bioregional design studio LACH2200
landscape architecture programme
faculty of architecture, landscape & visual arts
the university of western australia, australia
semester 1, 2007
m (1:30pm-6:00pm) & th (1:30pm-6:00pm) room TBA
jeremy flynn + megan salom

Re-creating place: Meelup
Place of the moon rising
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Noongah girl

Cool southerly
on midsummer’s days
Fresh sea mist
on southern western
bays
Smooth blue lakes
on windless afternoons
Exhilarating cold rain
in the middle of June
Beauty of nature
puts my head
my heart
in uncontrolled whirl
reminds me of you
Earth’s eldest daughter
Raw sugar
Wild honey
Sweet Noongah girl

A voice like
forest parrots
that beautifully sing
Colorful as
native flowers
that bloom in spring
Seductive motion
of the waterfall
that passionately flows
Soft velvet petals
of a wild desert rose
Beauty of nature
puts my head
my heart
in uncontrolled whirl
reminds me of you
Earth’s eldest daughter
Raw sugar
Wild honey
Sweet Noongah girl

Seeing And Being

The responsibility of design and a mutually enhancing earth relationship.

Building the environment in Western Australia sets forth and necessitates a creative interaction and understanding between humans and the environment. Designing the environment into landscape should be a positive act about our relation to the planet. Such creative acts should not take a defensive hands-off approach to the environment. This ‘humans and the environment’ notion is not to be seen as an ‘us and them’ conflict in (re) making landscape. Here designing is created through a creative sense of the relationship between our being, and being part of the environment. This relationship is not necessarily one of dominance. Our relationship to the environment is reflected, certainly embodied in the nature of the built environment. Generally this embodiment has not been pursued as a wanting to look like the natural environment. Nor should it as this is indeed a guilty act. The disappearing-trick can be attempted not through visual negation (although in many cases an aesthetic affinity can be developed), rather, the proposition is that the built environment actually offers up a sense of habitation and occupation that actively expresses the seeing and being of our relation with the natural environment. Here the seeing and being takes place in the delicate calm of special ‘rural’ Western Australia and designs can all manifest an interpretation of this presence.

The environment debate (read ecological & cultural sustainability) causes us to re-focus attitudes to building type, environment, biodiversity, indigeneity, habitation, tourism, and community. It is the designer’s responsibility to creatively deal with these associated issues and acknowledge the pursuit of the meaning of intervention with both poetic and didactic intent.

Adapted from: Des Smith in: ‘Denmark - New Eyes: Perceiving The Landscape.’ A collaborative environmental design project between the University of Western Australia – School of Architecture & Fine Arts with the Wilson Inlet Management Authority and Shire of Denmark, Revell, Smith & Burton (eds), 1995.

In: Graeme Dixon, Holocaust Island, University of Queensland Press, 1990, pp 64-65
**Unit Guide - Bioregional Design Studio LACH2200, 2007**

**endemism ...**

**genius loci ...**

**situs ...**

**void ...**

**adaptation ...**
“Today that dark, lurking fear – that this wide brown land might somehow claim us as its own – is, I suspect, our best hope for a sustainable, long-term future. For we have realised that we have no other home but this one, and that we cannot remake it to suit ourselves. Instead we must somehow come to terms with its conditions, to surrender our ‘otherness’ and thereby find our distinctively Australian way in a very different, large and sometimes threatening world.”

Tim Flannery, Australian Day Address 2002.

**What is a Bio-Region??** A Bio-Region is a large area of land with relatively homogenous ecological and biophysical characteristics. Its cultural land use expression is known as a *Landscape Character Type*. There are twenty six (26) Bio-Regions and thirty nine (39) Landscape Character Types in Western Australia. For example, the Swan Coastal Plain in the south west of Western Australia is a Bio-Region and the Pilbara another. The Kalgoorlie Plain is a Landscape Character Type and so is the Darling Plateau.

This introductory landscape design studio seeks to equip students with creative and empirical techniques of reading and representing these large scale landscapes as a complex and manifold context for design. Whilst this studio will explore landscape architecture’s claims to the design and management of the whole landscape the studio should not to be misunderstood as a comprehensive study of a given bio-region in its entirety.

With particular emphasis on visual presentations students are expected to explore, express and explain their individual creative response to the landscape and the design brief at hand. Particular emphasis is also placed on appreciating the intersections and tensions between cultural and natural systems at the bio-regional scale enabling students to appreciate the general opportunities, interrelations and responsibilities of landscape architectural design. Typical projects at the bio-regional scale include the design of landscape interventions within World Heritage Areas, National Parks, Biosphere and other Conservation Reserves. For this studio, the studio landscapes and sites are located in and around Western Australia’s south-west – The Swan Coastal Plain & Warren Bio Regions.

