

**Graduation Composition and Communication Requirement (GCCR)
GCCR PROPOSAL AND CHANGE UNDERGRADUATE PROGRAM FORM**

I. General Information:

College:	<u>College of Agriculture, Food and Environment</u>	Department (Full name):	<u>Department of Landscape Architecture</u>	
Major Name (full name please):	<u>Landscape Architecture</u>	Degree Title:	<u>Bachelor of Science</u>	
Formal Option(s), if any:	<u>N/A</u>	Specialty Field w/in Formal Options, if any:	<u>N/A</u>	
Requested Effective Date:	FALL 2014, IF RECEIVED BY SENATE COUNCIL BY MONDAY, APRIL 7.			
Contact Person:	<u>Ned Crankshaw</u>	Phone:	<u>257-7295</u>	Email: <u>ncranksha@uky.edu</u>

II. Parameters of the Graduation Composition and Communication Requirement (GCCR):

The new GCCR replaces the old Graduation Writing Requirement. It is fulfilled by a course or courses specified within a B.A./B.S. degree program. As outlined in draft Senate Rule 5.4.3.1, the GCCR stipulates that students must successfully complete this requirement after achieving sophomore status and prior to graduation. To satisfy the GCCR, students must earn an average grade of C or better on the designated Composition and Communication (C&C) intensive assignments produced in any given course designated as fulfilling some or all of the GCCR. The requirements for GCCR courses include:

- at least 4500 words of English composition (approximately 15 pages total);
- a formal oral assignment *or* a visual assignment;
- an assignment demonstrating information literacy in the discipline;
- a draft/feedback/revision process on GCCR assignments.

The program requirements for the GCCR include:

- at least one specific Program Student Learning Outcome for C&C outcomes;
- a plan for assessing both the writing and oral *or* visual components of the GCCR;
- clear goals, rubrics, and revision plans for GCCR implementation.

Upon GCCR approval, each program will have a version of the following specification listed with its Program Description in the University Bulletin:

“Graduation Composition and Communication Requirement. Students must complete the Graduation Composition and Communication Requirement as designated for this program. Please consult a college advisor or program advisor for details. See also ‘Graduation Composition and Communication Requirement’ on p. XX of this Bulletin.”

III. GCCR Information for this Program (by requirement):

A. List the courses currently used to fulfill the old Graduation Writing Requirement:
<u>Any university course with the GWR designation as selected by the student</u>
B. GCCR Program Outcomes and brief description:
1. Please specify the Major/Program Student Learning Outcomes (SLOs) pertaining to Composition & Communication and the GCCR requirement. These are <i>program</i> outcomes, not <i>course</i> outcomes. Please specify the program-level SLOs for C&C in your program: <u>Design Communication – Apply a range of communication skills, including graphic, oral, and written, which will individually or in combination convey the problem solving process used to arrive at a planning/design proposal in a manner appropriate to the audience.</u>
2. Please provide a short GCCR description for your majors (limit 1000 characters): Please explain the GCCR requirement in language appropriate for undergraduate majors to understand the specific parameters and justification of your program’s GCCR implementation plan: <u>Composition and oral/visual communication is essential to a successful professional design career. This includes the writing of design process and solutions via proposals and reports, presentation of process and solution(s) to an audience, and discussion</u>

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with the peers at a minimum. Therefore, all landscape architecture majors are required to complete LA 834 and LA 841 where several assignments are intended to meet this universal undergraduate requirement. Compose text that is essentially free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience. Orally and visually present a design process and product to an audience of peers, professional, and/or the public. The composition and communication requirements will involve multiple drafts/rehearsals with input from peers that will focus on generating content, revising, editing, and proofreading.

C. Delivery and Content:

1. Delivery specification: for your major/program, how will the GCCR be delivered? Please put an X next to the appropriate option. (Note: it is strongly recommended that GCCR courses be housed within the degree program.)

- a. Single required course within program
- b. multiple required or optional courses within program
- c. course or courses outside program (i.e., in another program)
- d. combination of courses inside and outside program
- e. other (please specify): _

2. Basic Course Information: Please provide the following information for course(s) used to satisfy the GCCR, either in whole or in part:

Course #1: Dept. prefix, number, and course title: LA 223 Landscape Architecture Design Studio III

- new or existing course? Existing (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? Required
- shared or cross-listed course? No
- projected enrollment per semester: Maximum 25

Course #2 (if applicable): Dept. prefix, number, and course title: LA 324 Land Landscape Architecture Design Studio IV

- new or existing course? Existing (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? Required
- shared or cross-listed course? No
- projected enrollment per semester: Maximum 25

Course #3 (if applicable): Dept. prefix, number, and course title: _____

- new or existing course? _____ (new courses should be accompanied by a New Course Proposal)
 - if a new course, check here that a New Course Proposal has been submitted for review via eCATS
- required or optional? _____
- shared or cross-listed course? _____
- projected enrollment per semester: _____

3. Shared courses: If the GCCR course(s) is/are shared from *outside* the program, please specify the related department or program that will be delivering the course(s). Please provide the following:

• **Contact information of providing program:**

• **Resources:** what are the resource implications for the proposed GCCR course(s), including any projected budget or staffing needs? If multiple units/programs will collaborate in offering the GCCR course(s), please specify the resource contribution of each participating program.

• **Memorandum of Understanding/Letter of Agreement:** Attach formal documentation of agreement between the providing and receiving programs, specifying the delivery mechanisms and resources allocated for the specified GCCR course(s) in the respective programs (include with attachments).

Date of agreement: _____

4. Syllabi: Please provide a sample syllabus for each course that will be designated to fulfill the GCCR. Make sure the following things are clearly indicated on the syllabi for ease of review and approval (check off each):

- the GCCR assignments are **highlighted** in the syllabus and course calendar;
- the GCCR assignments meet the minimum workload requirements as specified by the Senate Rules for GCCR courses (see

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- the draft Senate GCCR rule linked [here](#));
- the elements are specified in the syllabus that fulfill the GCCR requirement for a clear draft/feedback/revision process;
- the grade level requirements for the GCCR are specified on the syllabus (i.e., an average of C or better is required on GCCR assignments for credit);
- the course or sequence of courses are specified to be completed after the first year (i.e. to be completed after completing 30 credit hours) for GCCR credit;
- the course syllabus specifies “This course provides full/partial GCCR credit for the XXX major/program”
 - if the course provides partial GCCR credit, the fulfilled portion of the GCCR must be specified and the other components of the GCCR for the program must be specified: e.g. “This course provides partial credit for the written component of the GCCR for the XXX major/program in conjunction with Course 2”

5. Instructional plan: Summarize the instructional plan for teaching the C&C skills specified in the program SLOs and delivered in the course(s). Include the following information in **brief** statements (1000 characters or less). Information can be cut-and-pasted from the relevant sample syllabus with indications **where** on the syllabus it is found:

- **overview of delivery model:** summarize how the GCCR will be delivered for **all** program majors: explain how the delivery model is appropriate for the major/program and how it is offered at an appropriate level (e.g. required course(s), capstone course, skills practicum sequence of courses, etc.):

LA 223 and LA 324 are required for a BS in Landscape Architecture, these two courses are taken by mid-level students.

- **assignments:** overview or list of the assignments to be required for the GCCR (e.g. papers, reports, presentations, videos, etc.), with a summary of how these GCCR assignments appropriately meet the disciplinary and professional expectations of the major/program:

Each student will submit a report and a proposal in conjunction with his/her design project work. Each student also has to prepare a 10-minute live or recorded oral with visual aid presentation on his/her project or present a precedent case study to peers, community members, and/or guest critics.

- **revision:** description of the draft/feedback/revision plan for the GCCR assignments (e.g. peer review with instructor grading & feedback; essay drafting with mandatory revision; peer presentations; etc.):

Design writing can differ from some other styles of composition in that it can contain highly technical language with a designer or design team placing particular emphasis on precise and concise writing. At least three different peer (student) reviewers will review the composition and communication assignments in draft form. Prior to peer-review, drafts are expected to be technically complete documents that satisfy all of the specific criteria described for the final submission. Incomplete drafts cannot be used for satisfying the intent of the draft, review, and revise process of the GCCR. Therefore, text and/or graphic placeholders are not appropriate for use. At least four peer-reviewed drafts of compositions are to be submitted as part of the final submission package which is similar to our LA 105 class. Resubmission of a final submission for grading is at the discretion of the faculty member in charge of the assignment. A similar process is used for the presentation component.

- other information helpful for reviewing the proposal:

Although this is a new way to incorporate these types of learning activities for our program, we have historically incorporated a fair amount of these elements in all of the studios and in particular the final design studio. We have required, a draft, feedback, revise approach on all of our visual and oral presentations as standard operating procedure because it is fundamental to design process. We anticipate these specific assignments as part of fulfilling the GCCR as helpful to the overall program. This GCCR proposal has been discussed, approved, and is supported enthusiastically by the department faculty involved.

D. Assessment:

In addition to providing the relevant program-level SLOs under III.B, please specify the assessment plan at the program level for the proposed course(s) and content. Provide the following:

- specify the assessment schedule (e.g., every 3 semesters; biennially):

Initially, we will review the progress at the end of first and second offering of each for instructional modification internally and then as part of the normal rotational cycle of SLO as required.

- identify the internal assessment authority (e.g. curriculum committee, Undergraduate Studies Committee):

Formal assesment will be conducted by the Department Chair, DUS, and other impacted faculty in normal rotation of the undergraduate program assessment SLOs.

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- if the GCCR course(s) is/are shared, specify the assessment relationship between the providing and receiving programs:
explain how the assessment standards of the receiving program will be implemented for the provided course(s):

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Signature Routing Log

General Information:

GCCR Proposal Name (course prefix & number, program major & degree):	LA 834 and LA 841, Landscape Architecture, Bachelor of Science
Contact Person Name:	Ned Crankshaw
Phone:	257-7295
Email:	ncranksha@uky.edu

Instructions:

Identify the groups or individuals reviewing the proposal; record the date of review; provide a contact person for each entry. On the approval process, please note:

- Proposals approved by Programs and Colleges will proceed to the GCCR Advisory Committee for expedited review and approval, and then they will be sent directly to the Senate Council Office. Program Changes will then be posted on a web transmittal for final Senate approval in time for inclusion in the Fall 2014 Course Bulletin.
- New Course Proposals for the GCCR will still require review and approval by the Undergraduate Council. This review will run parallel to GCCR Program Change review.
- In cases where new GCCR courses will be under review for implementation after Fall 2014, related GCCR Program Changes can still be approved for Fall 2014 as noted "*pending approval of appropriate GCCR courses.*"

Internal College Reviews and Course Sharing and Cross-listing Reviews:

Reviewing Group	Date Reviewed	Contact Person (name/phone/email)
Home Program <i>review by Chair or DUS, etc.</i>	March 6, 2014	Ned Crankshaw (Chair) / 257-7295 / ncranksha@uky.edu
Providing Program <i>(if different from Home Program)</i>		N/A / /
Cross-listing Program <i>(if applicable)</i>		N/A / /
College Dean	March 14, 2014	Larry Grabau / 257-3468 / lgrabau@uky.edu
		/ /

Administrative Reviews:

Reviewing Group	Date Approved	Approval of Revision/ Pending Approval ¹
GCCR Advisory Committee	4/2/2014	

Comments:

The Landscape Architecture Program is currently undergoing a program revision and several course number(s) have changed or are in the process of changing. We have provided the old and the new course numbers so that the appropriate designations can be made once the proposed program is approved along with the GCCR.

