In the study of ideas, it is necessary to remember that insistence on hard-headed clarity issues from sentimental feeling, as it were a mist, cloaking the perplexities of fact. Insistence on clarity at all costs is based on sheer superstition as to the mode in which human intelligence functions. Our reasonings grasp at straws for premises and float on gossamers for deductions. - A.N. Whitehead, Adventures in Ideas.

Necessity…is the mother of invention. – Plato, The Republic.

INTRODUCTION
Vulnerable, marginalized, discounted, and often despoiled, urban edge conditions sit squarely within landscape architecture’s core set of values, and yet, they are often circumvented by traditional means of praxis. As such, these conditions, perhaps most needy, are often most ignored, thereby diminishing accrued strategies, approaches, and methods for addressing such conditions. Practice makes perfect, so it is said, and not enough practice is happening. Moreover, edge conditions offer critical lenses through which to hone design sensitivities and innovation. They act as simultaneous constraint and generator, require both restraint and boldness, and engender an expanded set of design meanings and strategies based on utility and resourcefulness as much as whimsy and delight.

COURSE OBJECTIVES
This studio will explore creative approaches to landscape architecture in urban edge conditions. Research, sites, and projects will work collectively to foster a distilled vocabulary of design founded on particulars of site, people, context and material. The goal of these explorations is the cultivation of an expanded understanding of landscape architecture’s roles and abilities in edge conditions, and expanded skills, methods, and vocabulary for designing for such conditions. Issues addressed will include marginalization, thrift, and interim conditions. Students will further develop abilities in examination, analysis, representation, writing and design through landscape- and place-based design exercises that work to reveal, recover and re-imagine productive landscapes in edge conditions.

PROJECTS / MATERIALS
Two primary projects and a series of warm-ups will form the basis of studio inquiry. The first project is situated in Athens, along the emerging river district. This project’s focus will be the cultivation of strategies and designs that create opportunities for the underserved citizens in this area who will soon have access to a winter shelter in this same area. The second project is situated in south Atlanta, in the hard-hit community of Pittsburgh. Its focus will be on envisioning appropriate interim and long-term development strategies and designs for a post-industrial site that acts as a critical linkage between the community and Atlanta’s emerging BeltLine. These projects will be preceded by a series of warm-up projects intended to engage and expand critical thinking and design approaches to be applied in later projects and practice. Course materials and
readings will draw from various aspects of art, psychology, architecture, landscape architecture and planning to inform a holistic, systems-based approach to design approaches, interventions and practices.

Knowledge
- An understanding of the underlying elements, principles, processes, and languages of landscape architectural design and planning;
- An ability to generate and communicate design ideas with clarity and effectiveness through graphic, verbal, and written communication; and
- A broader and deeper knowledge of landscape architectural design and its importance to the creation and maintenance of livable, productive environments.

Skills
- Proficiency in the use the vocabulary of landscape architecture and planning;
- The capacity to analyze and critique complex urban systems (critical thinking); and
- The ability to manipulate environmental form to affect content.

Values
- Awareness of the importance of creative problem solving in society;
- Appreciation of the importance of incorporating history and culture as an integral component of the design process;
- Continued reinforcement of ethical norms;
- An understanding of the importance of a professional, congenial, considerate, and mutually supportive studio environment.

APPROACH / METHODOLOGY
This class follows the protocols of a studio format with lectures, demonstrations and field trips supporting information supplied through readings and textbooks. Impromptu site visits and area walks, pin-up sessions and class discussions will be integral to the studio experience. Quizzes, essays and/or formal discussion sessions may be included to emphasize the important concepts to be gained from readings and research.

The theme of the class, maximal thrift, will explore thrift as method and metaphor in working toward long-term fit and sustainability of places and systems. Too often, designers develop incredible, well-intentioned visions that take considerable inputs to be maintained, exhausting ecologic and financial resources, or that do not fit with the conditions of site or context, resulting mortality and unintentional change, or that lock a place in a specific moment, unable to adapt readily to changing circumstances. Thrift offers means towards constructively focusing fresh and critical ideas, expanding flexibility and resourcefulness, and developing, fewer details allow more evolved expression, and innovative resourcefulness drives creative enterprise. The design approaches of minimalism, multi-objective planning, and coupled systems thinking all offer critical lessons in this pursuit.

