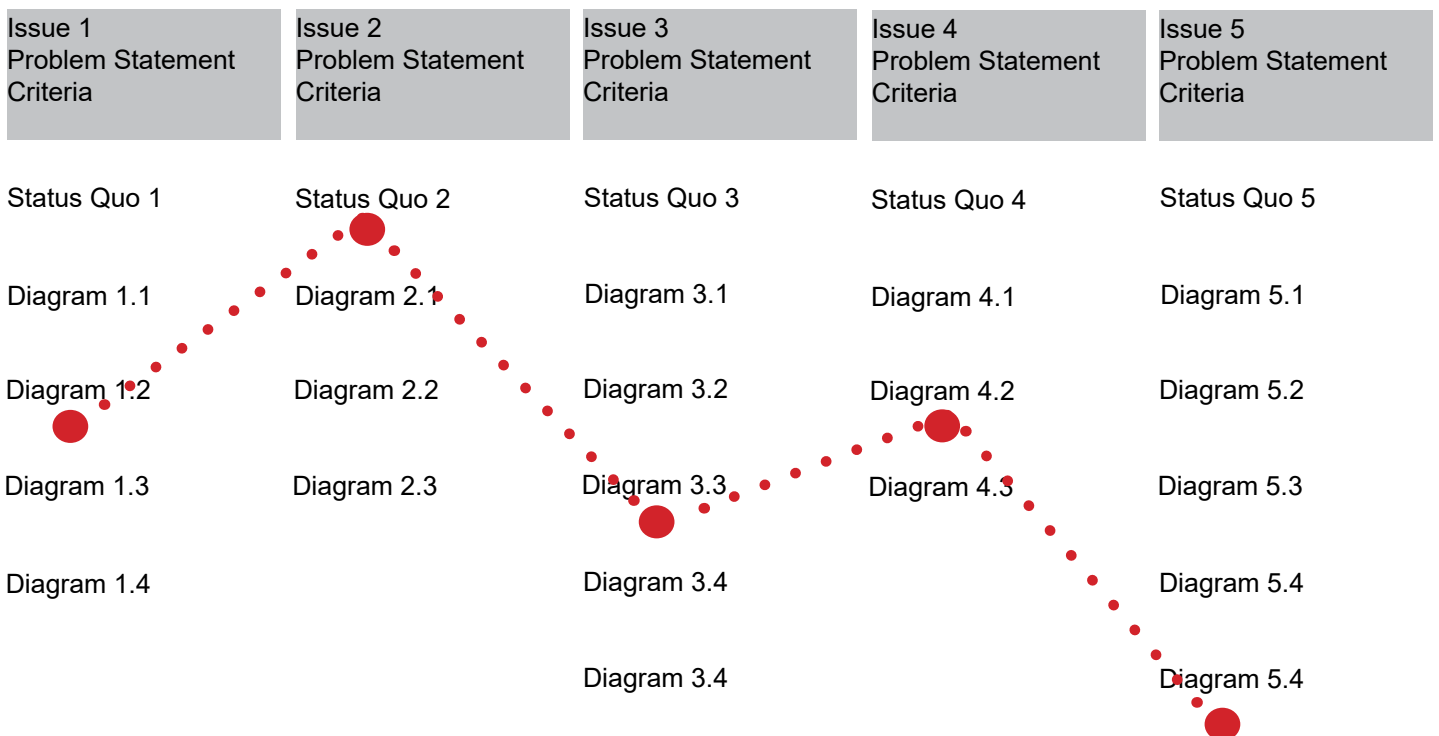
Professional work environments, like landscape architecture and urban planning, rely on teamwork. However, teamwork is not easy and must be learned. This class is your opportunity to further develop your team working skills by listening to your team members, valuing each person's voice, and contributing your share of the work on time. It is perfectly fine to disagree and to utilize the exchange of facts and arguments for a better outcome.

We will sign up for two groups: a **Design Group** and an **Inventory & Analysis Group**.

Design Groups will have three students. Because we have 13 students enrolled, Design Group # 4 has 4 spots. You will work in the design groups for assignments # 1, 4,5, and 6.

In order to support the effective communication of information relevant for everybody in the class, the **Inventory & Analysis** work (assignment #3) is organized in a second group setting. It is suggested that the design teams split and reshuffle into new inventory groups. Again, Inventory & Analysis Group #1, 2, 1 and 3 will have 3 students, group 4 will suit 4 students. Please sign-up in Canvas for your groups. Assignment # 1, 7, and 8 will be performed individually.

Diagram Morphological Box



Method Morphological Box

The design method “Morphological Box” allows evaluating and integrating inventory and analysis of existing conditions as well as planning proposals into the design process. Further it supports an increased number of possible creative solutions. The method is based on the morphological thinking by Fritz Zwicky (1969) and was further developed by Peter Latz (2008) at TU Munich. I have built upon and adapted this methodology for the first part of this semester.

Our studio project is facing the challenge of numerous infrastructure problems, historic preservation and aesthetic questions which are all interrelated to each other.