Whilst students might make aesthetic appraisals of large-scale landscapes they will not necessarily return to those landscapes with master plans which operate at the bio-regional scale. However, this studio will introduce students to the scale of landscape planning and encourage large-scale understandings of the landscape. Students will be equipped with the skills to translate site data into site specific spatial structures and broad scale landscape planning strategies appropriate to and emerging from the northern extremities of the Warren Bio-Region. Remember analysis can be a design act!

Time in the field and the studio is devoted to collating and manipulating site data. Students become familiar with a broad range of artistic and scientific media and the ways in which this material both represents and
constitutes a certain landscape, conscious of the ways in which information embodies perceptions and values. Students research and directly engage with the challenges of representing the aesthetic, ecological and cultural values of a given region.

The studio focuses on procedures of site analysis and its creative application in the eco-logical design and planning processes, emphasising that landscape architecture is equally an art and a science which operates by synthesising a broad range of environmental and landscape attributes. The studio is structured to both integrate and compliment studies in the Eco-logical Design Principles Unit LACH2240.

Typically this studio will require a great deal of personal commitment to gain an understanding of knowing how big rural ecological environments might manifest into smaller designed landscapes through the exhaustive processes of environmental design. Here the generation and communication of design will be specifically influenced by the various acts and experiences of understanding cultured landscapes through an investigation of the endemical concepts of ‘a-sense-of-place’ in and around the Meelup Regional Park sites and worldly environmental connections.

We expect a lot from this studio. Work out your life schedules early. Give priority to your studies. Full participation within the nine (9) studio contact hours is absolutely mandatory. All up, you should be devoting around 25 hours a week to this design unit. We would prefer for you all to take residency in the studio if possible. Try not to work at home. Make yourselves at home in the studio. Continue to develop a studio culture for it is indeed worth it. Your time is short. Please also note that this studio will involve travel beyond the city and students will be expected to bare certain costs associated with the field excursion.

Indeed worthy studios take on a life of their own. Great studios surprise everyone, and typically reveal some glorious design moments and memorable life experiences. This, of course, doesn’t just happen. We all have to work at it. So work extremely hard. Immerse yourselves in the library and undertake plenty of research. Bring these resources back into the studio. Keep vivid and detailed visual diaries/sketch books. Pin-up your work as it evolves. Be generous with your studio colleagues. Help each other out, and learn to respect each other in the process. Design not just for yourself but for other people’s experiences as well.

Remember to discuss studio problems and concerns as they arise. Don’t bottle them up. If need be, see Jeremy in the studio or privately in his office. Ring or e-mail him and make an appointment.

Draw, draw and draw. Experiment. Take risks. Keep the ‘talk-a-ecture’ to a minimum. Conversations without drawings don’t go very far.

Finally, think about Edward Said’s wise comments on the role of the intellectual student ….’someone whose place it is publicly to raise embarrassing questions, to confront orthodoxy and dogma (rather than produce them), to be someone who cannot easily be co-opted by governments or corporations and whose raison d’etre is to represent all those people and issues that are regularly forgotten or swept under the rug.’

Achieve. And good luck!!

Jeremy Flynn + Megan Salom
The unit will be coordinated by Jeremy Flynn (Landscape Architect, Department of Environment & Conservation) with the assistance of Megan Salom, (Landscape Architect, EDAW). Jeremy & Megan will be available during allocated studio sessions. For additional consultation sessions, please see Jeremy to make alternate arrangements with either staff member. Invited guest mentors and studio critics will also attend various studio sessions over the course of the semester.

Contact details:
Jeremy Flynn (Landscape Architect).
Office: 5 Dundeebar Road, Wanneroo
Phone: 9405 0707
Email: jeremy.flynn@dec.wa.gov.au

This studio will encourage students to individually and collectively embrace, and take responsibility for the following design learning principles:

- Master the Bio-Regional subject matter and landscape architectural design techniques at internationally-recognised levels and standards;
- Acquire the skills required to learn, and to continue through life to learn, from a variety of sources and experiences;
- Adapt acquired design knowledge to new design situations;
- Represent (write, draw & speak) clearly, concisely, passionately and logically;
- Think and reason logically and creatively;
- Question accepted wisdom and be open to new ideas and possibilities;
- Develop mature judgement and responsibility in moral, social, and practical, as well as academic matters;
- Develop the capacity to take a leadership role in the academic and professional community.

Specifically, this Second Year Studio must satisfy the following Faculty design assessment objectives:

- Develop synthetic abilities at sketch plan level in design projects of medium complexity;
- Develop competence in the application of design strategies and communication skills;
- Develop ability to integrate general principles of technological area of study;
- Develop the ability to analyse and interpret landscapes.