¹ Use this space to indicate approval of revisions made subsequent to that group's review, if deemed necessary by the revising group; and/or any Program Change approvals with GCCR course approvals pending.

Design Studio IV
LA 834 Section-001

Note this course is in the process of a number change to (LA 223)

Spring 2014 MWF 1:00PM – 4:50PM
Good Barn Studios

Syllabus

Instructor:	Chris Sass, Ph.D.
Office Address:	S-305D Agricultural Science North 1100 Nicholasville Road Lexington, Kentucky 40546-0091
Office Phone:	(859) 257-3485 (voicemail is available)
Email:	Chris.Sass@uky.edu
Office Hours:	Monday 8:00-10:00AM or by appointment
Adjunct Professor:	John Carman, FASLA
Class Schedule:	MWF 1:00–4:50 PM (Lecture & Studio)
Class Location:	Good Barn Studio Space
Credit Hours:	6
Additional Hours per week:	As many as it takes
Prerequisites:	Successful completion of LA 833

Course description

Design studio emphasizing design process applied to site programming, landscape analysis, and site planning. Use of actual sites to emphasize relationships between landscape analysis processes and landscape topology. Project presentation and public speaking sessions are videotaped and critiqued. **Required** field trip. Lecture: three hours. Studio: nine hours per week.

Introduction and Course Objectives

This course is designed to further your understanding of site design and analysis of smaller scale works. We will address programming, site scale analysis, grading, water and site design. You will also be expected to present your work in a professional manner, explaining both graphically and verbally your design intent. A field trip will further expand the academic outcomes of this course, details to follow. The expectation is that we all work hard, are respectful of each other, and have fun doing so as this makes for a much more academically challenging and prosperous experience for all.

Student learning outcomes

Students completing this course should be competent in:

1. Site scale inventory and analysis of natural and cultural variables.
2. Competency in programming analysis and modifications to programs.
3. Design exploration and explanation.
4. Ability to work with the natural and cultural needs of a site.

Graduation Composition and Communication Requirement Information

Assignment(s) in this course partially fulfill the University of Kentucky Graduation Composition and Communication Requirement. Assignments in LA 324 are also used to fulfill the requirements. More detailed information is provided towards the end of this syllabus.

Required Texts

Sketch book
Readings as assigned.

Semester assignment descriptions & grade point distribution

Attendance (100 points)

This course depends on activities completed during formal class time that promote a productive learning environment. Thus, attendance is graded during this course. When you come to class on time, you will earn credit for each class attended, as attendance will be taken at the beginning of each class. It is to your advantage to not be late for class. Attendance will begin on

the first day of class following the end of the Add Period (September 4, 2013). If the University cancels classes, then those classes will not be counted.

Exceptions can be made for extenuating circumstances, provided you submit appropriate documentation. As standard operating procedure set forth by the university, the following information controls how absences should be addressed. Students need to notify the professor of absences **prior to class** when possible. Senate Rule 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit “reasonable cause for nonattendance” by the professor.

Religious Holidays

University policy requires you to provide the instructor a note stating that you should not be academically penalized by course requirements when you have legitimate religious observance grounds and that accommodation should be made for your observance. The note is to be supplied at the **beginning of the term**. For this course, the beginning of the term is considered no later than the last class period for this course to add the course to your schedule (September 4, 2013). The Offices of Institutional Diversity, the Dean of Students, and the Ombud make the determinations of religious holidays. In short, my intent is to happily and fully accommodate religious observance(s) while providing a productive learning environment. The websites below are helpful in identifying the high holy days of many religions:

<http://www.interfaithcalendar.org/>

<http://www.pbs.org/wnet/religionandethics/multifaith-calendar/>

<http://www.bbc.co.uk/religion/tools/calendar/>

Students are expected to withdraw from the class if more than 20% (nine days) of the classes scheduled for the semester are missed (excused or unexcused) per university policy. Students are asked here to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request “appropriate verification” when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence. Being **late or missing four** or more class sessions will result in no points for attendance.

Projects (varied points possible)

This course will consist of four (4) major projects that will make up the majority of the possible points and grade. Within these major projects, readings and “mini-projects” will be assigned to assist you in completing the overall project and task at hand. Each week is worth 75-points for a total of 1125-points above the attendance grade. Projects include:

1. Program assessment to a site location (1-week = 75-pts)
2. Kappa Delta House / Greek Village site design (7-weeks = 525 pts) Likely GCCR Assignment
3. KCMO Corridor Site Design (5-weeks = 375pts)
4. Refinements (2-weeks = 150pts)

Mid-term & Final grades

Mid-term and final grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Late assignments and projects will not be accepted. Excused absences in accordance with University policy require written documentation and are required to waive this rule. Late assignments and projects will receive 0 (zero) points, just as if you were late for work, you get nothing. If you anticipate losing computing access, a zombie apocalypse, your social life taking an inordinate amount of your time, being abducted by aliens, or any other inconvenience, I suggest you start early and make sure you are here on time. Maintaining a written calendar is the best way to achieve good time management skills.

General Evaluation Guidelines

When reviewing assignments for grading purpose these are the generalized descriptions used to evaluate your work. If you have questions about these general descriptions, please ask me for more information.

Grading Scale:

- A = 90–100**
- B = 80–89**
- C = 70–79**
- D = 60–69**
- E = ≤ 59%**

Excellent 90-100 (A)

This is work that reflects truly superior ability, logically thought out, and presented. Changes or revisions would be minor, if any. The student demonstrates a superior grasp of the subject matter and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking; a superior ability to organize, analyze, and integrate ideas with a thorough familiarity of the relevant literature and techniques.

Good 80-89 (B)

Work that illustrates comprehension of the theory and concepts involved in the project, but may need slight revision. This work represents more than adequate performance in which the student demonstrates a thorough grasp of the subject matter, and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a familiarity with relevant literature and techniques. There are no spelling and/or grammatical errors. Direct writing is demonstrated, meaning the submission has minimal to no prepositional phrases, superfluous word choice(s).

Acceptable 70-79 (C)

This work shows and indicates satisfactory understanding and execution of the project. Moderate revisions would be necessary before it could be discussed with a client. The student demonstrates an adequate grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner in this performance. The student displays an adequate understanding of the relevant issues, and a general familiarity with the relevant literature and techniques. There are multiple spelling and/or grammatical errors and the writing is less than direct.

Below Acceptable 60-69 (D)

The work is incomplete, poor, and inconsistent. Work shows lack of comprehension of subject matter and would require extensive revisions. A performance in which the student demonstrates a familiarity with the subject matter, but whose attempts to examine the material in a critical and constructive manner is only partially successful. The student displays some understanding of the relevant issues and some familiarity with the relevant literature and techniques. The writing needs to be revised for spelling, word choice, sentence structure, and grammar.

Not Acceptable 0-59 (E)

Work is incomplete and project shows a failure to comprehend and present subject matter. The final work is not provided in any appropriate format.

Intended to be included with syllabi for both courses being used to fulfill the GCCR so that students are reminded of the integrated and continuing process of discipline focused writing to fulfill this requirement. The GCCR designated assignments may vary in timing during a term because these studios often take advantage of real site design projects. Therefore timing flexibility of when this happens in a given semester is important to maintain so that there can be synergy between a design process and the GCCR requirements.

To Be Included on both Syllabi

Graduation Composition and Communication Requirements Information

Select assignments in LA 834 (pending LA 223) and LA 841 (pending LA 324) are used in conjunction to satisfy the University of Kentucky's Graduation Composition and Communication Requirements (GCCR). The GCCR requirements are widely seen as a bare *minimum* (not a maximum) of what is expected for a student graduating from college today in order to be minimally prepared for the workforce regardless of discipline. The intent is that you will further build upon the knowledge, skills, and abilities developed during your pre-college education experiences as well as your UK Core demonstrated competency in courses such as CIS 110 (<https://ci.uky.edu/icr/node/504>) and CIS 111 (<https://ci.uky.edu/icr/node/505>). Routinely you will be required to communicate via written, oral, and visual/graphic individual pieces and integrated products in this studio and other studios/courses as well as in graduate school and/or professional practice after graduation from the UKLA program. There are many types of composition and communication assignments in the Landscape Architecture Program. In order to fulfill the GCCR only three specific assignments will be used to help you complete this aspect of your University of Kentucky graduation requirements. The intent is for you to be able to report on a design process (your own and/or someone else's) as well as propose how to use design to address landscape opportunities and constraints relative to a call for design commission proposals. You will rely on peers to help in this process. You may co-author or co-present material. The minimums are specified below in terms of time and length are provided as individual requirements and require scaling based on the number of students involved in the production authorship. You will compose and communicate in documents and presentations that are substantially longer and complex in future studios and courses. You should see the following assignments as a series of stepping stones to more encompassing and complex works as you move through the program and beyond.

General Information and Resources

In order to receive GCCR recognition, you must have completed the UK Core composition and communication requirements, 30 credit hours or more of college course credit. An average grade of “C” or better is required of all designated GCCR credit intensive assignments produced in the designated course. All of the requirements must be completed prior to graduation. A formal oral or visual assignment, demonstrated discipline information literacy, as well as at least 4,500 words of English composition are all components of the GCCR. (Note: This document section explaining the GCCR requirements is approximately 1,900 words.)

- *Draft, Review(3), Revise, Review(1), Revise, Submit(4 drafts+final) Process.* An iterative process is as essential to effective composition as it is in a design process. Design writing can differ from other styles of composition in that it can contain highly technical language with a designer or design team placing particular emphasis on precise and concise writing. At least three different peer (student) reviewers will review the composition and communication assignments in draft form. Prior to peer-review, drafts are expected to be technically complete documents that satisfy all of the specific criteria described for the final submission. Incomplete drafts cannot be used for satisfying the intent of the draft, review, and revise process of the GCCR in this program. Therefore, text and/or graphic placeholders are not appropriate for use in the drafts supplied to peer-reviewers. Before final product submission for grading, a composition must be read, revised as necessary, and approved for completeness by another student who did not read a previous draft. At least four peer-reviewed drafts of compositions are to be submitted as part of the final submission package. Resubmission of a final submission for grading is at the discretion of the faculty member in charge of the assignment.
- *Process/Timing.* Similar to the timing used in LA 105, you will have studio time to peer-review each other for the composition and communication pieces. For example, a typical process might begin on a Wednesday with the first three reviewers providing feedback to the author by the end of class. The author then revises the composition/presentation for the beginning of class on Friday so that the fourth reviewer can double check for completeness, provide a final proofreading, and provide feedback. The author revises once more for the final document and assembles the submission package that includes the previous four drafts. In consultation with the instructor, the final submission package might all be bound in a 1/2 inch 3-ring binder with a printed cover and the final document on top of the four draft documents.
- *Resources Beyond the Studio.* As a reminder, there are at least three resources that can help you with meeting the GCCR requirements that you have likely used in the UK LA program in previous courses (e.g., LA 105). You are unequivocally encouraged to use the resources early and often to accomplish GCCR. Accessible directly from your “Connected Device” is the Purdue University Online Writing Lab at <https://owl.english.purdue.edu/owl/>. This source is helpful for many basic composition questions and is generally available 24/7. The second is the Dr. Robert E. Hemenway Writing Center at <http://wrđ.as.uky.edu/writing-center> and in the Hub of W.T. Young Library typically with the capacity to schedule in person one-on-one work sessions or online for almost 60 hours per week (six days) during the term. The third resource is the Multimodal Communication Consulting Center (MC3) at <http://ci.uky.edu/icr/mc3> and in 107A Grehan Building, where there are in-person one-on-one peer tutors available to you via an appointment for 38 hours during the weekdays.