For example, building a sea wall will alter the character of the historic waterfront. Expanding pedestrian space to support post-pandemic social distancing will have a high impact on the streetscape and the indoor-outdoor relation of residential buildings as well as traffic patterns. St. Augustine must become resilient for the future; however, the town should probably not turn into one big infrastructure project.

Your site and context analysis (**assignments 1, 2&3**) will reveal that it will not be possible to combine all identified demands easily on the site. Additionally, it will become obvious that there is not one clear solution for issues like pedestrian, bicycle, and vehicular circulation etc. In order to be able to address these issues properly each group will develop a matrix.

The matrix is composed of 5 to 7 issues. The first step is to define the most relevant issues. Then, each group will develop a problem statement for each issue. The third step is to describe criteria to evaluate possible solutions; what would be a good solution for issue 1 and what aspect would make it a bad solution. You will do these problem statements and criteria for all your 5 to 7 issues.

Then you will develop diagrams (**assignment 4**) that show possible alternative

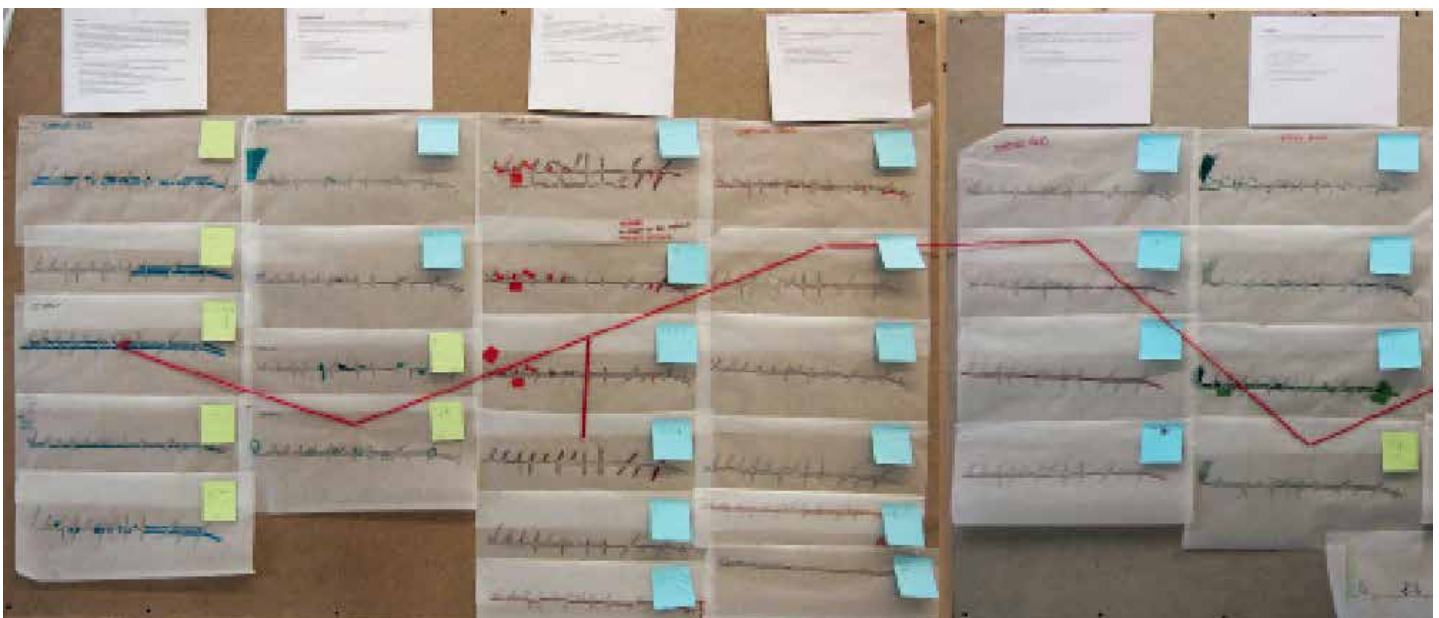
solutions. Of course, the existing conditions are always a possible solution and must also be shown in a diagram.

The next step (**assignment 5**) is an individual evaluation of each solution according to the developed criteria and the selection of the most appropriate solution for each issue. Then you create a drawing, overlaying the selected solutions, and develop a first overall design based on the overlay. In a next step, you define obstacles to a felicitous design and you go back to assignment 4 and modify conceptual solutions and overlay.

This methodology supports critical discussions with the client and our collaborators from the planning school about proposed uses to our study area and the developed design solutions. Further it supports the critical step of transforming these urban design proposals into site specific designs in the second half of the semester. This process will reveal how each design scale addresses very specific questions and that solutions deemed appropriate in the masterplan might create problems on a site design scale.

The transparent design method morphological box allows revisiting earlier decisions and making informed revisions in the light of new values or circumstances.