The overall unit assessment in grade outcome is determined by both continual assessment exercises and a single staff jury panel’s assessment of the folio at the end of the semester. Refer Studio Assessment section below.
studio brief – project descriptions

1. Specific Studio Themes:
The main themes that the studio will be addressing are:

- **Landscape scales**: understanding place at global, regional, rural, local & specific event scales
- **Endemism/Endemicity**: understanding the specific culture of the endemic Genius loci & Genius situs of place, site and event.
- **The idea of loss**: eg, what information is lost through representation? What is lost or gained through losses or gains in biodiversity; and other encultured histories?
- **Values and Voids**: the inversion of value from empty “wasteland” to biological & cultural treasure. The edge has now become the centre – the Genius Vacãre.
- **Boundary**: “connection” characterises the changing patterns of land management.
- **Temporality**: understanding the site as process and event rather than just spatial configuration.
- **Memorialisation**: how individuals, moments, events and memories are remembered and ‘honoured’ in the landscape through various conscious or sub-conscious design acts or otherwise.

2. Design Methodology – New Ways of Seeing & Representing:
The detailed project exercises will attempt to develop the above themes through three principal cultural landscape study categories:

1/. **Narrative (lines)** - How places are named, spoken, sung and traversed.
2/. **Areas (fields)** - Ownership patterns, catchment areas, view sheds, territory and place, boundaries.
3/. **Places (points)** - Names, features, individuals.

Each of these study categories will address climate, geology, biota, and ethnographic information generated by individual and collective student research activities, including the work undertaken in the ‘sister’ unit Ecological Design Principles LACH2240.

3. Suggested Criteria for Designing in the Warren / Swan Coastal Plain Bio-Region landscapes:

**Recognition of Indigenous landscapes**
First and foremost, recognition of Indigenous ownership and ways of seeing the land is an important issue facing Australian society. Analyses and designs should attempt to provide such recognition in an affirmative way that respects and is inclusive of Indigenous culture. Existing protocols need to be identified and enhanced where appropriate. This is an attempt to make this studio a case study in recognition of Indigenous rights and identification of ways in which communities can make positive steps to embrace enriched cross-cultural ideas on creative land management and custodianship.

**Designing the Process**
In designing the process we attempt to create a flexible, dialogical framework from which environmental (social, physical, spiritual, economic & political) sustainability can be worked upon. This flexibility will allow designs to be adaptive towards future changes in lifestyle and technology, ensuring continued community growth and development without comprising the underlying principles of cultural sustainability.

**Regional Parks, National Parks & Nature Reserves in a World Context**
The ideas of environmental sustainability in the Meelup Regional Park & Warren / Swan Coastal Plain Bio-regions should be put into a world context by considering case studies from around the world. By investigating case studies, new ideas and greater understanding is gained. Solutions for problems can also be discovered. Examples of developments along similar ideas will assist in the implementation of
the design by providing advice and suggestions with regards to achieving potentially long-term sustainability in the local communities.

**Building on Current Situation**

Designs should not attempt to re-invent the Bio-region landscapes, but to capitalise on the strengths and activities of the existing communities. This will help create a socially sustainable system that will not undermine community values but build on ‘social capital’. Hopefully, this approach will help lead to the development of realistic designs able to be implemented in the future.

**Historical Continuity**

The southwest of Western Australia has seen sweeping changes over its short history, with relatively little opportunity for historical continuity. The importance of the past has been recognised in such concepts as sense of place, biodiversity and cultural heritage, as providing a foundation for social stability and custodianship of communities. The design challenge is to change those things that must change while preserving those that are valued, in order to encourage a sense of ownership by such communities.

**Note:** these criteria serve only as a starting point for others to be developed and worked on over the course of the studio’s investigations.

**Project 1: Pipidinny ‘zoom project’**

We will begin the semester looking at the northern reaches of the Swan Coastal Plain Bio-region & Landscape Character Type. The Pipidinny Swamp lies within the southern boundary of the Yanchep National Park. Adopting a research item from the following list, we will collect base data related to this item, common to Pipidinny, and begin to explore this graphically.

Research items include:

- Flora: a species endemic to the area or a prevalent weed species found here
- Fauna: a species endemic to the area or a prevalent feral species found here
- Geology/geomorphology/landform: Pipidinny comprises of several geological/landform types – investigate one of these characteristics
- Machinery/Technology: an item utilised to extract marl or assist in market garden cultivation
- Indigenous use: an item specific to this place utilised regularly by Indigenous peoples.

**Process:**

*Zoom GRAPHIC:* Not only will we be ‘zooming through this project’; as we only have three weeks, but we will zoom in from ‘macro to micro scale’ through drawings. Based on your research, you are required to produce a suite of drawings illustrating & describing your item through graphic representation. Given you must produce 20 drawings (see key outcomes); you may wish to produce 2 drawings for each of 10 different scale factors OR 4 drawings for each of 5 different scale factors.

