

# Project On a Page

The first assignment is to put together a paragraph or two about your proposed project, or the project you are thinking about. Summarize your project and include an image which helps to further convey something about the work or place and turn one well-composed page in at the beginning of class next Monday Oct.2. Note the two stars on the class schedule. These denote something is due.

Usual questions:

**What if I am considering more than one project at this time?**

Do a page for each of them. If you keep it to a page, I think you will find that it is possible to focus on the essential and not be burdened by more work than is necessary.

**Can I talk to you about the project?**

Of course, but do your Project On a Page first. It helps you to formulate your thoughts, and it will be much easier to discuss what you have in mind after you have done some preliminary work.

I'll ask each one of you for about a five minute report on what you think you'll be doing in class on Monday. If you keep your reports brief and to the point, we can hear from everyone and get a good idea of what people are planning to do this year.

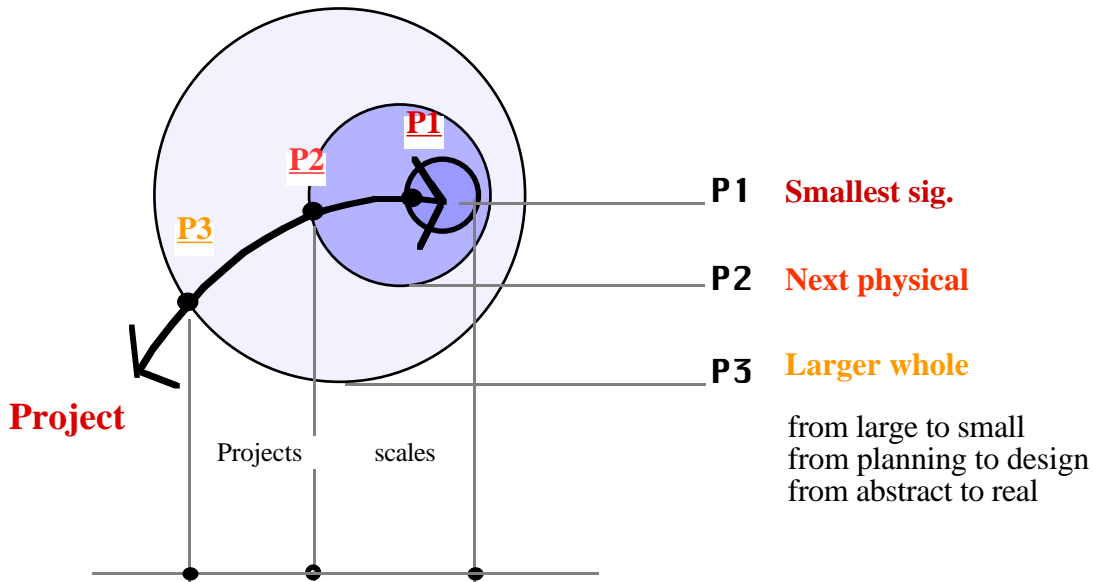
Project On a Page is the first submission of a description of your project (1 page w/ illustration); mid-term is the second (10+ pages); and end of term the third (20+ pages).



Read Mande's Revised (several times) One Page Project Description



# Issues In Places



**Diagram: Scales of Project- Places**

"If you would clean up the world, first find a place to sweep."

(Dave, the janitor, overheard in the hallways of Lawrence)

Place, like the concept of Project, is an especially useful idea for grounding your environmental design interests. **Projects take place**, and the where of any project, bound up with the what and the how, plays no small part in the designer's work. Place contributes real people, their attitudes, beliefs, values and experience, and their ongoing relationship to an an evolving, culturally complex piece of the world.

Note from the PiE diagram above, that place is a multi-scaled (and multi-dimensional) idea. Note too, that sites are parts of places. Perhaps the usual expression, "My site is..." should become, at least initially, "My project takes place...". **Stories always take place, as in, "This story takes place in ..."; shouldn't projects?**

Assignment No.2 is to **draw 3 image (diagrammatic) maps of the places of your project**, one at area scale (e.g.400 scale), one at a general site scale (e.g.100 scale) and one that is focused as closely as possible - say 20 scale or even 1/8.

**Issues & Questions:** Use the image maps to record and "place" the **issues, questions and problems** you presently think important to your work. Write them out and place them i.e., associate them **with,in/on** your diagrams.