*Example Praxis Studio Spring 2012
Baewon Sub, Evan Ralph, Crystal Vega*



Assignment 1 Collage St. Augustine

Individual
Given 01/16
Due 01/18
Pin Up 1/18

Deliverables:

- Collage approximately 11x17,
- Approximately 300 words write up
- Pin up in studio and submit the file (JPEG of the collage and word write up) also in the assignment folder

Evaluation criteria:

This warm-up assignment will not be graded, however, please aim for:

- Creative interpretation of your imagination of St. Augustine
- Graphic composition

We will travel to St. Augustine in spring break, but we cannot wait that long to get a “feeling for the place.”

St. Augustine is among the major tourist attractions in Florida. Visitors from all over the world love to walk the historic streets, browse the cute little stores, or get the thrill of pirates threatening the fort.

Some of you may have been there, because it is a major tourist destination. It is a fun place to be but is comprised of more than just old buildings and restaurants. What do you have in mind when you think about St. Augustine? Using Google Maps and Street View, make yourself familiar with the different neighborhoods and the different landscapes that surround the city.

Where does it feel limodern, where does it feel old? Where like a city, where like suburbia, and where is the coastal landscape? Feel free to browse the internet, check out online publication at Rutgers Library for information and inspiring images.

Feel free to pick one particular historic period as inspiration or reflect on today's St. Augustine though your creative expression.

The collage is a free artform that allows you to express your first impressions in an independent and creative way. A 11x17 board will be perfectly fine, but don't feel limited to the two dimensions.

The product can be the 11x17 print of a digital file or a physical collage of different materials. It is important that the collage expresses your personal approach to St. Augustine. Summarize your thoughts in a brief written statement (approx. 300 words).

Example Junior Studio Fall 2019, Anthony Ruiz



Example Junior Studio Fall 2019, Emily Chen



Via zoom, we will be meeting representatives from the City of St. Augustine and the University of Florida. Make sure you have your questions ready for the meeting. Our partners have agreed to answer your questions and to share their goals. Listen carefully to their priorities and goals, however, not everybody in the group will agree on everything. Consider yourself the assigned expert consultant who will carefully consider the clients' intent but will at the same time offer suggestions for different paths to be taken.

Based on discussion with the client and in class, you will be requested to address the following:

1. From the perspective of a professional expert, prepare questions and define goals for the site that are important for you as a responsible landscape architect who is aware of future challenges. Make sure you have this done before the meeting with the client.
2. At the meeting, listen carefully! What are the priorities of the client group? Are all Florida partners on the same page? Where do you agree or disagree with them?
3. Next is to outline your objectives and explain what your priorities are: What is most important for you, what second, what third, etc.?
4. What does your design team need to know? Define a list of maps/topics that must be included in the Inventory & Analysis (assignment #3). Provide a short description why these topics are relevant.
5. In addition to submission on Canvas, provide a paper copy of your Inventory & Analysis in extra-large print. We will cut them up and use the pin up space in class to organize the themes for the Inventory & Analysis groups.

Assignment 2

Client-Meeting & Goals

Design Groups

Given 1/18

Client-Meeting 1/23

Due 1/25

Pin Up 1/25

Deliverables:

- Goals statements must be in full sentences, approximately 800 words write up
- Identification of information need to achieve goal.
- List of maps/topics
- Print in large font.

Evaluation criteria:

- A profound problem statement that identifies the challenges you identified.
- Set of goal statements.
- Complete list of information needed for maps.
- Comprehensible list of mapping criteria.

Castillo de San Marcos



Assignment 3 Inventory & Analysis

I & A Group

Given 1/25

Due 2/1

(submission on Canvas Assignemnt 3a)

Pin Up 2/1

Revisions 3/21

(submission on Canvas Assignemnt 3b)

Deliverables:

- Minimum one inventory map
- Minimum one analysis map
- Corresponding text
- Sections as appropriate
- Set of evaluation criteria
- Analytic conclusions

Evaluation criteria:

- How well is the gathered information made accessible through text?
- Appropriate key and clear graphic expression
- Clear distinction between inventory and analysis
- Comprehensive rationale of analysis.

Based on the outcome of assignment #2 (design groups) the workload of gathering and documenting information will be split between the inventory & analysis groups. It is strongly advised that you reconfigure the groups! The ideal is that there is no overlap between the membership the design groups and the inventory & analysis groups. This helps to reduce the loss of information between inventory, analysis, and design. Each I & A group will gather the relevant data, either from existing files or additional research.

The findings must be documented in at least two maps and a corresponding text of appropriate length. The goal for you in this phase is to develop an expertise in the aspects you are dealing with.

On site inventory will be tricky, our site is about 950 miles away. Although we will do a site visit, it will be halfway through the semester. Gathering information will have to be truly exploratory. Fortunately, Rutgers has an exceptional library system, committed librarians will support you in your efforts. Further, our GIS specialists at the LA Department and at CRSSA may have ideas about sources. Most importantly, our client the City of St. Augustine has a great digital database, the links are available on Canvas.