Eg. item is Eucalyptus rudis *Flooded Gum.*

- Drawings 1 + 2 at scale 1:250,000 plan & perspective
- Drawings 3 + 4 at scale 1:10,000 plan & perspective
- Drawings 5 + 6 at scale 1:1000 plan & elevation
- Drawings 7 + 8 at scale 1:100 plan & section
- Drawings 9 + 10 at scale 1:50 sketch & section (detail)
- Drawings 11 + 12 at scale 1:10 sketch details (elevations)
- Drawings 13 + 14 at scale 1:5 sketch details
- Drawings 15 + 16 at scale 1:1 sketch details
- Drawings 17 + 18 at scale 2:1 sketch details
- Drawings 19 + 20 at scale 10:1 microscope sketch
**Zoom MODEL:** The Pipidinny site requires a ‘rest stop / gathering point’. Conceptually based on your item, you are required to design & produce a 1:50 scale model of your 5x5m rest stop site. You are also required to site this rest stop on one of the drawings with an appropriate scale (suggest approx 1:200 - 1:1000 scale drawing).

The brief is open for your rest stop; you may remodel the terrain, create enclosure, use vegetation or other materials etc. as you feel appropriate. Consider what you feel is appropriate for the site, given the discoveries / knowledge gained from your research.

**Minimum Key Outcomes:**
1 x A2 sheet documenting the item’s history; peculiar characteristics and spatial distribution in the Swan Coastal Plain Bio Region
10 x A3 sheets with a minimum of 20 black and white and or graphite pencil ‘drawings’ of the item – sketches, plans, sections & elevations where appropriate (say 2 drawings per sheet).
1x 1:50 Model – (keep material consistent & clean)

**Key Assessment Dates:**
Submit draft drawings in Week 4 – Thursday 22/3 Continual Assessment #1 Interview – 10% of overall studio assessment.

**Project 2: Meelup Landscapes Analysed & (Re) Conceptualised**
We have now moved to the cusp / edge of the Warren & Swan Coastal Bio-regions. Whilst on the studio’s field excursion, and in association with the Ecological Design Principles Unit (where applicable), you will need to research and obtain key data/imagery/analysis/stories and issues relating to Meelup. From this shared volume of information, you will produce a Landscape Structure Plan for the entire Meelup Regional Park, addressing the variety of land use, environmental, cultural and heritage issues. Within this Plan, it is envisaged that the following likely projects may arise, and be developed in greater detail in Project 3:

- Meelup Beach Recreation site
- Meelup Regional Park Recreation Site Plan
- Meelup Trails Master plan

Note – this list is not definitive and may change as a result of your landscape analyses in and around the Park. Other design opportunities and projects may come forth from your discussions with the community, for example. Your job is to analyse the project’s landscapes at various scales as a suitably detailed survey of all relevant cultural and bio-physical factors. From these analyses you will identify design opportunities and constraints, as well as optional design concepts for the selected project.

**Key Minimum Outcomes***:
2 x A2 sheets Landscape Analyses
2 x A2 sheets Landscape Structure Plan Design Opportunities & Constraints
2 x A2 sheets Landscape Structure Plan Design Concepts (Plans/Sections/Models)
*Scales to be determined later.

**Key Dates:**
Present draft drawings in Week 7, Monday 16/4 at Big Crit session – Continual Assessment #2 – 10% of overall studio assessment.
### Project 3: Meelup Landscape Master Plans

Now design develop your preferred design concept into a detailed illustrative Landscape Master Plan. Choose one ‘rich’ fragment from your overall Master Plan and further design develop showing informative design plans, sections and elevations.

**Key Minimum Outcomes***:
- 2 x A2 sheets Landscape Masterplan
- 2 x A2 sheets Design Sections/Elevations
- 2 x A2 sheets Landscape Fragment

*Scales to be determined later.

**Key Project 3 Dates & Outcomes**:
Present draft drawings in Week 11, Monday 15/5 – Continual Assessment #3 Interview – 20% of overall studio assessment.

### Project 4: The Folio

Now you have three full weeks to complete the studio’s folio of final drawings for all projects 1-3.. Details on folio design, including a viewing of some previous bioregional studio folios will be provided in Week 11.

**Key Project 4 Dates & Outcomes**:
Submit folio of hard-copy final drawings, (including all hard-copy studio process work & sketch books) to studio between 3 & 4pm on 1/6 – 60% of overall studio assessment.

### Studio Schedule

A detailed studio schedule follows below, with key dates and outcomes also noted in the project descriptions above. Studios will run with two sessions a week – mondays (10-5) and thursdays (2-5). Where possible open crit sessions and presentations will be held mainly on mondays. Individual desk crits will occur on both mondays and other thursdays throughout the course of the studio and will follow a class list schedule. Please note that staff reserve right to change the timetable as the studio evolves and if so, then students will receive an email detailing such changes. **CA** refers to Continual Assessment session.