LA 834 (LA 223) Landscape Architecture Design Studio III

The signature assignment in this studio will involve a composition reporting on an overall site design process that is intended to synthesize foundational design knowledge, skills, and abilities that you have learned and developed as if it was for a client presentation. The student created written document will integrate appropriate table(s) and Figure(s) to address a design program, physical/biological/cultural site inventory, appropriate analyses, and finally design solution(s).

The minimum assignment mechanics involve a draft/review/revise iterative process in parts and as a whole via peer(s) prior to final submission for formal evaluation by the instructor for course grade calculation. In terms of specific quantitative characteristics, this document will be at least 2,000 words in length not including title, abstract, tables, captions, glossary, and reference list. This document will follow the functional elements of the American Psychological Association (<http://www.apastyle.org/> and <https://owl.english.purdue.edu/owl/section/2/10/>) in terms of writing and formatting of at least 12 appropriate primary references. The written portion(s) will essentially be free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience. Any professional jargon used is defined and clarified as part of the submission through either text and/or visual representation. All graphic components will at a minimum conform to landscape architectural professional conventions of supporting information such as context map, caption, legend, color, direction, scale, and labeling.

Design Related Presentation

Each student will deliver a live or previously recorded oral presentation that utilizes visual aids based on particular parts, an entire design process, or a precedent case study as appropriate to the studio in consultation with the instructor. The 10-minute minimum formal presentation with additional time for audience questions and presenter responses or discussion is essential. The audience can be to other members of the studio, department, and/or an audience that is not readily known to the student

such as a professional design jury or community partner. You are free to use presentation tools and techniques that will convey the intended essential points to the audience including but not limited to PowerPoint or Prezi. Students are encouraged to draw on previous UK Core and LA courses to create an informative and inspired presentation. It is the student's responsibility to be sure the necessary resources are in place to deliver the presentation; although the faculty member is available to assist you.

Similar to the composition aspect of the GCCR, a draft, feedback, and revision, process is required for the presentation portion. Depending on presentation mode, several means could be used to meet this requirement. For example, if PowerPoint is used in a live presentation mode, feedback from at least three audience members on printed "notes" pages and subsequent discussion is appropriate to meet the university requirement. Use of technologies like a video recorder with individual reviewer notes, VoiceThread, YouSeeU, Microsoft VideoPal or Adobe Connect are all appropriate as well to use during presentation development and formal delivery. The intent is to provide flexibility in formulating, improving, and delivering a formal presentation appropriate to the course and discipline content. Depending on specific presentation opportunities and constraints, the instructor and student will develop a suitable submission package that documents the draft/feedback/revise process.

LA 841 (LA 324) Landscape Architecture Design Studio IV

This studio intent is to further a student's appreciation and expertise for a design process and what it means to engage design to identify opportunities and constraints related to interactions of physical/biological/cultural systems to propose a variety of solutions. The studio focuses on the rapid development of design ideas and process at the home and neighborhood scales. At this point in your design education, you have acquired familiarity with general design vocabulary, process, product, and communication. This studio continues to focus on refining skills in communicating design process primarily through an integrated written and graphically illustrative product.

One major objective is to facilitate design proposal writing as if you were responding to a design development request for proposal (RFP) from a public/private client or grant funding source. In the process, you will draw on previously used professionally relevant, primary sources as well as search for and integrate new sources of design precedent and related literature. You will evaluate and use relevant authoritative sources in the context of a design process to communicate your design process and solution(s) in a way to persuade a review panel with and without design expertise to commission your proposal.

The clear and concisely written document will integrate appropriate figure(s) and table(s) to address a design program, physical/biological/cultural site inventory, appropriate analyses, and finally design solution(s). The minimum assignment mechanics involve a draft/review/revise iterative process in parts and as a whole via peer(s) prior to final submission for formal evaluation for course grade calculation. In terms of specific quantitative characteristics, this document will be at least 2,500 words in length not including title, abstract, tables, captions, glossary, and reference list. This document will follow the functional elements of the American Psychological Association in terms of writing and formatting of at least 20 appropriate primary references. The written portion(s) will essentially be free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience. Any professional jargon used is defined and clarified as part of the submission through either text and/or visual representation. All graphic components will at a minimum conform to landscape architectural professional conventions of supporting information such as context map, caption, legend, color, direction, scale, and labeling.

Academic Integrity

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited. In other words, if it doesn't feel right, it probably ain't.

Part II of Student Rights and Responsibilities (<http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission. You can also review <http://www.uky.edu/Ombud/Plagiarism.pdf>. The Ombud web site also includes a link to a Prentice Hall

Companion Website "Understanding Plagiarism"

http://wps.prenhall.com/hss_understand_plagiarism_1/0,6622,427064,00.html. The site includes brief quizzes on related topics.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work, which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be the student's work. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Professional Ethics & Disruptive Behavior

The instructor(s) and the University of Kentucky respect the dignity of all and value differences among members of our academic community. This course contains a lot of discussion. There might even be some debate. This is part of academic discovery. You may respectfully disagree from time-to-time. As a student, you clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, as a faculty member we have the right --and the responsibility-- to ensure that all academic discourse occurs in a context characterized by respect and civility. Therefore, an accepted level of civility will not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors. If this type of behavior occurs, we will follow the most appropriate course of action through the University of Kentucky.

University of Kentucky Student Code of Conduct and Information Technology

We will follow policies and procedures set forth by the University of Kentucky. More information can be found at <http://ukcc.uky.edu/policies> and related pages. More information about student conduct can be found at <http://www.uky.edu/StudentAffairs/Code/>.

Disability Resource Center

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours or any other way we can communicate about your needs. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Resolution of Differences

I appreciate you bringing my attention to any perceived or real errors or omission I may have made so that we can resolve those potential differences. In the event that we cannot reach a resolution, I encourage you to exercise your right to contact the University's Academic Ombud's Office. General and contact information can be found at: <http://www.uky.edu/Ombud/index.php>.

Tobacco-Free Campus

Remember, the University's tobacco-free policy prohibits the use of all tobacco products throughout all areas of the contiguous UK campus in Lexington, indoors and out (including parking areas and personal vehicles while on campus). Prohibited tobacco products include traditional cigarettes, e-cigarettes, chewing tobacco, pipes, cigars, and snuff, among others. Staff, faculty and students who violate the policy may face disciplinary action. Obviously, the classroom/studio fall into this and by extension field trips related to this course are included. Use of the products during class will be grounds for you to be required to leave the class for the remainder of the period as if it was an unexcused absence. To learn more about the tobacco-free policy, including links to tobacco cessation resources, visit: <http://www.uky.edu/TobaccoFree/> The University community appreciates your ongoing respect for, and compliance with, this policy.

Syllabus subject to change

The instructor reserves the right to modify this syllabus and subsequent course assignments during the semester to meet the learning objectives of this course. Prior notice will be given if this occurs. Please alert me to any errors/omissions that you may find in this syllabus.

Class Schedule (may change)

Jan	15	Opening day (Syllabus, Policies, Questions, Prep, Project 1)	
	17	Site Program / Design	
	20	MLK Day, no class	
	22	Project 2: KD House (Last day to add courses)	
	24	Project 1 due , KD House Meeting, Survey Day	
	27	Lecture: Green Infrastructure	
	29	Site Inventory / Analysis	
	31	Begin conceptual designs	
	Feb	3	
		5	Lecture: Site Design
7			
10			
12		Conceptual Designs due	
14		Submit for Design Competition KYASLA	
17			
19		Desk Crits	
21			
24			
26		Present Final Designs	
28		Lecture: Planting plans	
Mar		3	Grading and planting plan work
	5		
	7	KYASLA – Louisville, KY (Portfolio Review Day)	
	10	Midterm	
	12		
	14	Proposed Grading and Planting Plans	
	17-21	Spring Break, relax a little	
	24	Project 3: KCMO Project	
	26		
	28	CELA conference	
Apr	31		
	2	Base map for KCMO project	
	3	Field Trip: Arrive Manhattan, KS	
	4	Konza Prairie, KSU, Manhattan, Kansas tour	
	5	KCMO tour	
	6	Return Home	
	7		
	9		
	11	Last day to drop	
	14		
16			
18	KCMO Final Project Presentations		

	21	Project 4: Refinements to projects
	23	
	25	
	28	
	30	
May	2	Final Critiques
	5-9	Finals Week

LA 841-001 Landscape Architecture Design Studio V

Note this course is in the process of a number change to (LA 324)

Studio Information:

Instructor: Brian D. Lee, Ph.D.

S305 Agriculture Science Building

1100 Nicholasville Road

Lexington, Kentucky 40546-0091, United States of America

(859) 257- 7205(voicemail is available)

blee@uky.edu (There are other people with similar names and/or email addresses at UK. If I do not respond to you, please ask me when we meet for class because it means I likely did not receive your original email.)

Office Hours: Monday 10:00AM – 11:00AM (Drop-in) or by Appointment by contacting me in advance.

Jordan Sebastian, MLA

Environmental Enforcement Specialist

Department for Environmental Protection

Commonwealth of Kentucky

Email: Jordan.Sebastian@uky.edu

Phone: (606)-272-0159

Class Schedule: MWF 1:00–4:50 PM

Class Location: E.S. Good Barn Studio

Credit Hours: 6 (Lecture, three hours; studio, nine hours per week.)

Anticipated Time Outside of Class: ~24 hours per week

Prerequisites: PLS 366, PLS 320 and LA 832 with a minimum grade of “C”

Kenneth Eble (1994) wrote "Learning and teaching are constantly interchanging activities. One learns by teaching; one cannot teach except by constantly learning." The Craft of Teaching. Second edition. Jossey-Bass Publishers.

Studio Description:

You have enrolled in a planning and design studio course that emphasizes the process and products useful in the development of solutions for a variety of community based projects with a focus on housing in the context of neighborhoods. This studio is intended to continue your education but also provide a different educational experience in the development of landscape architectural site planning and design. You will need to rely on the knowledge, skills, and abilities of previous studios and courses directly within and beyond the major. The studio will subsequently broaden your understanding of how landscape architects can contribute to making great spaces. The studio purpose is to emphasize design process and principles in urbanization with an emphasis on residential/mixed-use considerations. Process is important in how to develop design solutions through creative problem solving, up to and including the presentation of final work. You will need to rely on your creative and critical thinking, time management, decision-making, and design evaluation skills. Equally important is the skill set of presenting a product that demonstrates your process using graphic, verbal, and especially written techniques and methods in a way that is similar to what might be prepared in a professional office.

Integrated with this learning experience is the development of an increased sense of professionalism in your work, thought, and actions. You will influence where and how others will live/work, therefore, a serious responsibility of striving for higher standards and not settling for the status quo is expected of you and all of your work.

Studio Learning Objectives:

1. Further develop knowledge of the planning and design process and how they inform/influence urbanization decisions.
2. Demonstrate understanding of the interrelationships between context, site, and built forms.
3. Explain how design decisions made at one scale relate to the form and function of the landscape at other scales.
4. Apply design guidelines and regulations to enhance the quality of the physical and social conditions of the community.
5. Synthesize essential planning and design skills to analyze, plan, and design for a mixture of land uses and circulation systems while respecting the existing or desired social, cultural, and biophysical contexts.
6. Evaluate design solutions as well as personal and class planning/design solutions to specific planning and design challenges.