# Vivid Presence

Assignment No. 3 is to write out a 1-2 page description of your "completed project" as a gifted novelist and photographer might capture the scene.

## **The situation:**

Ten years have past. The project you worked so hard to create did get built, very much the way you had envisioned, and is now taking on a mature appearance.

You visit and write out a vivid description to be sent back to (choose one: a friend; the office; your mother; a loved one; the local newspaper etc.). You describe what the place is like now; how it has changed; its look and feel, being as specific as you can.

**Writing vividly** means avoiding broad generalizations in favor of sensuous specifics. You try to name things and spaces and relationships and **qualities**. You describe what people are doing and how they are using the place. You strive to build an image and a feel for the place in the reader's (listener's) mind.

Of course you are aware that this is a method of pinning imagery to the present state of your desires and that these images are expected to change as you continue to develop your understanding of the project, the people and the place. You begin to feel a kinship with the Imagists and other phenomenological poets of an earlier part of this century whose motto was, **"Not ideas about the thing but the thing itself."**

You realize that in this kind of writing it is the image that is primary and that words are the **colors** on your palette.

Type up to turn in and read your favorite portion to the class during the presentation and discussion period.

# Goal Array

**A Goal Array is a set of related goal structures (Goals, objectives, and design objectives) for your project.** Metaphorically it is a spectral probe, an ordering of the

band width, or if you prefer, the tonalities of your interests into an intentional structure. The Fan of Intentions provides a general model.

By now you will have identified areas of project concern that are central to your work and have made an attempt to write out the issues involved. A sense of relative importance should also have evolved. Some areas of concern are more critical to you than others. Some will need to dominate, perhaps even name, your work, while others will play important supporting roles. Have you noticed, dominant interests usually get expressive emphasis in design?

**Goals are usually answers to issues, general statements of intention that say how you intend to resolve an aspect of a problem - at least the direction you intend to set out in to reach a destination that appears to have promise at this time.**

**The assignment is to write out a set of goals and corresponding shorter range objectives for your project.**

In each goal structure try to write some very specific design objectives. Design objectives result in tangible environmental change. Examples of real and desirable changes are the jewels that dot your burgeoning imagery.

Again a page or two in written and/or model form. Bring them to class to share and discuss.

Assignment No. 5

# Your Project Strategies

**Strategies, as everyone knows, are clever ways to reach your goals.** Each project has a number of them because environmental problems are rarely about just one interest or concern. If goals and objectives emphasize a larger to smaller grain continuum of the what of a project, strategies do the same for the how. Strategies are verbal, diagrammatic, organizational hows.

**Assignment No. 5 has two parts:**

The first is to **write out and/or diagram some of your key project strategies** - or at least begin to speculate about them productively.

The second is to begin to **organize working on your project strategically in terms of tasks, time and products**. To this end

you are asked to make a **bar chart** of the work of your project through its completion. Break your work down as specifically as you can into tasks that need to be done. Assign them the time you think fits with the scope of the work and name the **products** of each effort.

Of course this is a difficult task at this time and you can't spell out everything. For this exercise, try to **build a general bar chart** pattern of your whole process and then take a piece that seems most important to you, or one that you already know a lot about, and then use that piece to **develop a finer grain expression of specific tasks, time and products**. Project managers do this sort of thing routinely in order to estimate costs and assign work to team members. Good management doesn't assure good design, but it can make it possible. It can also help keep the stress level of designing in the creative range!

We'll pin up some bar charts and hear about some of their specifics in class.

Assignment No. 6

# Schematic Design

Translate all your present thoughts and concerns into a scaled schematic design - a diagrammatic plan that **integrates the goals and vivid hopes** of your project into a specific proposal.

In the past I've asked for a **"BAD" proposal**, knowing that these first schematics were never final finals, but merely a place to start. By BAD I meant quite good for now, but not having had the opportunity to grow and develop through formative (studio) work. Some people thought I meant casual or sloppy. **NOT.**

Plan to present your professional looking schematics to the class (**succinctly please so we can hear from everyone**) on the dates shown in the schedule. Plan ahead because things will be quite demanding in your studio at this same time.

Schematics are the moment in most projects when designers introduce important ideas, directions and relationships they want their clients to get excited about and pay them to explore further.