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<tr>
<th>Week 1</th>
<th>Week 2</th>
<th>Week 3</th>
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<tr>
<td><strong>M</strong>: 26/2 (10-5pm): Studio: Introduction/Project 1 Introduction / Library Session</td>
<td><strong>M</strong>: 5/3 Project 1 Desk Crits</td>
<td><strong>M</strong>: 12/3 Project 1 Presentations</td>
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<tr>
<td><strong>Th</strong>: (2-5pm): Project 1 Studio – Site Visit: details TBA.</td>
<td><strong>Th</strong>: 8/3 Project 1 Desk Crits</td>
<td><strong>Th</strong>: 15/3 Project 2 Introdn/Fieldtrip Prep. Fieldtrip depart pm (details later)</td>
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<th>Week 4</th>
<th>Week 5</th>
<th>Week 6</th>
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<tr>
<td><strong>M</strong>: 19/3 Field Trip</td>
<td><strong>M</strong>: 26/3 Project 2 Desk Crits</td>
<td><strong>M</strong>: 2/4 Project 2 Desk Crits</td>
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<tr>
<td><strong>Th</strong>: 22/3 Project 1 submission + CA1 Interview + Feedback</td>
<td><strong>Th</strong>: 29/3 Project 2 Desk Crits</td>
<td><strong>Th</strong>: 5/4 Project 2 Desk Crits</td>
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<tr>
<th>Semester Break</th>
<th>Week 7</th>
<th>Week 8</th>
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<tr>
<td>Non teaching week</td>
<td><strong>M</strong>:16/4 Project 2 submission + Big Crit /CA2 Feedback</td>
<td><strong>M</strong>: 23/4 Project 3 Desk Crits</td>
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<tr>
<td>Project 2 continued</td>
<td><strong>Th</strong>: 19/4 Project 3 Introduction</td>
<td><strong>Th</strong>: 26/4 Project 3 Desk Crits</td>
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<th>Week 9</th>
<th>Week 10</th>
<th>Week 11</th>
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<tr>
<td><strong>M</strong>: 30/4 Project 3 Studio Pin-Up</td>
<td><strong>M</strong>: 7/5 Project 3 Big Crit</td>
<td><strong>M</strong>: 14/5 Project 3 submission + Folio Interviews CA3</td>
</tr>
<tr>
<td><strong>Th</strong>: 3/5 Project 3 Desk Crits</td>
<td><strong>Th</strong>: 10/5 Folio Introduction</td>
<td><strong>Th</strong>: 17/5 Folio Desk Crits</td>
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<th>Week 12</th>
<th>Week 13</th>
<th>Party</th>
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<tr>
<td><strong>M</strong>: 21/5 Folio Desk Crits/SPOTS</td>
<td><strong>M</strong>: 28/5 Folio Week Appointments</td>
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<tr>
<td><strong>Th</strong>: 24/5 Folio Desk Crits</td>
<td><strong>F</strong>: 1/6 3-4pm Folio deadline &amp; studio debrief</td>
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**Unit Guide - Bioregional Design Studio LACH2200, 2007**
studio research methods

This studio will have a reader which may be purchased from the faculty’s resource room or accessed via the EDFA library or the Web. The individual reader texts, and other recommended readings are detailed in the Studio References section below.

As noted in the project descriptions, students will need to undertake extensive research activities both individually and in groups. Students should actively seek out research methods and references from their project mentors. Bring all your research findings to the studio and share it around. Keep it safe in the studio, and ask the studio coordinator if copies need to be made. As this studio is community based there will need to be many primary research activities undertaken with particular subject experts across Western Australia and beyond. Remember you will be representing your University and Academy so please ensure you respect all the people you are working with – they are all busy and will offer help where they can.

field trip logistics

Students will be given the job of coordinating various tasks and activities required over the course of the field trip. It is their job to call upon other students & staff when & if required for support. Prepare rosters if need be. Remember, we will need the help of everyone to ensure that the field trip runs smoothly and is a success. The life of the studio very much depends upon it!!

- Travel Logistics:
- Accommodation Logistics:
- Food Logistics:
- Community Liaison Logistics:
- Information Technologies Logistics:
- Camp Utilities & Amenities (power, water, fire, rubbish):

expected studio costs

Students will need to be aware of the following expected costs associated with the Studio’s programme. Where possible, students are encouraged to share resources, buy in bulk, and split costs equitably!

Course Guides & Readers also on the Web & Closed Reserve @ EDFA Library say +/- $25
Field Trip: return travel TBA
food say +/- $80
accommodation gratis
Materials photography, paper
sketch books, printing, etc
folio production say +/- $250
studio assessment

The studio is assessed by a combination of both continuous assessment (40%) and by final folio (60%) submissions. Continual assessment will be based on the submission and presentation of the studio’s exercises at scheduled times between Weeks 1 and 11 referred to as CA1, CA2, & CA3 (see Studio Schedule). These submissions will remain in draft form until their further development and resolution as final drawings in the Folio component.