On more thought: In the planning world, existing proposals must be considered along the existing conditions. In our case, this includes the City of St. Augustine's:

- Ongoing Flood Resilience Efforts
- 2040 Mobility Plan
- Historic Preservation Master Plan.

Middlesex Open Space Needs Analysis.
Cut out Woodbridge

Criteria

- Indicators of potentially disadvantaged populations (analysis by VTC)
- densely populated
- not within a 10-minute walk of an existing park

Map Created by: CUES

Draft as of 01/04/2021

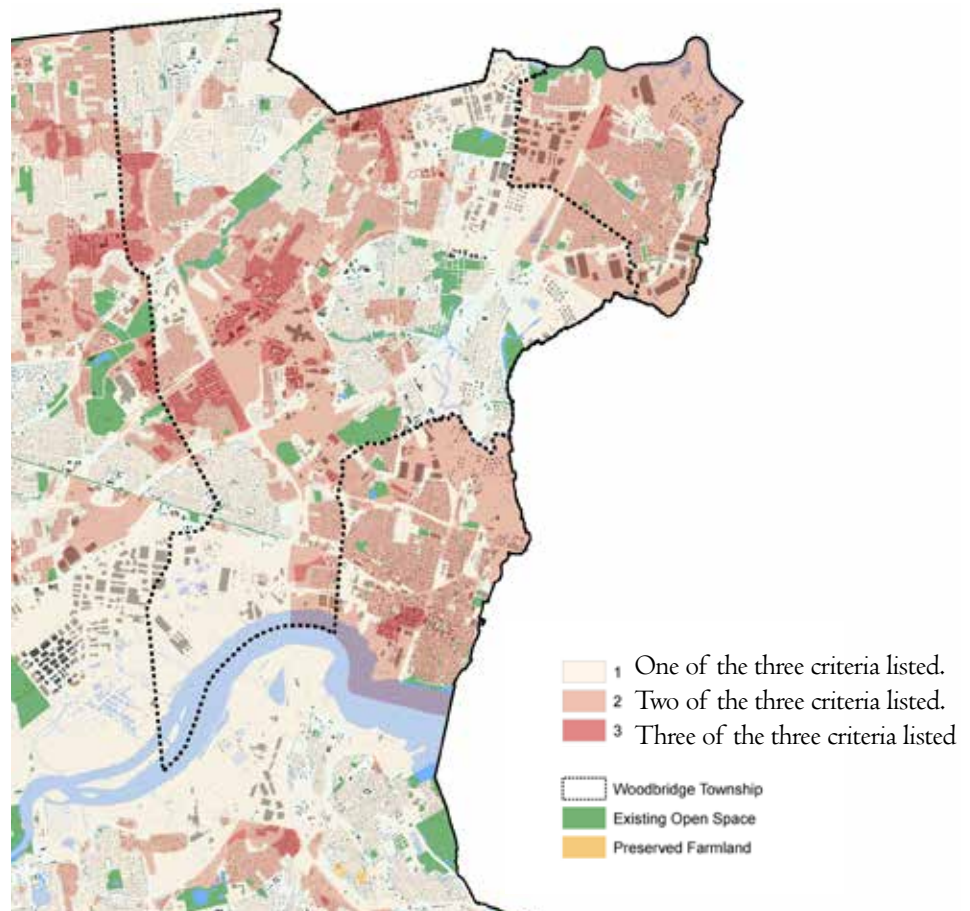
Projected Coordinate System: NJ State Plane (Feet)

Data sources:

Indicators of potentially disadvantaged populations (analysis by VTC)

US Census

Existing open space used to create walking distance assessment



Assignment 4 Morphological Box

Design Group
Given 2/1
Due 2/15

Deliverables:

- Morphological box
- Definition of 5-7 issues
- Problem statement for each issue
- Evaluation criteria for each issue
- Clearly readable diagrams

Evaluation criteria:

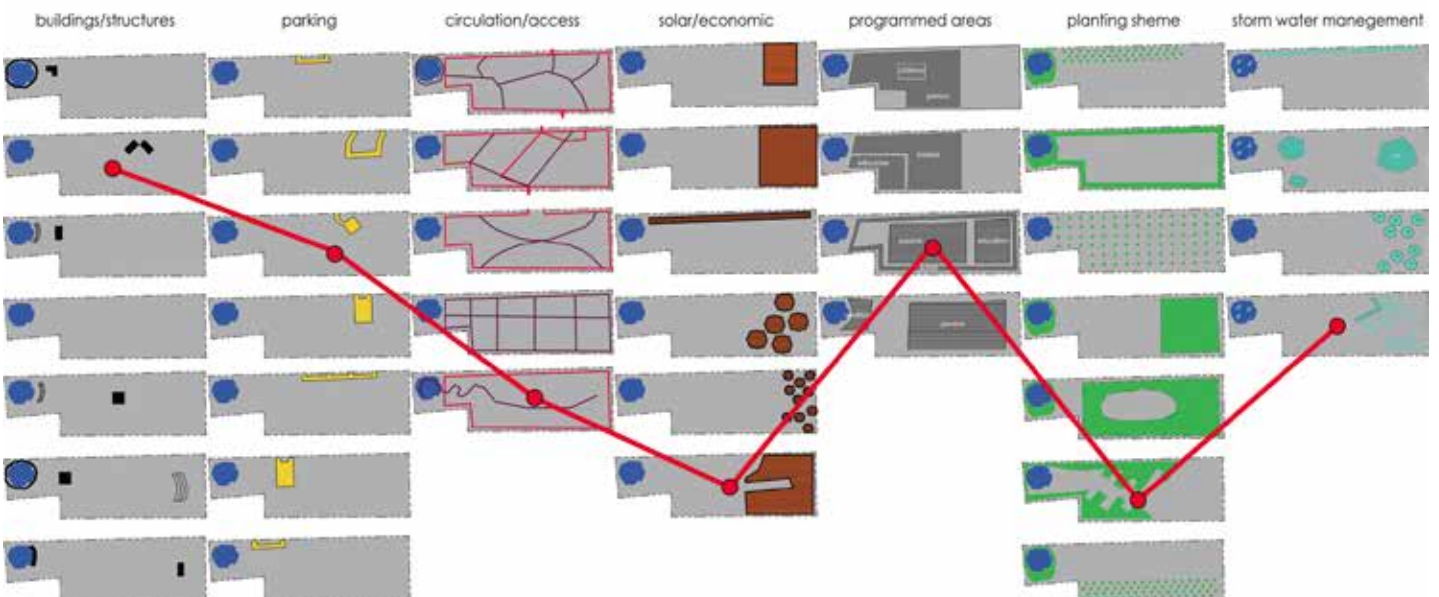
- Precise wording of problem statements and criteria
- Innovation of alternatives
- Graphic quality of diagrams
- Alternatives are clearly comparable within column

Inventory and analysis (assignment 3) has given you a solid understanding of relevant issues. For the morphological box of your group, you will pin the relevant issues as headlines on a wall, together with your problem statements and criteria. In the next step, each design group develops 3 to 7 diagrammatic solutions concerning each issue.

For that, it is important that each solution is truly diagrammatic, showing the important aspects of a solution in an abstract diagram that is to scale. It is imperative that each alternative concerning the same issue has the same scale and the same level of abstraction, but that the alternatives are significantly different from each other.

However, the scale or even the representations (diagram, model picture or text) of alternatives of a different issue can be diverse. Diagrams for the issue of vegetation volumes may only consider the site, diagrams about access may consider a larger context and are of a different scale.

*Example 2nd year graduate studio fall 2011,
James Bykowski, Davis Hanraban, Jim Taranto*



Assignment 5

Evaluation & Test Design

Design Groups
Given 2/8
Due 2/25

Deliverables:

- Evaluation system
- Evaluation of each alternative according to criteria
- Test design as graphic expression of evaluation outcome
- Set of revisions

Evaluation criteria:

- Comprehensive application of evaluation criteria
- Transparency of evaluation process
- Transparency of revision process



VIEW OPPORTUNITIES

Providing views of the ecological functional areas of the site, including wetland, River Rhein and/or Emscher River. A change in elevation could be considered.

- The view opportunities do not interfere with the active ecological functions provided by the re-designed river mouth
- The view opportunities provide high aesthetic potential for visitors regardless of the season
- View opportunities are spaced out enough to draw visitors from point to point without long gaps to maintain aesthetic potential
- The view opportunities are accessible for people with disabilities
- The view opportunities are in places where they can be built without interfering with regulations regarding building code or dike code.

Evaluation

The status quo will always be treated as one option and is evaluated in the same manner as the other options. The diagram of the status quo is basically the inventory of the existing conditions. The evaluation of the existing conditions is an in-depth analysis with respect to the developed criteria. One major principle of environmental design that will be stressed during the course is that the effort of changing an existing situation has to be justified by a noteworthy benefit. The existing condition is always one option. This process shall lead to one preferred solution with respect to each issue (not to an overall design!) and one red yarn shall visualize the connection between the preferred solutions.

Test Design

All preferred solutions will be transferred to the same scale and will be overlaid. It is very likely that the overlay will show that the different solutions do not match. Now you will have to go back to the matrix, make a new solution that will match and add it to the appropriate column. It is important to note that this is not an arbitrary 'fixing', this process creates awareness which aspect of a preferred solution has to be altered in order to develop a comprehensive design, which evolves from an overlay of solutions through several test designs into a final design.

Assignment 6 Conceptual Design

Design Groups

Given 2/15

Pin up 2/22

Due 3/04

(submission on Canvas Assignemnt 6a)

Midterm 3/05

Cross Studio Discussion

Midterm Presentation 3/7

Pin up 5/25

Revisions Due 4/29

(submission on Canvas Assignemnt 6b)

Final Presentation 5/6

Deliverables:

- One colored print and one digital version that is reproducible (PDF & JPEG file)

Evaluation criteria:

- Resiliency solution
- Handling of historic elements.
- Green space connection
- Urban context
- Vehicular/pedestrian connections/ parking
- Innovation carried through
- Graphics/readability
- Completeness of information

The morphological box leads to a conceptual design that makes suggestions for vegetation, buildings, commerce, circulation, leisure, recreation, and perhaps cultural identity. Each group will define areas of focus for individual designs during the second half of the semester. The discussion at the midterm presentation will confirm these areas and provide you with advice for the next steps.