Graduation Composition and Communication Requirement Information

Assignment(s) in this course partially fulfill the University of Kentucky Graduation Composition and Communication Requirement. Assignments in LA 223 are also used to fulfill the requirements. More detailed information is provided towards the end of this syllabus.

Studio Format:

The course is comprised of several project units as well as additional short and longer-term assignments. The units are likely to consist of studio work, assigned readings, field trip(s), group project(s), presentation(s), and writing. Each project will likely involve weekly desk critiques and formal presentation/proposal material(s) at the end of each unit; as well as sketch problems or journals as assigned. Due dates in this syllabus are the intended major deadlines but they may be adjusted during the term to meet course learning objectives. In addition, you are expected to be able to craft incremental deadlines for yourself based on the deadlines below and more specific deadlines pertaining to additional aspects to this course. This is your fifth design studio and you need to be able to estimate how long it will take you to do typical design process tasks. A key but sometimes conflicting feedback we have heard over the years in teaching this course is that it really helps to develop a vision of what each submission will look like at the very start of each project. This is even before any design process work occurs. We are happy to help you with this submission visioning either individually, small groups, or as entire class, please just ask us.

Typically, only Dr. Lee will be in studio on Monday and Wednesday and both Dr. Lee and Mr. Sebastian will be in studio on Friday. Mr. Sebastian may have a variable start and ending time on the days he is in studio. We normally will start each class session with a freehand drawing exercise (with the notable exception of the Park(ing) Day project week and the field trip(s)). This exercise will be followed by an important but brief meeting to address general questions and provide announcements. Therefore, it is appropriate to be ready to go with the freehand drawing

exercise at the beginning of the class period in order to facilitate moving to individual or small group work quickly as appropriate. Once we have accomplished general announcements or the other whole class activities, we can break into normal studio operation. In general, the Wednesday meeting times will be used for reading discussions, for guest or internal lectures, or for field trip(s). Therefore, you should see Wednesday sessions serving as the required lecture part designated in the credit hours allotted for this studio.

Studio Units:

Unit 1 – A Better Urban Forest and Complete Streets Environment Proposal (Team Work)

The task of creating well-structured and functioning urban forest in a street environment is one of the hardest and but also important challenges in urbanization. In existing neighborhoods, this is oftentimes a detail-intensive effort stressing the subtleties of convenience vs. the ultimate mobility of driving everywhere. For example, Lexington Fayette County – Urban Service Area has 53,000 trees and needs at least 50,000 more to meet basic national guidelines for this geography (Tim Queary, personal and email communication). The premise is that you (and a partner) have been retained by a neighborhood association (you can make up the name of the association) to prepare a complete inquiry proposal package explaining your ideas and benefits to be submitted to the Surdna Foundation.

Certainly, bringing in ideas from Girling and Kellett (2005) as well as the National Complete Streets Coalition will be essential. You can also see more about the National Complete Streets Coalition at <http://www.asla.org/land/LandArticle.aspx?id=41280> relative to policy progress. Those two sources are great starting points but you should plan to go further in your background and idea development for the proposal. For example, a recent publication by the National Academies of Science focuses on ecosystem services in the context of urban forestry. The document is a summary from a recently completed workshop. In addition, a 2013 publication by David J. Nowak and others in *Environmental Pollution* really starts to set the national stage for the value of urban forests in the context of global climate change and in particular carbon.

Once you and your teammate identify a study street area for the list below, you will inventory and analyze for opportunities and constraints focusing on urban forest and complete streets ideas. You will use the methods of the local street tree inventory as part of your approach to this project and you should feel free to use the Lexington Fayette County GIS Portal and the Kentucky Geography Network with base mapping and imagery. In the written and illustrated (with existing conditions maps, annotated images, plans, cross-sections, schedule of trees) proposal, you will demonstrate (qualitatively and quantitatively) how your creative design ideas will transform the existing environment so that your proposed solutions retain and reduce stormwater runoff, reduce urban heat islands, while improving air quality and improving economic return on investment that increases property values.

As a basis for your design intervention thinking, minimum traffic lane widths for each street type is expected based on the American Association of State Highway and Transportation Officials (AASHTO) or Lexington Fayette Urban County Government recommendations while maintaining current directional flow for vehicles and bicycles and following Lexington Fayette Urban County Government - Urban Forestry Program requirements. You should also include Lexington Fayette Urban County Government – Bike/Walk Lexington information in your

design proposals. You can reduce of the currently available gross on-street parking to one space per housing unit so that your design proposals can increase tree canopy cover when the species selected reach mature size. You should include a data table that documents the inventory of existing street trees and their characteristics.

Your B&W proposal should be formatted for 8.5” x 11” printing with the option to have 11” x 17” accordion type foldouts as needed. A 1” 3-ring binder should be used for holding your team’s proposal submission such as http://store.ecogreenoffice.com/Aurora_Products_Elements_D_Ring_Binder_p/aua20342_331525.htm.

Team members will receive identical grades on the single proposal submitted so choose your teammate carefully. If you absolutely prefer to work on this as an individual, then please let me know. You should also be aware that Park(ing) Day is scheduled to kick off on September 13, so you should allow for time in studio for that kickoff event per Dr. Hargrove’s instructions.

Unit Due Date: September 16, 2013

Study Streets

1. Westwood Court, Westwood Drive, Dantzler Court, Dantzler Drive, Sioux Road
2. State Street, Crescent Avenue, University Avenue
3. Elizabeth Street (Waller Avenue to Barberry Lane)
4. Jesselin Drive (Nicholasville Road to Bellefonte)
5. Heather Way (Glendover Road to Zandale)
6. Bellefonte (Arboretum to Glendover Road)
7. Bellefonte (Glendover Road to Zandale Drive)
8. Tahoma Road and Shady Lane
9. Rosemont Garden (Train Tracks to Southland Drive)
10. Wabash Drive, Lackawanna Road, Goodrich Avenue
11. Mt. Vernon Drive, Berry Lane, Providence Road, Eldemere Road, Tates Creek
12. Albany Road (Crestwood Drive to Tates Creek)
13. Shawnee, Cherokee Park, Barberry Lane, Penmoken Drive

Unit 2 – The Human Footprint and Dwelling Unit Demonstration Proposal (Individual work and likely GCCR Requirement Assignment)

An increasingly urgent environmental design need is for sustainability of the planet and the related designer’s awareness of true needs vs. excessive resource wants and space in urbanization. The premise is that a single person will live in the house while the Cooper House will be used to focus on campus sustainability issues as well a demonstration to the community of more sustainable site design approaches and potential adaptive building reuse. In this project, you will learn more about your human footprint and how it relates to a global environmental context. In terms of physical site design, you will use the Solar Decathlon House – SkyBlue and Cooper House to do a site design that will use Shaker inspired garden elements in the design with the design intent of nourishing the body and mind. The only additional building you will locate is a small shed type structure for electrical – mechanical equipment that is used in the powering of the SkyBlue House. In particular, the site design requirements require a solution that

particularly values the opportunities inherent in precipitation, local food production, as well as universal accessibility.

Your design will include a small retaining or freestanding wall, paving materials, and the small utility building. The intent of this project is for you to integrate the knowledge, skills, and abilities from LA 872 in a more explicit fashion as you move through that course. It is hoped that you may come back to this project and further refine and develop more materials that can support a fuller educational experience and thus a better portfolio.

You will do a site survey (including a topographic survey) and synthesized site analysis including major vegetation identification and condition assessment, a single concept diagram, and illustrative design plan, mass grading plan with 10 supporting perspectives to illustrate your ideas in the form of a written/illustrated 8.5" x 11" B&W proposal suitable for submission to a funding source.

Unit Due Date: October 14, 2013

Unit 3 – Smart Growth Site Selection and Recommendation(s) (Individual work)

Identifying and determining locations in the landscape is a valuable skill that is essential for landscape architectural education and practice. Given program and site requirements, you will identify one or more potential sites in Lexington-Fayette County, Kentucky using traditional landscape architectural approaches that could be designed for the implementation of a mixed-use development. The unit premise is that your firm (you are encouraged to make a firm name/logo – branding) has been retained by a developer/agent to perform a site selection and make a recommendation of one site from a choice of four sites, which is communicated through a written and illustrated 8.5" x 11" B&W report beginning with an abstract.

Unit Due Date: October 28, 2013

Unit 4 –Low Impact Development Design (Individual work)

The challenge of developing a successful infill and redevelopment strategy emphasizing walkable/bikeable, compact, and mixed-use development is a real and current need for Lexington and many other cities in the United States for sure. In particular, this project explores the feasibility and challenges of developing a smart-growth concept uniquely suited to the city's radial form. Design a smart-growth based concept using the standard design process for a site identified during Unit 3. Certainly, the process and technical materials presented in Marsh (2005) and LaGro, Jr. (2008) will be essential in this unit. At the core of this site design is building placement, circulation, and open space that is very sensitive to the local and global contexts. This exercise emphasizes the importance of the latter two components, which all too often suffer secondary consideration to building placement, which while important, is only at best an equal part of successful site development. You will design multiple solutions for this unit, one based on the Lexington Zoning Code for Mixed –Use and your own research of precedent to be used as an alternative to the basic code. The spirit of the code should be there but you are encouraged to use your design alternative as a "critique" of the standard code as a way of demonstrating how your creative solutions can use the code as a starting point and go much further in addressing local to global issues. Your basic residential/mixed-use building forms should be determined from and attributed to <http://elementsdb.sala.ubc.ca/>. The submission will include B&W 11x17

and 24x36 sheets. The 11x17 sheets will go to Dr. Lee and the 24x36 sheets will be delivered to the next randomly designated colleague in the next unit.

Unit Due Date: November 18, 2013

Unit 5 – Low Impact Design Evaluation (Individual work)

Measuring performance of your ideas is one way to understand a design and compare options. The premise is that a developer has retained your firm to provide your expert opinion about aspects of a colleague's proposal from Unit 4. In the unit you will perform an evaluation and author a business memo with recommendations of a classmate's master plan from Unit 4 utilizing the U.S. Green Building Council's LEED for Neighborhood Design and/or The Sustainable Sites Initiative (SITES). You will also qualitatively critique and offer recommendations. As part of this project, the output will be partially structured as a mini-case study following methods as described in Francis (2001) whom you have used in previous courses/studios.

Unit Due Date: December 4, 2013

(We encourage you to finish this before the Fall and Thanksgiving Breaks. The project is structured in a way that it has been successfully accomplished previously in the time available. We also recognize that you may want the extra time to focus on the project as well. This is why it is officially due after the breaks.)

Unit 6 – Course Portfolio / Reflective Statement (Individual work)

Develop a course specific portfolio and reflective statement(s) demonstrating what you have learned during the studio; potentially suitable for submission in the ASLA Student Awards, UK Oswald Research and Creativity Competition, and/or CNU Charter Student Award competitions although not required. The 3-ring binder portfolio will include at least:

1. The class syllabus for this course
2. All project unit statements
3. Writing assignments
4. Class notes taken during class and critiques
5. Handouts and/or other reading material relative to the class
6. Any other relevant material

The binder to use is the Aurora Earthview Round Ring Presentation Binder (3", White or Black such as can be found at

http://store.ecogreenoffice.com/Aurora_Products_EarthView_Round_Ring_Presentation_p/aua20389_331525.htm). This binder is required to facilitate easy material handling for this course. I will accept similar (size, function, quality) binders as long as they are professionally appropriate. I encourage you to start collecting these materials from the first day of class.

Unit Due Date: December 13, 2013

Final Examination

The final examination will be based on guest lectures and field trips we take this term. Typically, the exam includes multiple choice, true/false, short answer, or short essay responses.