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<tr>
<th>Component</th>
<th>Weighting</th>
<th>Submission Date</th>
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<tr>
<td>Project 1</td>
<td>(10 % of unit)</td>
<td>Week 4 22/3/06</td>
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<tr>
<td>Project 2</td>
<td>(10 % of unit)</td>
<td>Week 7 16/04/06</td>
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<tr>
<td>Project 3</td>
<td>(20 % of unit)</td>
<td>Week 11 14/05/06</td>
</tr>
<tr>
<td>Final Folio</td>
<td>(60 % of unit)</td>
<td>Week 13 Friday 1st June 3-4pm</td>
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Also refer schedule and project descriptions for other project submission details.

The folio will be constructed as the final exercise from Weeks 11 to 13. **It should be noted students must be required to pass the folio component in order to achieve a pass in the unit.** For the folio to be considered complete it must include all projects listed in the studio guide. The folio constitutes a final set of presentation drawings and associated items as per the studio requirements as well as a folio of related process and research work. Each project is given a weighting proportionate to the time the studio devoted to it. A panel of at least 3 including studio coordinator, year moderator and one other staff member marks the folio. The presence of a moderator ensures equity across the range of studios at a given level. As folios are marked with no knowledge of the author’s identity students must not write their name on the folio.

The folio is marked according to the following criteria.

1. **Concept:** innovation, speculation and poetics.
2. **Design Development:** refinement, resolution and completeness.
3. **Technical Integration:** tectonics, environmental and sustainability.
4. **Contextual Awareness:** social, ethical, historico-theoretical and ecological.
5. **Communication and Presentation:** lucid, comprehensive and engaging.
6. **Bio-regional Studio:** Active Studio Participation, Clear Planning and Design Argument, Articulated Design Manifesto

Points 1-6 are also the criteria upon which interim written feedback and continual assessments are based. All students are provided with written feedback as a part of the continual assessment procedures.

The folio, representing 60% of the overall studio assessment, receives a mark out of 100 which fall into one of 5 bands.

1. Fail = <50
2. Pass = 50-59
3. Credit = 60-69
4. Distinction = 70-79
5. High Distinction = 80-100.

If a folio is deemed to be below 50 by the initial group of assessors it is ‘tabled’ for further review by the Year Moderator, Discipline Chair, Studio Coordinator and either the Dean or Associate Dean.
Refer to [http://www.alva.uwa.edu.au/current_students/forms_and_Policies](http://www.alva.uwa.edu.au/current_students/forms_and_Policies) for details, including policies and rules on:

- Studio Prerequisites
- Submission of Assignments
- Printing Basics
- Attendance
- Academic Misconduct
- Appeals Against Academic Assessment
- Charter of Student Rights
- Building clean up and folio collection

### Studio References


CALM Flora Base. Department of Environment & Conservation, Western Australia.


LCDC Achievements. North Stirlings Pallinup Sub Region. (Undated).


Ware, Sue-Anne. ‘The anti memorial’. In Kerb Journal Issue #5, pp. 74-79. 1998.


some further thoughts on studios by richard weller

The Enigma of Design

Design can be frustrating. Generally a designer only arrives at good results by working beyond a phase of frustration. The studio aims to provide you with the techniques and confidence to do this but equally you must help me, to help you. If you work hard, your efforts will be rewarded.

Studios are hard, design is hard, but your fate is not predetermined. It’s not in the stars nor in your genes – it’s in how you apply yourself and how we work together in the studio. Of course for some it is easier than for others but you can all do it proficiently if you work at it. Having said that, design is not able to be rote learnt; it is not a formula or a mathematical expression with one correct answer. Design is what you make it.

It is my experience that the more you apply yourself to meeting the demands of the studio, the better the experience becomes and the closer you come to realising the creativity that lies at the core of the studio.
experience. For the next 14 weeks at least, design should permeate your waking hours. And if you are really involved, it will get into your dreams!

A combination of art and science, design projects and problems always have multiple potential answers, and in the process of developing your design you should try to explore a range of options. This is not to say however, that anything goes and that there are no clear ways of distinguishing excellence.

Designs are examined and assessed according to:

- the processes deployed in developing the design
- the sophistication of their underlying ideas.
- their appropriateness to a context
- their inventiveness
- their aesthetic and poetic qualities
- their deftness in solving functional issues
- the quality of their presentation.

It is crucial that in the early stages of the design process of any project, you try to explore a range of options. Such a range of variables is a by-product of thinking laterally and imaginatively – ways of thinking which you can develop. You can inspire your mind to work at the level of the creative designer in several ways:

**Influences and Research**

Firstly, research the project and its context. Surround yourself in information related to it. Become immersed in the project at hand. Collect images of things (buildings, landscapes, artworks etc) that you think are interesting; but, rather than just admiring these images ask yourself why and how they intrigue you. Read design journals: subscribe to them or flick through them in the library. Allow yourself to be influenced by work that you admire. Absorb these influences critically. This will help you find your own direction.