Format and scale of deliverables for the midterm and final presentation will be discussed in class.



Example senior studio fall 2013,
Alexandra Duro

Example senior studio fall 2013,
Jessie Woods, Michelle Hartmann, Rebecca Cook

Section A-1: East View of Proposed Restaurant and Existing Three Story Home:



Method Performance

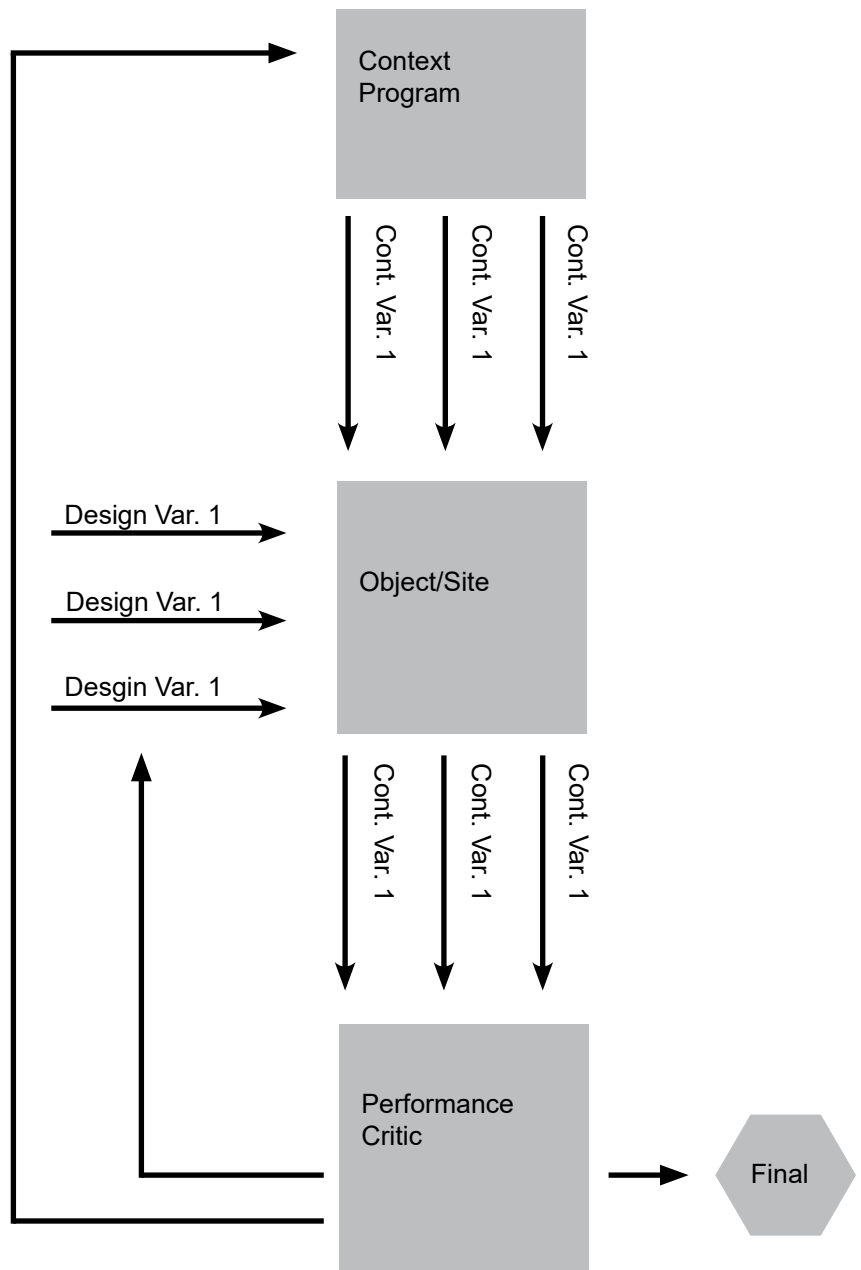
Developing an advanced mastery of the design process and improving design skills is a very challenging and demanding process. Design methodology can support the learning experience and can improve the understanding how design works.

Design is the creative, holistic act that turns “problems” into “projects.” It is important to recognize the artistic process involved in developing any design.

Design is not just the application of scientific findings to a specific site (that would be engineering).

Design is the creative act of form finding that draws from cultural experiences and personal abilities.

For landscape architects, the meaning of the physical space is an additional important aspect. Space is not just the outcome of an ecologically and technically appropriate solution; rather it is the product of the human-environment-interaction, which can be improved by the creative act of design.