REQUIRED TEXT
There are no required texts for this course; however, selected article readings will be assigned as well readings from the following texts:

- Amusing Ourselves to Death: Public Discourse in the Age of Show Business, N. Postman
- Biophilic Design, S. Kellert, J. Heerwagen, M. Mador
Maximum Thrift: less is best

- CHORA: Manifesto, R. Bunschoten
- Cities as Sustainable Ecosystems, P. Newman, I. Jennings
- Despues De (Afterwards), Q. Rosell
- Drosscape, A. Berger
- Experiential Landscape, K. Thawaite, I.Simkins
- Field Conditions, S. Allen
- Finding Flow, M. Csikszentmihalyi
- Form Meaning and Expression in Landscape Architecture, L. Olin
- Form, Utility, and the Aesthetics of Thrift in Design Education, C. Dee
- From Matter to Metaspace, R. Bunschoten
- From Sacred Grove to Disney World, R. Riley
- Hermeneutics, Authenticity, and the Aims of Psychology, C. Guignon
- Landscape as System, B. Deutscher
- Landscapes of Disassembly, P. Belanger
- Living Systems, L. Margolis, A. Robinson
- Mississippi Floods, Mathur & Da Cunha
- Must Landscapes Mean?, M. Treib
- Mutuality and the Cultures of Landscape Architecture, S. Fung
- Natural Capitalism, P. Hawkens, A. Lovins, H. Lovins
- Programming the Urban Surface, A. Wall
- Representation and Landscape, J. Corner
- Rural Studio: Samuel Mockbee and an Architecture of Decency, A. Dean & T. Hursley
- Stirring the City, R. Bunschoten
- Strata, a Geophotographic Fiction http://www.ubu.com/aspen/aspen8/strata.html, R. Smithson
- Sustaining Beauty, E. Meyer
- The Medium is the Massage, M. McLuhan
- The Obligation of Invention, B. Lassus
- Urban Flotsam, R. Bunschoten

Additionally, these classic references are ones we may draw from in studio and may be included as required reading:

- A Pattern Language, C. Alexander
- Architecture and Urban Design, R. Krier
- Celebrating Third Place, R. Oldenburg, Ed.
- Cities in World Perspective, I. Light
- City Form and Natural Process, M. Hough
- Civilizing American Cities: Writings on City Landscapes, F.L. Olmsted
- Collapse: How Societies Choose to Fail or Succeed, J. Diamond
- Contemporary Urban Planning, J. Levy
- Crime Prevention Through Environmental Design, T. Crowe
- Design Like You Give a Damn, Architecture for Humanity, Ed.
- Planning Neighborhood Space With People, R. Hester
- Redesigning Cities, J. Barnett
- The Architecture of the City, A. Rossi
- The Art of Building Cities, C. Sitte
- The City Shaped, S. Kostoff
- The Death and Life of Great American Cities, J. Jacobs
- The Granite Garden, A. Spiri
- The Image of the City, K. Lynch
- The New Urbanism: Toward an Architecture of Community, P. Katz
- The Next American Metropolis, P. Calthorpe
- The Social Life of Public Spaces, W. Whyte
Maximum Thrift: less is best

- Design with Nature, I. McHarg
- Emerging Concepts in Urban Design, G. Broadbent
- Everyday Urbanism, Chase et al., Ed.
- Fundamentals of Urban Design, R. Hedman
- Great Streets, A. Jacobs
- Good City Form, K. Lynch
- Life Between Buildings, J. Gehl
- Looking at Cities, A. Jacobs
- People Places, Cooper Marcus and Francis
- The Social Life of Small Urban Spaces, W. Whyte
- Town and Square: From Agora to the Village Green, P. Zucker
- Townscape, G. Cullen
- Urban Design: Street and Square, C. Moughtin
- Urban Open Space: Designing for User Needs, M. Francis
- Urban Space: A Brief History of the City Square, J.S. French