The professions of design are a global community all sharing influences. History is one of the richest sources of inspiration – use it. Design culture takes its inspiration from history but also from science, art and aspects of contemporary culture. If you are to become a designer you need to develop an interest in and sensitivity to contemporary culture in all its forms. As a designer you are no longer just a passive consumer of images and information, rather you are an editor – a selective receiver and active creator of information. As a designer you don’t just consume culture – you make it! In order to make culture you must be keenly attuned to your time and your place.

Research also involves understanding the design brief and all its issues. In an orderly manner you can begin to work through the functional aspects of any project. Design does not happen in a void, it has real limitations. These are not restrictions but frames and edges for you to push up against. Functional aspects of a program will help shape your work.

Design work, which takes no account of function, is not design it is mere fantasy. Fantasy is a crucial element in the process of imagination and you will be encouraged to use it, however, architecture and landscape architecture are also about intervening responsibly in the actual world, a world of gravity, money, and real people in real ecosystems.

Generally, the actual site in question is the main topic of research in a design process.

**The Site**

You must know the site well. We can never claim total knowledge of a site, but the more you know and experience of a place the better. So, spend time in it!
Return to the site at different times of day and approach it from different angles. Do whatever you can to become as intimate with this site as you possibly can. Watch how people use it, feel its microclimates, its moods, its textures. Sketch it – photograph it, video it. Research its history and follow its threads. The more research the better. Walk the site, study it like a detective looking for clues. Get to know its scale. Approach it from different angles; view it from many different points. View it from as boat, a car, a skyscraper. Not only should you know the site physically in reality but you should understand the site in terms of site plans, elevations, and sections. Prepare a set of base drawings as part of your initial analysis.

Get to know the real site and the graphic site.

Seeing

Begin to concentrate on looking at the world in sharper focus. We become accustomed to things and our brains become lazy. This is the designer's greatest enemy. Someone wise said you only really see when you forget the names of the things you are looking at. This means that we must get beyond our habitual mode of perception and take nothing for granted.

It is hard work but try to exercise and train your mind to look afresh at things. Look carefully at the formal qualities of things, their shape, texture, pattern, and shadows. Then try to imagine them in another context or on another scale. Look at things from different angles. In your mind, make the world malleable.

Just try, for example, looking around your room at all the mundane things you take for granted and see them as symbols and sculptural elements which you could use in any aspect of any design project. Also analyse the structure and mechanics of things, how they are put together and how different materials meet. Suddenly the world is full of visual complexity and aesthetic opportunity.

Thinking inventively

Not only should you learn to see more carefully and imaginatively you should also apply the same process of heightened perception to language and the ways in which your mind makes meaning.

All designs are carriers of meaning; they are laden with symbolism and metaphor. The art of design is the art of using materials, forms, patterns, shapes, signs in the full awareness of their historical, poetic, and socio-political potential for meaning. Not only should you begin to develop an appreciation of the fact that design carries and constructs meanings, but so too you can learn to use language and thought processes to reach a richer range of variable design solutions.

It is crucial that you try to incite your mind to see options, to toy with variations on a theme. Even if you think you have a good design idea or good design form, try to go further and see it differently. You will need to think in variations or design options. There is never one solution! This mode of design exploration is neither excessive nor difficult once you learn to play with formal and intellectual variations. Toward this, it is not uncommon for a designer to be constantly recording fragments of thought and doodling.

Not only should a design process involve a rich play of meanings but inventiveness also relates to seeking out different ways of solving functional problems and negotiating the limits of any brief. Often this is frivolous to begin with and then can be tempered by more disciplined testing of the various alternatives.

Cliches, symbolism and narratives.

Be careful in associating your design with meaning. Designers often believe their own rhetoric. For example, it is often said that an area of dense planting can "symbolise" nature and an opposing area of geometry will symbolise culture. This is nonsense.

Before you make such associations ask yourself how this meaning might be conveyed and why you are making it as such. Question meaning.
Cliches are meanings that have become overused. It is generally best to avoid them. Or at least handle them with caution.

Design is about sign language and you should be aware that things are open to interpretation on that level. Your work can consciously play into signification but be tough on your own ideas.

Remember, ‘an idea’ is not a one liner. An idea is a spark – perhaps which then is developed further and will permeate the whole design in a myriad of ways. Also be aware that landscape architecture is a certain kind of medium. It is good for communicating some things and not good at communicating others. Don’t try and make landscape do and say things that would be best suited to other media.

Finally, beware of narratives. Again be tough on yourself and remember how you move through sites and how perceptive you are to meanings. Often designers are very romantic about what they think their designs mean and how the forms of the design relate to words.

**Sketching**

A pencil should never be out of reach. Get a sketchbook. This sketchbook should fill up with doodles, diagrams and scribbles. Words, references and photocopies of images should clog the sketchbook. As of now you should eat, breathe and dream design. The sketchbook should record your curiosity and inventiveness.