*Design development, design 1,
spring 2009, Charles Oropallo*



*Design development, design 2,
spring 2009, Charles Oropallo*



*Design development, design 3,
spring 2009, Charles Oropallo*

For the individual designs during the second half of the semester, we will apply a design methodology termed the “Performance Process”. This is a rather holistic approach that integrates all previous understandings of a site and additional analytic work into a contextual program. This analytical process will allow us to evaluate the site and how it performs with respect to the contextual program. Thus, we are now longer thinking of the site as just an object but the site is the performer itself. The evaluation of the performance leads us to a program for a preliminary design as well as a second contextual program. This circular process is repeated several times until the

performance of the site is appropriate and convincing.

By now, you have defined the site for your individual design. In the first half of the semester you have developed an informed bias about it by inventory, analysis and conceptual design development—you basically know what is going on. The second half of the semester provides opportunities to explore your individual preferences and design styles. That is to say that the contextual and analytic information developed in the first half will now be re-evaluated by you as an individual in the light of a more detailed look at the site design scale. This will enable you to evaluate the conceptual design as performance

from the perspective of your values and the client’s needs and demands. Through this phase you will develop a contextual programmatic model (Context Model 1) which consists of multiple variables. Each of these contextual variables will be applied to the design concept for your site. How does that concept perform with respect to the formulated demands? The outcome of that step is called the Performance Critic 1.

Performance Critic 1 allows you to evaluate the contextual program with reference to the site. This leads you to the design requirements for your preliminary design. Your preliminary design feeds back into the circular performance process. This carousel of creative design, evaluation, and performance needs to happen until the space will provide an appropriate and exciting experience for the user as audience.

Assignment 7 Special Topic

Individual
Given 3/19
Presentations 4/2
Paper Due 4/4

Deliverables:

- Illustrations
- Corresponding text
- Oral PPT presentation and leading of class discussion

Evaluation criteria:

- Comprehensive rationale of investigation
- How well the gathered information is made accessible through text.
- Quality of oral presentation

By now, you are very familiar with the site and it is very likely that you have studied other examples of open space resiliency projects. It is also very likely that you have discovered questions that appear to be of particular interest for you. They will guide the research and intellectual investigation of this assignment. The outcome of your research is feeding the performance critic in each round of the design method performance. The outcome of this exploration is part of your contribution to the general discussion on resilient, post-pandemic landscapes. We will discuss in class possible topics and the extensiveness of this assignment according to the ongoing design process.

Assignment 8 Site Design

Individual
Given 3/19
Pin Up 4/9
Pin Up 4/16
Pin Up 4/25
Due 4/29
Final Presentation 5/6

Deliverables:

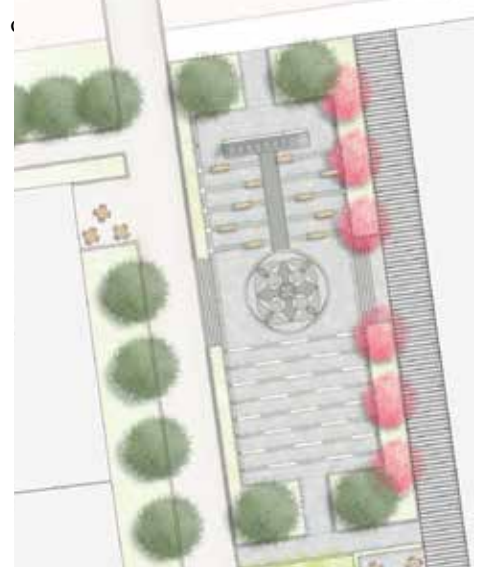
- Presentation board hard copy colored print
- Reproducible digital copy (JPEG & PDF file).
- Model

Evaluation criteria:

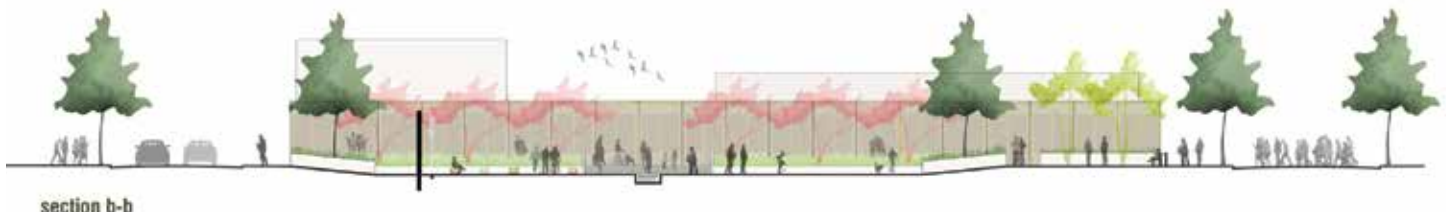
- Resiliency
- Historic context
- Urban design (spatial structure + density)
- Open space program
- Functionality
- Sustainability
- Vehicular/pedestrian connections/parking
- Adjacencies
- Use of vegetation
- Detailed plans &/or sections
- Diagrams
- Model
- Sheet layout
- Graphics/readability
- Completeness of information.