REQUIRED MATERIALS
There are many tools used in effective and efficient design. In addition to the standard graphic and computer/digital materials needed for studio projects, you are also responsible for the following items (have available for use during each studio period):

- One 12” or 18” roll of tracing paper (have at your desk at all times!)
- One 8½”x11” sketchbook
- Pencils, pens and markers as required
- Access to digital media tools

PERFORMANCE EVALUATION
Course grading will be a factor of demonstrated effort, each student’s growth throughout the semester, quality of work throughout the semester, and contribution to the collective studio environment. Students are encouraged to discuss their progress with the instructor throughout the course of the semester.

Grades for each project will be based generally upon three major areas of concern: 1) individual process and progress, 2) the product or results, and 3) the presentation quality of that product. More specific evaluation criteria and the relative worth of each criterion will be discussed or posted as each project develops.

Projects will be graded using a letter scale and weighted on the basis of time spent and the nature of the project. Letter grades will be based on the University System Percentage as follows:

\[
\begin{array}{ll}
A &= 100\%-95\% \quad \text{Excellent: Work reflecting superior design and graphic ability} \\
A- &= 94.9\%-90\% \quad \text{logically developed, crafted and presented. Changes or revisions would be minimal.} \\
B+ &= 87\%-89.9\% \quad \text{Good: Work representing a good understanding of the theory and concepts involved in the project but should be slightly reworked.} \\
B &= 83\%-86.9\% \quad \text{B-} = 80\%-82.9\% \\
C+ &= 77\%-79.9\% \quad \text{C} = 73\%-76.9\% \quad \text{C-} = 70\%-72.9\% \\
D &= 60\%-69.9\% \quad \text{D} = 59.9\% \\
F &= \text{Unacceptable}
\end{array}
\]
COURSE POLICIES
The following policies apply to attendance, participation and project completion (subject to modifications by instructor or as the situation warrants):

- **Attendance is mandatory.** Attendance will be recorded at the start of each class meeting. Each student is allowed three (3) absences during the semester. Absences exceeding this amount will be considered unexcused. Each absence beyond the allowed amount will constitute a reduction of one (1) letter grade from your final course grade; habitual tardiness (arriving after the start of class) will lower your grade at the instructor’s discretion. Excessive absences (6 or more) and/or tardiness will result in an automatic withdrawal (WF) in the course.

  If you have a medical condition or extenuating circumstances (i.e. death of an immediate family member) that results in your absence from a class meeting, you must contact the instructor ahead of time. Students are expected to attend all studio classes and are responsible for all material covered during class meeting times.

- **Students should come to class prepared.** Each student is responsible for the timely completion of readings, interim project deadlines, and all other project requirements. Students are expected to continually advance their project design work through the efficient and effective use of studio time. Work not complying with all project requirements will not be accepted.

- **Participation is required.** Each student is responsible for actively participating throughout the duration of the course. Design does not occur in a vacuum; the studio environment is a great pollinator of ideas. Utilize the information and ideas that flow around the room; the best ideas are often hybrids grown from desk critiques and peer-to-peer discussions. Active participation and successful completion of readings and assigned exercises will be factored into your final grade.

- **Due Dates, Deadlines & Presentations.** Assignments must be submitted on the stated due date, time, and place. Any project not presented at the required time will automatically be marked down a full letter grade. All late work will then be subject to a full letter grade reduction per each following 24-hour period. It is the student’s responsibility to contact the instructor to coordinate project submissions after deadlines.

- **Honesty and integrity.** Respect others’ work and opinions, and adhere to all University of Georgia policies of conduct.

CLASSROOM ETIQUETTE
The following are not permitted in class: use of tobacco in any form and the use of cell phones. Cell phones must be turned off and stored out of sight during class. Students are expected to wear professional dress during all project presentations.

*Syllabus is subject to change. CED reserves the right to select and retain possession of digital copies of all written and graphic student work.*