Final Exam 1:00PM – 3:00PM, December 18, 2013

Book Review Project

As indicated in the summer email letter from July 1, 2013, you will be doing a book review for this course. The project intent is for you to be able to continue to express all that you have gained from the university requirements in communication and composition while applying those

courses to your chosen major subject matter. Everyone will have a different book that you will choose from the list below. I have provided approximately three times the number of books than there are students enrolled at this time. I have identified a range of books so that you can make final book selections on the first day of class or at anytime during the term that is best suited to you. Your book review will generally follow the conventions of <http://owl.english.purdue.edu/owl/resource/704/01/> which is used in other departmental courses.

In terms of content for this course, you should be sure to address questions such as How does or doesn't this book apply to this studio? It is OK if the book does not link to this class in your mind. Where would you suggest the book to be used in the UKLA program if a faculty member adopted the book as standard reading based on your experience so far? Should it replace the book used currently or used in addition? How does this book compare and contrast to other books you have read for academic or pleasure purposes? Why is this better or worse? You should also address the expectations previously described as part of a normal book review from the OWL site.

In addition to writing the review, you will also give your book review as a persuasive speech. There are several reasons for executing this speech. First, it is reasonable to expect that you will need to deliver a persuasive presentation at some point in your life either professionally or socially. It is easily argued that when you present a design, you are giving a persuasive speech. This is an opportunity to practice doing so in an organized and constructive feedback environment. Second, this is an opportunity for you to share what you have learned in the book that you have essentially spent most of the semester reading and reflecting on and/or incorporating into your design work. You have the opportunity to develop further the collective knowledge gained from this book review experience across the studio members. Specifically, this project helps to build the larger context for your work in the area of housing, community design, as well as personal and ecosystem health that you will be able to take on to future studios, courses, professional practice, and life in general.

This will also give you an opportunity to display the knowledge and skills gained when you satisfied your university communications requirement(s). You should also feel free to use the ideas presented in COM 181 – Basic Public Speaking (comm.uky.edu/courses/com181/workbook/TraditionalWB2010.pdf) in order to help you fine tune the content, structure, and delivery of your message.

The focus of this speech is on the persuasive oral communication of your book review. Listener relevance must be included for each main point of your speech. You should be persuading your audience to read or not read your book selection, for example over the upcoming Winter Break. The audience for the speech will be your colleagues and likely some faculty within and/or outside the Department of Landscape Architecture and/or local experts in the speech communications field.

The expected venue for this 4-6 minute persuasive speech is the Weldon Suite of the E.S. Good Barn. Speeches will begin at 1:15PM on November 25, 2013. This will give a few moments to be sure the room is setup and a few moments for you to make the transition to this activity. Please be sure to be in the suite at 1:00PM so that we are ready to go for the guests that will be joining you physically and potentially from remote location(s).

A lectern is allowed for this speech and an extemporaneous delivery style (using a key word outline) is expected. You certainly will want to point to specific instances in the book you reviewed to support the points you are making without the speech feeling like you are simply linking direct quotations. We suspect that you will have a lot to talk about based on your reading and review. Therefore, the lower time limit is not expected to be an issue but the upper limit is intended to encourage you to be direct in the content you are delivering. Points may be deducted for going over or under the time limits. I encourage you to use no more than four or five 3x5 note cards (one side only or roughly equivalent paper space) to help you deliver your message. Since the focus of this project is on the oral communication in a persuasive style, no visual aids are to be used. Use your words and body language to paint the picture of your book review. Business casual or better attire is expected for the day you will deliver this speech (<http://www.career.vt.edu/JobSearchGuide/BusinessCasualAttire.html>).

Book Review and Persuasive Speech Due Date: November 25, 2013

Book Review List

1. Abel, C. (2000). *Architecture and identity: Responses to cultural and technological change*. Oxford: Architectural Press.
2. Alexander, C., Ishikawa, S., & Silverstein, M. (1977). *A pattern language: Towns, buildings, construction*. New York, NY: Oxford University Press. (Towns or Buildings will be the focus of the review so two people could use this book but be sure the different sections are covered).
3. Bechtel, R.B., & Churchman, A. (Eds.). (2002). *Handbook of environmental psychology*. New York: J. Wiley & Sons.
4. Calthorpe, P. (2011). *Urbanism in the age of climate change*. Washington, DC: Island Press.
5. Cook, T. W., & VanDerZanden, A. M. (2011). *Sustainable landscape management: Design, Construction, and Maintenance*. Hoboken, NJ: John Wiley & Sons, Inc.
6. Conyne, R.K., & Clack, R.J. (1981). *Environmental assessment and design: A new tool for the applied behavioral scientist*. New York, N.Y: Praeger.
7. Dannenberg, A.L., Frumkin, H., & Jackson, R.J. (Eds.). (2011). *Making healthy places: Designing and building for health, well-being, and sustainability*. Washington, DC: Island Press.
8. Ernst, H.R. (2009). *Fight for the Bay: Why a dark green environmental awakening is needed to save the Chesapeake Bay*. Lanham, MD: Rowman & Littlefield Publishing Group.
9. Fitzgerald, J. (2010). *Emerald cities: Urban sustainability and economic development*. New York, NY: Oxford University Press.
10. Frank, L., Engelke, P., and Schmid, T. (2003). *Health and community design: The impact of the built environment on physical activity*. Washington, DC: Island Press.
11. Fuller, R.B. (Snyder, J. Ed.) (2009). *Ideas and integrities: A spontaneous autobiographical disclosure*. New York, NY: Collier Books.
12. Fuller, R.B. (1981). *Critical path*. New York, NY: St. Martin's Press.
13. Garreau, J. (1991). *Edge city: Life on the new frontier*. New York, NY: Bantam Doubleday Dell Publishing Group.

14. Greer, J.M. (2008). *The long descent: A user's guide to the end of the Industrial Age*. Gabriola Island, BC, Canada: New Society Publishers.
15. Hall, Jr. K.B., & Porterfield, G.A. (2001). *Community by design: New urbanism for suburbs and small communities*. New York, NY: McGraw-Hill Companies, Inc.
16. Holmgren, D. (2002). *Permaculture: Principles and pathways beyond sustainability*. Hepburn, Vic: Holmgren Design Services.
17. Hopkins, R. (2008). *The transition handbook: From oil dependency to local resilience*. Foxhole, Dartington, UK: Green Books Ltd.
18. Israel, T. (2003). *Some place like home: Using design psychology to create ideal places*. Hoboken, NJ: Wiley.
19. Jackson, W. (1994). *Becoming native to this place*. Lexington, KY: The University Press of Kentucky.
20. Jacobs, J. (1993-Modern Library Edition). *The death and life of great American cities*. New York, NY: Random House, Inc.
21. Kaplan, R., Kaplan, S., & Ryan, R.L. (1998). *With people in mind: Design and management of everyday nature*. Washington, D.C: Island Press.
22. Kneebone, E. & Berube, A. (2013). *Confronting suburban poverty in America*. Washington, DC: The Brookings Institution. (You can also hear a news story about this book at <http://www.npr.org/templates/story/story.php?storyId=185534664>)
23. Kopec, D.A. (2006). *Environmental psychology for design*. New York: Fairchild.
24. Lynch, K. (1960). *The image of the city*. Cambridge, MA: Massachusetts Institute of Technology and the President and Fellows of Harvard College.
25. Mau, B. & The Institute without Boundaries. (2004). *Massive Change*. New York, NY: Phaidon Press.
26. McDonough, W., & Braungart, M. (2002). *Cradle to cradle: Remaking the way we make things*. New York, NY:North Point Press.
27. McPhee, J. (1978). *The Pine Borens*. New York, NY: Farrar, Straus, and Giroux
28. McPhee, J. (1971). *Encounters with the archdruid*. New York, NY: Farrar, Straus, and Giroux.
29. Meadows, D.H., Randers, J., & Meadows, D.L. (2004). *The limits to growth: The 30-year update*. White River Junction, VT: Chelsea Green Publishing Company.
30. Moudon, A.V. (1991). *Public streets for public use*. New York, NY: Columbia University Press Morningside Edition.
31. Mumford, L. (1989). *The city in history*. Orlando, FL: Harcourt, Inc.
32. Nasar, J.L. (1992). *Environmental aesthetics: Theory, research and applications*. Cambridge, England: Cambridge University Press.
33. Norber-Schulz, C. (1984). *Genius loci: Towards a phenomenology of architecture*. New York, NY: Rizzoli International Publications, Inc.
34. Orr, D.W. (2004). *Earth in Mind: On education, environment and the human prospect*. Washington, DC: Island Press.
35. Reisner, M. (1993). *Cadillac desert: The American west and its disappearing water*. New York, NY: Penguin Books.
36. Riley, A.L., & Leopold, L.B. (1998). *Restoring streams in cities: A guide for planners, policymakers, and citizens*. Washington, DC: Island Press.
37. Rome, A. (2013). *The genius of Earth Day: How a 1970 teach-in unexpectedly made the first green generation*. New York, NY: Hill and Wang.

38. Rome, A. (2001). *Bulldozer in the countryside: Suburban sprawl and the rise of American environmentalism*. New York, NY: Cambridge University Press.
39. Schumacher, E.F. (1989). *Small is beautiful: Economics as if people mattered*. New York, New York: Harper & Row Publishers.
40. Shoup, D.C. (2011). *The high cost of free parking*. Chicago, IL: American Planning Association.
41. Smith, C.E. (2011). *Design with the Other 90%: Cities*. Washington, DC: Cooper-Hewitt, National Design Museum, Smithsonian Institution.
42. Steiner, F.R. (2008). *The living landscape: An ecological approach to landscape planning*. (2nd ed.). Washington, DC: Island Press.
43. Steinitz, C. (2012). *A framework for geodesign: Changing geography by design*. Redlands, CA: Esri Press.
44. Stevens, Q. (2007). *The ludic city: Exploring the potential of public spaces*. London: Routledge.
45. Shutkin, W.A. (2000). *The land that could be: Environmentalism and democracy in the Twenty-first Century*. Cambridge, MA: The MIT Press.
46. Zeisel, J. (2006). *Inquiry by design: Environment/behavior/neuroscience in architecture, interiors, landscape, and planning*. New York: W.W. Norton & Co.
47. Other book with instructor approval.

A Note about Basic Writing for this Studio

As a way to more fully develop your previous educational experiences, creative energy, and further prepare you for future studios and ultimately professional practice, many of the assignments include writing. The writing is to be professionally done using appropriate style, grammar, and spelling. In keeping with UK policy (S.R. 5.2.4.3), you are expected to use English properly in all aspects of the course. In general, the appropriate citation style of the course is the American Psychological Association (APA). In addition, there are two good sources of help for writing besides myself. The Writing Center at the University of Kentucky <http://www.uky.edu/AS/English/wc/> and the Online Writing Lab at Purdue University <http://owl.english.purdue.edu/>. You can also use the APA style manual at <http://www.apastyle.org/>. The Concise Rules of APA Style you may find as a valuable resource as well as APA: The easy way! by Houghton & Houghton. This is also available along with all of the other books identified earlier. Certainly all tables, graphs, figures, images, and complete references should be in the writing draft prior to anyone reading the material. Incomplete drafts will not be critically reviewed by the Instructor(s). Errors are understandable but no attention to common rules of writing is inexcusable. Due to copyright issues, each author is to provide original material and clearly indicate the source. For example, in order to minimize questions about origination of material no exact images, figures, etc. should be included. You should make your own images, figures, etc. and give credit to the originator of the material. In general, pretty much everything should indicate a source and say “Adapted from....” It is your responsibility to know about and be sure there are not copyright infringement issues with the work you submit. Copyright infringement is a serious issue and your responsibility.