The conceptual design and special topics investigations will guide the individual designs during this phase. Individuals will develop proposals for selected sites at the scales of 1" = 50', 1"=20', 1"=10' (as appropriate). This may include designs for historic gardens, public open spaces, or green infrastructure. You are strongly encouraged to use a model for design development.

Format and scale of deliverables for the final presentation will be discussed in



*Example senior studio fall 2012,
Alexandra Bolinder-Gibson*



Assignment 9 Documentation

Individual & Groups
Given 1/16
Due 4/25

Deliverables:

- Files for summary brochure
- Files for project documentation

Evaluation criteria:

- Completeness of Information, text quality
- Graphics/readability
- Digital organization (all files at appropriate location)

Keep a design journal with sketches and written notes that will help you to keep track of your creative process. In addition, keep good records of all your work (digital filing system, store your trace sketches safely), you will need this for the project documentation.

The final product will **two brochures**: The first will be a summary document for the whole class, the second will be a comprehensive document with acquired data, research, design process and reproductions of models and drawings. Please follow the Chicago Manual of Style for any written document you produce.

Although both brochures will be produced after the semester, it is your responsibility to prepare the material. Submission details will be discussed in class.

Resources



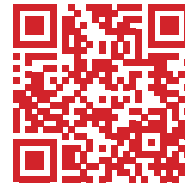
City of St. Augustine
Flood Resilience
www.citystaug.com/863/Resiliency



City of St. Augustine,
Tourism
www.citystaug.com/153/Visitors



City of St. Augustine,
Historic Preservation Master Plan
www.citystaug.com/450/Master-Plan



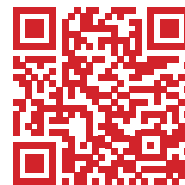
University of Florida,
Historic St. Augustine
<https://staugustine.ufl.edu/>



City of St. Augustine,
Mobility Plan
www.citystaug.com/547/Mobility-Plan



City of St. Augustine,
GIS Resources
www.citystaug.com/462/Geographic-Information-Systems-GIS-Maps



State of Florida,
Resilient Florida Program
<https://floridadep.gov/ResilientFlorida>

Fine Print

Date changes may occur due to group process and availability of project partners.

Except for circumstances truly beyond the student's control, all assignments are due at the dates and times specified throughout the semester. Projects that are incomplete on the due date should still be submitted on the date it is due to receive at least partial credit. Any work submitted late will be penalized a grade step for each day past due. Working beyond a due date is both unrealistic in a professional setting and unfair to your classmates in this course.

If you encounter any personal circumstances that inhibit your ability to fulfill the requirements of this course, you should immediately contact the instructor. In addition, any student with a special need, circumstance, or disability, should make an appointment to see me during the first week of classes. Studios provide a very effective but also very intense learning environment and all of us need to feel encouraged to support a studio culture that provides space for every individual to unfold his or her creativity.

Studio sessions, lectures, and the common lectures all count as individual class sessions for this course. More than three unexcused absences will result in a step reduction in your semester grade. Each additional three absences will result in another step reduction. Content missed due to an excused absence will be made available however, any missed quizzes or in-class assignments will not. In addition, an excused absence does not prolong an assigned due date for any assignment.



Department of Landscape Architecture
Praxis Studio EC Spring 2024, 5 Credits

Lecture

Thursday 5:40 - 7:00
Wednesday 3:50 - 5:10 (*common*)

Studio

Tuesday 2:00 - 5:00
Thursday 2:00 - 5:00

All equipment must be used appropriately according to the student handbook. Access to the fabrication lab is granted after successfully passing the safety instructions. Access is monitored and can be revoked if students use tools they are not qualified for or if students do not clean after themselves.

If there is a plotting problem, PDF files can be placed on the appropriate folder in the R-Drive and the assignment will not be considered late. However, a printed version is due by the following class period and the late penalty will be assessed thereafter.

It is requested that you will give proper reference to all sources (text and image) quoted in every drawing or text.

Submitted drawings, models, photographs, or written papers for any project assigned in Landscape Architecture courses are considered the property of the Department. The formatting of all digital submission must follow the department guidelines because they will be retained in its archives for exhibition and accreditation purposes.

All information in this syllabus and course schedule is subject to change throughout the semester and will be announced in the scheduled class periods. It is your responsibility to stay informed!

Grade Rational

# 1 Collage	0
# 2 Client-Meeting & Goals	5
# 3 Inventory & Analysis	10
# 4 Morphological Box	10
# 5 Evaluation & Test Design	5
#6 Conceptual Design	20
# 7 Special Topic	10
# 8 Site design	30
# 9 Documentation	10

Assignment # 1-5 will define whether warning rosters may become necessary.

A Outstanding—This not only means fulfilling the requirements, but impressing and going beyond the initial expectations of the project. The student has demonstrated a superior grasp of the subject matter coupled with a high degree of creative or logical expression, and 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 issues and related theories or literature.

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. This performance in class display 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.