The reason for keeping a sketchbook is more than archival. In the process of sketching or scribbling, no matter how irrational or distant from the project at hand, you set up a feedback loop from hand to mind. That is, in the sheer act of sketching and playing around with forms a project can be born and then carried through. Often it is the drawing that triggers a design idea and not the other way around. So, especially if you have no vision of what you want to design and feel you can’t begin – just start drawing – anything!

The sketchbook is also part of your final assessment. Generally speaking, the more in a sketchbook the better. In marking folios I take sketchbooks seriously.

Not only should you keep a sketchbook but also you must come to the studio with tracing paper, preferably in the form of a yellow roll. This semi transparent paper is laid over your base plans and used to sketch designs. The staff will use this paper in the process of helping you develop your designs.

Finally, you must bring sketches to the studio. Once we have begun a project, it is not acceptable to come to the studio and say you have some ideas in your head. No matter how embarrassing you might feel your ideas or sketches are, you must show them to the staff so they can properly assist your design development. Especially in the early phases of a design process, there is no such thing as an irrelevant sketch.

**Process Work**

Keep you drawings in a transportable file or folio. You should record the design process on yellow tracing paper or something similar. These sheets should be labelled and dated in the bottom right hand corner. You should begin to develop these practices right now. Your final folio should include a neat file of tracing paper drawings arranged chronologically.

A2 is a good size to work at.

**Studio Conduct**

You are encouraged to work in the studio. The studio is your home away from home. You are welcome to make it feel like a home. You can rearrange it, repaint it, and set up coffee machines and music. Cover the
walls in material relevant to our projects. Do not pin up material unrelated to our project. Do not damage surfaces or any of the furniture. Do not rearrange the studio without respect for your colleagues. If you prepare snacks and drinks then also be responsible for cleaning up after yourself. Do not play loud music unless you are sure other students are happy to have it as such. Do not smoke in the studios.

Please respect the others in your studio and the other studio that will be sharing our space.

The studio is a creative hothouse and naturally it gets chaotic, however, it is also an office and should be easily returned to order and cleanliness. For the timetabled sessions when staff are working with you the studio should be clean and orderly.

**Being in the Studio**

You must attend all studio sessions. A roll will be marked. You are only exempt from the studio when you formally excuse yourself with a good reason and this reason is accepted and acknowledged by the staff.

Not only must you be in the studio but also you must be involved in the studio.

Firstly, in your timetable you will notice that there are several formal presentations. These mean that all students are obliged to pin up their work no matter what state it is in. You should work toward these interim presentations so that you keep pace with the studio but also so that the staff has material to respond to. You will receive good feedback from these sessions by listening to what is said about the whole class’s work. Listen carefully to what is being said and ask questions of everything you do not understand. Please ask questions. Get your teacher to explain what they are talking about.

Secondly, be collegial. This means you should try to do things that benefit everyone in the studio. For example, you might find some information and share it or offer to get base plans printed etc. Please be forthcoming in showing off your work and talking about its ideas. Do not worry that the work will be copied because the staff almost always have a very clear idea of where and how work comes into being in the studio.

I will try to structure the studio with as much attention to individuals as possible. We will discuss this in the studio to arrive at a method of crits that is best suited to your needs.

**Feedback**

You will receive formal reports based on the scheduled continued assessment sessions. You will receive a copy of these reports and one will be held on file in the faculty. The contents of these reports should not come as a surprise because every week, (when we are not scheduled for presentations and research etc) every student should have a 30-minute meeting with the studio coordinator. In weeks when we have scheduled presentations and various forms of group discussion or other events then one-on-one time will decrease correspondingly.

Do not fall into the trap of avoiding the staff because you have nothing to show. If you do not come to the studio and do not show the staff work in progress then you will be referred to the Associate Dean. My time is valuable and I cannot afford to waste it on people who are not genuinely engaged with the project.

**Studio Protocol**

The staff of Landscape Architecture are committed to the conduct of design studios that are intellectually challenging, highly creative and promote the development of appropriate professional skills.
In order to maintain these standards and remain responsive to student concerns, the landscape staff encourages students to collectively nominate or elect a student representative for each studio. Elections of student representatives will take place on the first studio day of Week Three.

The student representative will be asked to canvass student feedback on the studio and be the focus point for any concerns (other than personal concerns) that students may wish to communicate to staff. Student representatives will be required to attend an informal mid-semester meeting with the Discipline Chair in Week 7 where they will be given the opportunity to present comments, ideas or suggestions about the studio. The Discipline Chair will then present student feedback to relevant staff members.

SPOT Surveys of all studios will be held in Week 12 at which time all students will have the opportunity to comment anonymously on the conduct and content of studios. It is asked that all students be present at this time to complete a SPOT Survey and constructively contribute to the ongoing quality of studio education within the landscape course.

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