You will also find Kliment, S.A. (2006). *Writing for design professionals: A guide to writing successful proposals, letters, brochures, portfolios, reports, presentations, and job applications for architects, engineers, and interior designers*. (2nd ed.) New York:W.W. Norton & Company

to be very helpful on many projects for this course. There is a copy in the department office and a copy in the UK Library system (NA1996 .K57 2006 – Design Library).

Books/Readings/Field Trip(s)

It is expected that you have access to books and materials from previous courses and studios. You should also recognize that we will have readings in the course and those will primarily come from peer-reviewed journals or government documents. These materials will be available to you via the Internet and/or the UK Library. Depending on the book chosen by you for the book review project, it may or may not be available in the UK or Lexington Public Libraries. You may need to purchase the book you pick to review. In addition, you are likely to need your computer to access talks on TED at <http://www.ted.com>.

I am in the process of trying to identify a few relatively local field trips in support of the course. These dates have not been finalized at this time. Once the dates are solidified or I determine that the field trips are not going to occur I will let you know. I am open to working around some dates if you let me know. None of the trips will require overnight travel but they may require time beyond the normal studio period. I will provide an excuse letter for you if you need one. I already know of one field trip. This trip will likely be a Tuesday and it is expected that we will leave from the Barn a **7:15AM** and return no earlier than **6:00PM** and likely a little later. The trip is likely to visit Sanitation District #1 in northern Kentucky. Dr. Hargrove and myself will likely be driving the university vans for this trip since this is seen as a joint fieldtrip since aspects of both courses will be considered during the visit. You should plan to bring a lunch that does not require refrigeration as well as water to keep yourself hydrated. If the class wants to bring a communal cooler for appropriate beverages or to store lunches, we should plan to do so as space permits. The trip schedule will not allow us to stop to get lunch at a store. We are likely to eat either in a park or in the van. Please dress appropriately for field conditions that are likely to get you muddy and/or wet as well as expose you to native and invasive plants and animals.

Required Specialized Equipment

You should have purchased a pedometer for use during the semester as indicated in the Summer Letter. A big part of the course is related to the built environment and the relationship to health – personal and environmental. One of the on-going projects we do is to track physical activity of everyone in the course. This is where the pedometer comes in to play. I have had good results with a specific model and the literature indicates that it is about as accurate as you can get for the cost.

Pedometer (Needed for the start of the term)

Pick one of the Following (and they are on sale as of this writing for the prices listed below)

Model SW200 Yamax ® Digiwalker TM (\$19.50)

Model SW650 Yamax ® Digiwalker TM (\$19.99)

Model SW701 Yamax ® Digiwalker TM (\$21.95)

Available at <http://www.pedometersusa.com/yamax.html> or 800.403.8285. They offer progressive volume discounts per unit for quantities of 10 or more. They generally offer free shipping and they do accept credit/debit cards as well as PayPal. You will need one of these pedometers for one of your assignments this term. The more expensive models have a few more features but I only require you to record what is provided on the cheapest of the models. More

details will be provided once you have your pedometer in the studio. Other retailers may carry pedometers; you want to be sure that it is made with the Yamax internal mechanism otherwise it will not be consistent for this class project and the project will not work. You should feel free to organize and put in a volume order to reduce unit costs for everyone. I have asked in previous years to have the bookstores carry them and that indicated that they would not carry them.

Instructor/Student Dialogue:

The studio experience is unlike most academic programs in higher education. The studio setting is a wonderful place for the learner as well as the teacher because it is a process or problem or inquiry based learning. We have structured this course so we WILL all learn. The studio is about verbal, graphic, and especially written dialogue. It is up to YOU to begin and continue the dialogue throughout the semester. One component of being a professional is being an agent of your own learning. ALWAYS feel free to ask questions when you do not understand. PLEASE contribute to class pin-ups, reviews, discussion. If you need to talk about your progress, please feel free to come to the office hours or make an appointment. As part of becoming a professional, you need to be an agent of your own learning. I cannot stress this point enough. With the previous in mind, feedback and direction is given during every class meeting through a variety of class and individualized methods including class meetings, desk critiques, pin-ups, formal presentations, and written comments as appropriate. In many ways, the least helpful feedback you will receive is after you finished the project for the due date. The process you create and engage with us as faculty to help yourself will be the most valuable use of your time and energy. We welcome seeing “final submissions” for constructive feedback before the due date.

Grading Summary

There are a variety of ways that you will be able to show your knowledge, skills, and abilities this term through a number of different types of projects. Projects and assignments have been designed to utilize many different strengths as well as professional requirements you are likely to need post-UKLA. All of the assignments this term have been developed based on our own professional experience(s), student feedback on wishes and wants, and employers/alumni telling us what they wish our students could do or what they could not do but needed to do when they completed UKLA. We subscribe to the notion that many relatively low value assignments spreads grade risk across many areas and reduces the potential of negative outcomes. Below is a breakdown of percentage value for the assignments this term.

Studio Design Units (Generally, proportioned based on semester time allocated for the project)	40%
Daily Landscape Drawing Project (Typically, daily with full submission in the learning portfolio)	8%
Park(ing) Day	2%
Desk Critiques	5%
Book Review and Persuasive Speech	15% (equally divided)

Reading / Writing Assignments (Typically due on Wednesdays and a more detailed list will be provided as we move through the semester. You should expect to read 1 to 3 readings depending on length of each of the readings each week.)	5%
Personal Walkability Audit Study (Digital Data Due the Monday of Dead Week and Written Reflection Due as part of the submission for Unit 6.)	5%
Final Exam (based on guest/internal lectures/field trip(s)	15%
Attendance	5%
Total	100%

General Evaluation Guidelines:

In professional practice, hard work is rewarded with people making the decision to hire you or your firm. Part of this learning process is about developing compelling reasons of why someone should invest in your plan, design - your ideas. Essentially, you have to convince someone that his or her investment will be well spent on your services and thought. Therefore, we expect you to have compelling reasons for proposing your plans and designs for review. We certainly keep the Dunning-Kruger Effect in mind when evaluating your submissions as well as a really wonderful TED Talk by Dan Ariely entitled, What makes us feel good about our work? There is not a grading curve or an opportunity for extra credit.

Mid-term & Final grade. Mid-term and final grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Late assignments will not likely be accepted although excused absences that are in accordance with University policy and require written documentation are required to waive this rule.

Excellent 90-100 (As)

This is work that reflects truly superior design and graphic ability, logically thought out and presented. Changes or revisions would be minor. The student demonstrates a superior grasp of the subject matter and an ability to go beyond the given material in a critical and constructive manner. The student demonstrates a high degree of creative and/or logical thinking and a superior effort to organize, analyze, and integrate ideas, and a working familiarity with the relevant literature and techniques.

Good 80-89 (Bs)

Work which shows good understanding of the theory and concepts involved in the project but must be slightly reworked before it could be discussed with a client. This work represents more than adequate performance in which the student demonstrates a thorough grasp of the subject matter and an ability to organize and examine the material in a critical and constructive manner. The student demonstrates a good understanding of the relevant issues and a familiarity with the relevant literature and techniques.

Acceptable 70-79 (Cs)

This work indicates satisfactory understanding and execution of the project. Moderate revisions would be necessary before it could be discussed with a client. The student demonstrates an adequate grasp of the subject matter and a moderate ability to examine the material in a critical and constructive manner. The student displays an adequate understanding of the relevant issues, and a general familiarity with the relevant literature and techniques.

Minimally Acceptable 60-69 (Ds)

The work is incomplete and the design solution(s) are poor or inconsistent. Work shows lack of comprehension of subject matter and would require extensive revisions or results in a presentation that includes a fatal flaw previously identified and discussed. The student displays some understanding of the relevant issues, and some familiarity with the relevant literature and techniques.

Not Acceptable 0-59 (E)

Work is incomplete and projects show a failure to comprehend the subject matter or does not meet minimum professional standards.

Grading Scale:

	A = 94–100	A– = 90–93
B+ = 87–89	B = 83–86	B– = 80–82
C+ = 77–79	C = 73–76	C– = 70–72
D+ = 67–69	D = 63–66	D– = 60–62
E = < 60%		

Studio Expectations, Policies, and Procedures

1. Previous Course Linkage – Knowledge and application of previous course materials and methods within the LA program is expected. You are encouraged to refer to notes and previous textbooks as well as go visit instructors from previous courses for help if you need a refresher. This is also why the department instituted course portfolio and notebooks in order to make it easier for you to recall previously covered materials.
2. Attendance – Three or more unexcused absences may result in your removal from the class roll or an “E” for the course at the instructor’s discretion. An unexcused absence for a formal project review may also result in your removal from the class roll or an “E” for the course at the instructor’s discretion. Attendance will be taken at the start of each studio period. If the instructor cannot hear and/or see you, you will be considered absent. Periodically, attendance will also be taken at the conclusion of studio. If you are not present or your whereabouts is unknown to the instructor when tallied, you will be considered absent even if you were there earlier in the period. Tardiness is considered an absence. Class begins at 1:00PM unless another agreed upon time is identified. For excused absences, we will adhere to university guidelines outlined in S.R. 5.2.4.2. It is your responsibility to communicate with Dr. Lee concerning potential excused absence(s). We are also expecting a number of departmental lectures this term and they will be considered as part of normal class attendance. I am happy to provide a written

excuse for the lectures or any field trips that take us beyond the normally scheduled meeting times.

Religious Holidays

University policy requires you to provide me a note stating that you should not be academically penalized by course requirements when you have legitimate religious observance grounds and that accommodation should be made for your observance. The note is to be supplied at the beginning of the term. For this course, the beginning of the term is considered not later than the last class period for this course to add the course to your schedule. The determination of religious holidays are made by The Offices of Institutional Diversity, the Dean of Students, and the Ombud. In short, my intent is to happily and fully accommodate religious observance(s) while providing a productive learning environment. The websites below are typically helpful in identifying the high holy days of many religions:

<http://www.interfaithcalendar.org/>

<http://www.pbs.org/wnet/religionandethics/multifaith-calendar/>

<http://www.bbc.co.uk/religion/tools/calendar/>

3. Project Identification and Supporting Information – All projects and assignments are to be identified with student’s full name on every page or sheet or CD/DVD of each submission and dated as appropriate. In addition, it is customary to include supporting information on maps, plans, and other drawings such as Scale, North Arrow, Name, Date, Data Sources, Labels, Title, Borderline, etc. If you leave one or more of these elements out it is likely that the highest grade you can receive for the project is 40% of the project’s value at the instructor’s discretion. This is your fifth studio; not including these types of supporting information on your work is professionally unacceptable because your work can not be understood without these elements, much less evaluated. Your faculty from previous studios have told me that these elements are standard practice and suggested I do what has been described previously.
4. Due Dates - All projects will be due at the times designated unless the student has arranged an authorized extension from Dr. Lee. The highest grade you can likely earn for a late project or assignment work is zero. In keeping with departmental policy, equipment failure/backlogs are not legitimate excuses for late work. I synchronize my watch with www.time.gov. There are a number of local printing companies that will print documents should you need those services. Incomplete grades for the course will not be granted except under extenuating circumstances approved by Dr. Lee. Extensions (typically approved by the instructor at least several days in advance of the deadline) will be authorized only for extenuating circumstances such as medical, personal, or family issues as determined by the instructor. If you have issues with managing your time, I am more than happy to sit down and talk with you about options to help you. I encourage you read and apply Thorbjørn Mann’s book entitled “Time Management for Architects and Designers: Challenges and Remedies” and is published by W.W. Norton & Company in New York in 2004. From two reviews on Amazon.com:

“An extremely lucid and entertaining manual on a subject that can be tedious. Humorously illustrated by the author, it includes a good summary of pitfalls in the design process. This book

*can go a long towards meeting design deadlines, while still having a life outside the design studio.”
(Enn Ots)*

“This is a GREAT book-- if you are an architect or just ADD this is terrific tool-- the exercises are difficult, but worth doing, and his descriptions of the difference between "tame" and "wicked" problems--and how to approach each, is very helpful--I wish I had read it as I struggled through graduate school doing all-nighters and never having finished products.” (Pearl Gates)

5. Project Delivery - All projects and assignments need to be submitted to Dr. Lee. It is not sufficient to leave the project on your desk for him to find or dropped in the departmental office. It is your responsibility to be sure that Dr. Lee has your assignment by the submittal deadline. Projects will often be submitted in digital and analog formats. If you would like a receipt acknowledging an on-time submission, please ask for one, I am happy to provide one for you.
6. Time Diligence - Studio sessions will consist primarily of individual exploration, desk critiques, peer reviews, class discussions/lectures, reading, informational/persuasive speech, and potentially formal reviews. A considerable amount of work will be required outside of class time to complete projects and assignments. You should plan accordingly to accomplish much of your production work outside of formal studio hours. A typical time ratio I use to plan the assignments is for every one hour in formal studio time at least two hours outside of formal studio time is likely to be required for this course. I recognize that I am focused on time and the use of time for this studio. The reason is that we have so little time and I want you to get your full course value from the time we have together. I have never met a student that did not wish they had another week during a semester to finish everything. With this imperative in mind, if we simply “waste” 15 minutes per period this semester, we will have lost a full week of instructional time this term. We want to do everything we can to avoid this from happening. We have a lot to do and you have spent a lot of money to get the most out of this course. This is why I am focused on time; it is for your sake more than it is for me.
7. Desk Critique – This is a critical part of the progression of professional work and the design studio process. A critique time sign-up sheet or chalkboard will keep us focused on getting the job done in a timely fashion. The sign-up list will be based on the amount students in the class, the instructor(s) available for critiques, and class agenda. It is expected that appropriate scales, pencils, as well as a roll of trace paper will be readily available on your desk at the start of the desk critique. Your computer should also be booted-up and applicable graphic applications readily accessible as well as connected to the network and printers. The instructor may choose to pass your review time if you are not prepared for the critique meeting. This is simply trying to be fair to all of the students with the time distribution. In order to receive grade credit, it is expected that you will discuss your work with instructors and follow-up on unresolved issues. You are expected to either show a resolution of outstanding comments or the results of further study of the relevant issues at the next critique or review. You are expected to take notes either written or audio/visual as needed during desk reviews and maintain a notebook of these interactions. I am expecting to have a desk critique with each of you once per week. Desk critiques will typically occur on either Mondays or Fridays. Mr. Sebastian is also to be used for help but Dr. Lee is expecting to sit down with you each week. I am expecting

about eight hours of my time each week to sitting with each of you individually. I intend to save part of our Wednesday periods together where possible for more informal desk conversations to help you if you need it.

Characteristics of a professional desk critique:

1. Already have done library research/journal readings and have available copies on desk/computer.
2. Have a list of written questions: specific and broad.
3. Taking notes during crit. or having someone taking them for you or recording the session.
4. Develop inventory for a plan of action
 - To do list (drawings, perspectives, analysis, readings, etc.)
 - What has been completed in 8 hours since last critique?
 - Further research of directed readings/personal readings
5. Preparation for next critique – Action Items List
6. Compilation of previous work.

Minimum characteristics of a student desk critique:

At a minimum, for desk reviews, you should have trace paper, drawing implement(s), appropriate scales, and your computer on and connected to output devices/network drives/Internet. In addition, you should have prepared in written form a list of specific questions that you intend on covering during the desk review.

Characteristics of a not acceptable desk critique:

1. No scale and/or trace ready for use
 2. No writing implements (pencil/sharpie)
 3. Laptop not in ready state (not able to quickly and efficiently gather online information)
 4. No questions for discussion.
 5. No evidence of work from the last studio period.
8. Food, Food Delivery, and Housekeeping – The studio environment is expected to be kept neat and clean. As a reference point, the floor should look similar to how it looked on the first day of class with expected normal wear over the term. The group teaching space should be clean and ready to be used. Brooms, dust pans, and garbage cans are provided. Maintaining the studio is a class responsibility. There will be a 2-point deduction on final grades for everyone if the studio is not maintained. Fair warning will be given before deductions occur. I recognize that some people spend a lot of time in studio but we do not need to have food and food containers lying around for several weeks. We are going to have people coming to our studio from within and outside the University. We need to show them that we have a professional looking space.

In an effort to reduce the carbon footprint and to do what many professional offices do regularly, there is to be only one food delivery order per class period, if any. We simply do not have the time to take away from the course and casually waste global carbon in

this way. If more than one delivery occurs per period, it will be considered a disruption to the classroom-learning environment. I understand that you have long days and that sometimes eating is difficult but I also recognize that we need to use resource more wisely than is often done while at the same time build a sense of community in the studio. If there is a food delivery, please do not have it done while we are in a class meeting/lecture.

Academic Integrity

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas/images borrowed from others need to be properly credited. To be clear on images, please source your images if they are your own, or if you have "Adapted from..."

Part II of Student Rights and Responsibilities (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission. You can also review <http://www.uky.edu/Ombud/Plagiarism.pdf>. The Ombud web site also includes a link to a Prentice Hall Companion Website "Understanding Plagiarism" http://wps.prenhall.com/hss_understand_plagiarism_1/0,6622,427064-,00.html. The site includes brief quizzes on related topics.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work that a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor; but when the actual work completed, it must be the student's indicated own work. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an

appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas, which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Professional Ethics & Disruptive Behavior:

The instructor(s) and the University of Kentucky respect the dignity of all and value differences among members of our academic community. This course contains a lot of discussion. There might even be some debate. This is part of academic discovery. You may respectfully disagree from time-to-time. As a student, you clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor and/or other students (S.R. 6.1.2). Equally, as a faculty member we have the right --and the responsibility-- to ensure that all academic discourse occurs in a context characterized by respect and civility. Therefore, an accepted level of civility will not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors. If this type of behavior occurs, we will follow the most appropriate course of action through the University of Kentucky.

You are enrolled in a professional preparation course of study. Part of this course is learning how to work in and create a professional working environment. LA 841 is a professional preparation course of study. Part of this course is learning how to work in and create a professional working environment. You should consider our meeting times like a business meeting; please do not disturb the class with mobile telephones, pagers, alarms, etc. Surfing the web for unrelated websites, use of text messaging technologies, cell/pager usage are all examples of disruptive activities and can result in appropriate academic procedures being followed to stop the disruptive behavior. As part of this course, you should be familiar with the professional ethics part of the American Society of Landscape Architects at <http://www.asla.org/profpractice/>. Abuse of the ethics can result in failure of the course or removal of you prematurely from this course for this semester.

University of Kentucky Student Code of Conduct and Information Technology:

We will follow polices and procedures set forth by the University of Kentucky. More information can be found at <http://ukcc.uky.edu/policies> and related pages. More information about student conduct can be found at <http://www.uky.edu/StudentAffairs/Code/>.

Disability Resource Center

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours or any other way we can communicate about your needs. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Resolution of Differences

I appreciate you bringing my attention to any perceived or real errors or omission I may have made so that we can resolve any potential differences. In the event that we cannot reach a

resolution, I encourage you to exercise your right to contact the University's Academic Ombud's Office. General and contact information can be found at <http://www.uky.edu/Ombud/index.php>.

Tobacco-Free Campus

Remember, the University's tobacco-free policy prohibits the use of all tobacco products throughout all areas of the contiguous UK campus in Lexington, indoors and out (including parking areas and personal vehicles while on campus). Prohibited tobacco products include traditional cigarettes, e-cigarettes, chewing tobacco, pipes, cigars, and snuff, among others. Staff, faculty and students who violate the policy may face disciplinary action. Obviously, the classroom/studio fall into this and by extension field trips related to this course are included. Use of the products during class will be grounds for you to be required to leave the class for the remainder of the period as if it was an unexcused absence.

To learn more about the tobacco-free policy, including links to tobacco cessation resources, visit: <http://www.uky.edu/TobaccoFree/> The University community appreciates your ongoing respect for, and compliance with, this policy.

Syllabus subject to change

The instructor reserves the right to modify this syllabus and subsequent course assignments during the semester to meet the learning objectives of this course. Prior notice will be given if this occurs. Please alert me to any errors/omissions that may be in this syllabus. I always like to know where and how my work can be improved for the benefit of you as well as me and future students.

Intended to be included with syllabi for both courses being used to fulfill the GCCR so that students are reminded of the integrated and continuing process of discipline focused writing to fulfill this requirement. The GCCR designated assignments may vary in timing during a term because these studios often take advantage of real site design projects. Therefore timing flexibility of when this happens in a given semester is important to maintain so that there can be synergy between a design process and the GCCR requirements.

To Be Included on both Syllabi

Graduation Composition and Communication Requirements Information

Select assignments in LA 834 (pending LA 223) and LA 841 (pending LA 324) are used in conjunction to satisfy the University of Kentucky's Graduation Composition and Communication Requirements (GCCR). The GCCR requirements are widely seen as a bare *minimum* (not a maximum) of what is expected for a student graduating from college today in order to be minimally prepared for the workforce regardless of discipline. The intent is that you will further build upon the knowledge, skills, and abilities developed during your pre-college education experiences as well as your UK Core demonstrated competency in courses such as CIS 110 (<https://ci.uky.edu/icr/node/504>) and CIS 111 (<https://ci.uky.edu/icr/node/505>). Routinely you will be required to communicate via written, oral, and visual/graphic individual pieces and integrated products in this studio and other studios/courses as well as in graduate school and/or professional practice after graduation from the UKLA program. There are many types of

composition and communication assignments in the Landscape Architecture Program. In order to fulfill the GCCR only three specific assignments will be used to help you complete this aspect of your University of Kentucky graduation requirements. The intent is for you to be able to report on a design process (your own and/or someone else's) as well as propose how to use design to address landscape opportunities and constraints relative to a call for design commission proposals. You will rely on peers to help in this process. You may co-author or co-present material. The minimums are specified below in terms of time and length are provided as individual requirements and require scaling based on the number of students involved in the production authorship. You will compose and communicate in documents and presentations that are substantially longer and complex in future studios and courses. You should see the following assignments as a series of stepping stones to more encompassing and complex works as you move through the program and beyond.

General Information and Resources

In order to receive GCCR recognition, you must have completed the UK Core composition and communication requirements, 30 credit hours or more of college course credit. An average grade of "C" or better is required of all designated GCCR credit intensive assignments produced in the designated course. All of the requirements must be completed prior to graduation. A formal oral or visual assignment, demonstrated discipline information literacy, as well as at least 4,500 words of English composition are all components of the GCCR. (Note: This document section explaining the GCCR requirements is approximately 1,900 words.)

- *Draft, Review(3), Revise, Review(1), Revise, Submit(4 drafts+final) Process.* An iterative process is as essential to effective composition as it is in a design process. Design writing can differ from other styles of composition in that it can contain highly technical language with a designer or design team placing particular emphasis on precise and concise writing. At least three different peer (student) reviewers will review the composition and communication assignments in draft form. Prior to peer-review, drafts are expected to be technically complete documents that satisfy all of the specific criteria described for the final submission. Incomplete drafts cannot be used for satisfying the intent of the draft, review, and revise process of the GCCR in this program. Therefore, text and/or graphic placeholders are not appropriate for use in the drafts supplied to peer-reviewers. Before final product submission for grading, a composition must be read, revised as necessary, and approved for completeness by another student who did not read a previous draft. At least four peer-reviewed drafts of compositions are to be submitted as part of the final submission package. Resubmission of a final submission for grading is at the discretion of the faculty member in charge of the assignment.
- *Process/Timing.* Similar to the timing used in LA 105, you will have studio time to peer-review each other for the composition and communication pieces. For example, a typical process might begin on a Wednesday with the first three reviewers providing feedback to the author by the end of class. The author then revises the composition/presentation for the beginning of class on Friday so that the fourth reviewer can double check for completeness, provide a final proofreading, and provide feedback. The author revises once more for the final document and assembles the submission package that includes the previous four drafts. In consultation with the instructor, the final submission package might all be bound in a ½

inch 3-ring binder with a printed cover and the final document on top of the four draft documents.

- *Resources Beyond the Studio.* As a reminder, there are at least three resources that can help you with meeting the GCCR requirements that you have likely used in the UK LA program in previous courses (e.g., LA 105). You are unequivocally encouraged to use the resources early and often to accomplish GCCR. Accessible directly from your “Connected Device” is the Purdue University Online Writing Lab at <https://owl.english.purdue.edu/owl/>. This source is helpful for many basic composition questions and is generally available 24/7. The second is the Dr. Robert E. Hemenway Writing Center at <http://wrd.as.uky.edu/writing-center> and in the Hub of W.T. Young Library typically with the capacity to schedule in person one-on-one work sessions or online for almost 60 hours per week (six days) during the term. The third resource is the Multimodal Communication Consulting Center (MC3) at <http://ci.uky.edu/icr/mc3> and in 107A Grehan Building, where there are in-person one-on-one peer tutors available to you via an appointment for 38 hours during the weekdays.

LA 834 (LA 223) Landscape Architecture Design Studio III

The signature assignment in this studio will involve a composition reporting on an overall site design process that is intended to synthesize foundational design knowledge, skills, and abilities that you have learned and developed as if it was for a client presentation. The student created written document will integrate appropriate table(s) and Figure(s) to address a design program, physical/biological/cultural site inventory, appropriate analyses, and finally design solution(s).

The minimum assignment mechanics involve a draft/review/revise iterative process in parts and as a whole via peer(s) prior to final submission for formal evaluation by the instructor for course grade calculation. In terms of specific quantitative characteristics, this document will be at least 2,000 words in length not including title, abstract, tables, captions, glossary, and reference list. This document will follow the functional elements of the American Psychological Association (<http://www.apastyle.org/> and <https://owl.english.purdue.edu/owl/section/2/10/>) in terms of writing and formatting of at least 12 appropriate primary references. The written portion(s) will essentially be free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience. Any professional jargon used is defined and clarified as part of the submission through either text and/or visual representation. All graphic components will at a minimum conform to landscape architectural professional conventions of supporting information such as context map, caption, legend, color, direction, scale, and labeling.

Design Related Presentation

Each student will deliver a live or previously recorded oral presentation that utilizes visual aids based on particular parts, an entire design process, or a precedent case study as appropriate to the studio in consultation with the instructor. The 10-minute minimum formal presentation with additional time for audience questions and presenter responses or discussion is essential. The audience can be to other members of the studio, department, and/or an audience that is not readily known to the student such as a professional design jury or community partner. You are free to use presentation tools and techniques that will convey the intended essential points to the audience including but not limited to PowerPoint or Prezi. Students are encouraged to draw on

previous UK Core and LA courses to create an informative and inspired presentation. It is the student's responsibility to be sure the necessary resources are in place to deliver the presentation; although the faculty member is available to assist you.

Similar to the composition aspect of the GCCR, a draft, feedback, and revision, process is required for the presentation portion. Depending on presentation mode, several means could be used to meet this requirement. For example, if PowerPoint is used in a live presentation mode, feedback from at least three audience members on printed "notes" pages and subsequent discussion is appropriate to meet the university requirement. Use of technologies like a video recorder with individual reviewer notes, VoiceThread, YouSeeU, Microsoft VideoPal or Adobe Connect are all appropriate as well to use during presentation development and formal delivery. The intent is to provide flexibility in formulating, improving, and delivering a formal presentation appropriate to the course and discipline content. Depending on specific presentation opportunities and constraints, the instructor and student will develop a suitable submission package that documents the draft/feedback/revise process.

LA 841 (LA 324) Landscape Architecture Design Studio IV

This studio intent is to further a student's appreciation and expertise for a design process and what it means to engage design to identify opportunities and constraints related to interactions of physical/biological/cultural systems to propose a variety of solutions. The studio focuses on the rapid development of design ideas and process at the home and neighborhood scales. At this point in your design education, you have acquired familiarity with general design vocabulary, process, product, and communication. This studio continues to focus on refining skills in communicating design process primarily through an integrated written and graphically illustrative product.

One major objective is to facilitate design proposal writing as if you were responding to a design development request for proposal (RFP) from a public/private client or grant funding source. In the process, you will draw on previously used professionally relevant, primary sources as well as search for and integrate new sources of design precedent and related literature. You will evaluate and use relevant authoritative sources in the context of a design process to communicate your design process and solution(s) in a way to persuade a review panel with and without design expertise to commission your proposal.

The clear and concisely written document will integrate appropriate figure(s) and table(s) to address a design program, physical/biological/cultural site inventory, appropriate analyses, and finally design solution(s). The minimum assignment mechanics involve a draft/review/revise iterative process in parts and as a whole via peer(s) prior to final submission for formal evaluation for course grade calculation. In terms of specific quantitative characteristics, this document will be at least 2,500 words in length not including title, abstract, tables, captions, glossary, and reference list. This document will follow the functional elements of the American Psychological Association in terms of writing and formatting of at least 20 appropriate primary references. The written portion(s) will essentially be free of mechanical errors (grammar, punctuation, spelling, and syntax) and awkwardness, using a style that is appropriate to the purpose and audience. Any professional jargon used is defined and clarified as part of the submission through either text and/or visual representation. All graphic components will at a

minimum conform to landscape architectural professional conventions of supporting information such as context map, caption, legend, color, direction, scale, and labeling.

Welcome to LA 841

We are looking forward to learning with you this term.

LA 834 - Revised Class Schedule including GCCR components highlighted

Jan 15 Opening day (Syllabus, Policies, Questions, Prep, Project 1)

17 Site Program / Design

20 MLK Day, no class

22 Project 2: KD House (Last day to add courses)

24 **Project 1 due**, KD House Meeting, Survey Day

27 Lecture: Green Infrastructure

29 Site Inventory / Analysis

31 Begin conceptual designs

Feb 3

5 Lecture: Site Design

7

10

12 Conceptual Designs due

14 Submit for Design Competition KYASLA

17

19 Desk Crits and **Report Draft Due (3 Copies for Peer-Review during Studio) for Feedback/Revision GCCR Fulfillment**

21 **Peer and Instructor Review of Draft Presentations for Feedback/Revision for Final Presentation for GCCR**

24 **Report Revised Draft due for Peer-Review During Studio for Fourth Review for GCCR**

26 **Present Final Designs using 10-minute minimum presentation and Final Written and Illustrated Report Due**

28 Lecture: Planting plans

Mar 3 Grading and planting plan work

5

7 **KYASLA – Louisville, KY** (Portfolio Review Day)

10 **Midterm**

12

14 Proposed Grading and Planting Plans

17-21 Spring Break, relax a little

24 Project 3: KCMO Project

26

28 CELA conference

31

Apr 2 Base map for KCMO project

3 **Field Trip: Arrive Manhattan, KS**

4 Konza Prairie, KSU, Manhattan, Kansas tour

5 KCMO tour

6 Return Home

7

9

11 **Last day to drop**

14

16

18 KCMO Final Project Presentations

21 Project 4: Refinements to projects

23

25

28

30

May 2 Final Critiques

5-9 Finals Week

LA 841 - Visual Calendar to Augment Text Calendar				
Week	Unit	Monday	Wednesday	Friday
1	1 - A Better Urban Forest and Complete Streets Environment Proposal		Course Introduction, Issue Unit 1 Project, Instructor and/or Guest Lectures, Landscape Drawing	Site Visit, Desk Crits, Landscape Drawing
2	1 - A Better Urban Forest and Complete Streets Environment Proposal	Labor Day	Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
3	1 - A Better Urban Forest and Complete Streets Environment Proposal	Desk Crits, Landscape Drawing	Field Trip, Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
4	Parking Day Vertical Studio Project	Unit 1 Due, Parking Day Team Design Session	Design/Build Session	Parking Day Installation Event
5	2 - The Human Footprint and Dwelling Unit Demonstration Proposal (Individual work and likely GCCR Requirement Assignment)	Issue Unit 2 Project Statement, Desk Crits, Landscape Drawing	Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
6	2 - The Human Footprint and Dwelling Unit Demonstration Proposal (Individual work and likely GCCR Requirement Assignment)	Desk Crits, Landscape Drawing	Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
7	2 - The Human Footprint and Dwelling Unit Demonstration Proposal (Individual work and likely GCCR Requirement Assignment)	Desk Crits, Landscape Drawing	Proposal Draft Due (3 Copies for Peer-Review during Studio) for GCCR Fulfillment, Landscape Drawing, Article Response Writing for Discussion	Proposal Revised Draft due for Peer-Review During Studio for Fourth Review for GCCR
8	2 - The Human Footprint and Dwelling Unit Demonstration Proposal (Individual work and likely GCCR Requirement Assignment)	Unit 2 Project Due of Proposal for GCCR, Issue Unit 3 Project Statement, Desk Crits, Landscape Drawing	Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing

9	Unit 3 - Smart Growth Site Selection and Recommendation(s)	Desk Crits, Landscape Drawing	Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
10	Unit 3 - Smart Growth Site Selection and Recommendation(s)	Unit 3 Project Due, Issue Unit 4 Project Statement, Desk Crits, Landscape Drawing	Field Trip, Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
11	Unit 4 - Low Impact Development Design	Desk Crits, Landscape Drawing	Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
12	Unit 4 - Low Impact Development Design	Desk Crits, Landscape Drawing	Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
13	Unit 5 - Low Impact Design Evaluation	Unit 4 Project Due, Issue Unit 5 Project Statement, Desk Crits, Landscape Drawing	Instructor and/or Guest Lectures, Landscape Drawing, Article Response Writing for Discussion	Desk Crits, Landscape Drawing
14	Unit 5 - Low Impact Design Evaluation	Book Review 6 minute Persuasive Speech, Desk Crits	Fall Break	Day After Thanksgiving
15	Unit 6 - Course Portfolio / Reflective Statement	Desk Crits, Landscape Drawing	Unit 5 Project Due, Issue Unit 6 Project Statement, Desk Crits, Landscape Drawing	Desk Crits, Landscape Drawing
16	Unit 6 - Course Portfolio / Reflective Statement	Desk Crits, Landscape Drawing	Desk Crits, Landscape Drawing	Unit 6 Project Due, Last Day of Class