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APPENDIX A

TRANSCRIPTIONS – THIRD YEAR STUDENTS
Student 3:1

I How would you describe studio this fall?

3:1 Studios been pretty good. Its kinda rough to balance studio with some of the other classes we offer. But overall I don’t think its really suffered, its been pretty good so far.

I What do you mean by pretty good?

3:1 Any time you have a technology course, I think your studio is going to suffer a little bit because… (laugh) because you got to spend a lot of time doing these other projects. And I think it can talk a toll on other work and I think for me personally it has taken a toll on my studio work this semester.

I You mention technology classes, and that outside of studio right?

3:1 Right.

I How do other classes outside studio effect your work in studio?

3:1 Umm…

I Well lets go back. What do you mean by these classes “take a toll”?

3:1 It takes up a lot of my time. And, it did it with grading. Just cause it’s a time consuming class, and its done it with hydrology and its just the way it is for most students and I’m sure it will be that way for construction documents to a point next semester as well.

I So if the cost is the time that these outside classes take, what is the benefit?

3:1 Well, in some cases, well it always helps in studio in some aspect. Even classes like land analysis, we did pretty time consuming project at the beginning of the semester with making suitability maps, or site analysis maps rather, and that really helps me, it gives me a tool now. When I look at a site I don’t just see… I can analysis it now. I’m more aware. Its like I have a new vocabulary that I can use for these classes. That’s the benefit I think.

I What do you mean by vocabulary?

3:1 Well, maybe not so much like actual words. Its like I walk through a parking lot now and I don’t just walk through a parking lot, and see cars and pavement. I walk through and I see the way drainage patterns are, or I can notice certain aspects of that parking lot that normally I would walk through and never see before. So I think in that respect it gives me a new vocabulary. So now if a professor gives us a site for studio, and we go visit the site or we have certain information about the site. I can understand a lot more about the site now, in that way its like I have a new vocabulary.

I And you contribute that to land analysis?
Many courses. Anything I had starting back to, any of the 1000 level courses, its just not so much exclusive to landscape architecture, it kinda crosses, all fields.

Does the stuff you learn in studio have an outward effect as well?

Yes. I mean in pretty much the same way. I just become a lot more aware of things, I see all the landscape in a completely different way. Sometimes its annoying (laugh). Sometimes I’ll be driving down the road and your not paying attention to where your driving, you know, looking around to notice some things but… (laugh).

What have you been working on in studio this fall?

The very first project we did was a wedding project out on [professor]’s property. What I got out of it was more about placement. We had to build, like a community of tents. And ah, you know, throughout the studios it seems we’ve gotten on larger and larger scales and [professor]’s property I think, umm, I’m not sure how large it is but it’s the biggest property, amount of land we’ve ever dealt with. And ah, you know when you have that much space, you can’t just throw a few tents out there and.. you gotta think about placement and that’s what we were learning about.

What other project did you work on this semester?

The China project which I think is 330 acres. And we had, its ours responsibility, we pretty much have a blank canvas. Umm… we have to design housing and its not just multifamily housing and we can put single family housing and duplexes and townhouses. Its more reasonable for it to be multifamily housing because that what the demand is, and financially its not as feasible to live in a single family home with a nice big back yard. It just doesn’t happen. But we’re working on that project now.

When you’ve been assigned projects this semester or in the past, what is the first thing you do?

Well it kinda, for the most part, I will research on the internet. Or I will go to the library over at Cowgill or Newman. And ah, try to get a better grasp of whatever the situation is that were dealt with.

Can you explain a little bit more about research?

OK. With like the China project, I’m not very familiar with a lot of housing developments in china so I started to look up some of the urban housing developments and some of the multi-family buildings and the common needs of the people living in them. Some of the common placements. You know, its not as much car driven, in the area we are looking at. [professor] says now everyone wants to have a car but that doesn’t necessarily mean that everyone drives a car. And, you know, that pretty much drastically changes every situation I’m familiar with here. Where we are such a car driven society so it was important for me to find out how people travel there and what, you know, they don’t have big supermarkets where they shop once a week and pay hundreds of dollars.
They got to a market everyday. Its just in that specific case I had to learn, not only about Chinese housing but a little bit about the culture as well. Because I need to understand what they needed in a housing development. 3

I  How did you do this research? I mean, in this case its in China, so how do you find this information?

3:1 Well actually on the internet it was rather difficulty because they block out. I don’t know if we were blocked out but there was some site I couldn’t get into. So all these Chinese site I couldn’t get into and that some crucial information about housing developments I could get. So I just did do a lot of internet research first of all on Chinese housing. And I found a lot umm, project from American students that had done some, most architecture an urban studies students, that had done some studies on Chinese housing. But I found most of my information at Cowgill library. And there was a lot of information about Chinese architecture and urban planning. So that’s how I went about this particular project. 3

I  So did you immediately go to the library or internet or what do you usually do?

3:1 Usually I immediate begin looking up information at the library or on the internet that I think is going to be important to my project. In the past, In [professor]’s studio. We were looking at placing large objects in the landscape. And I started looking up work by Cristo, whom I really admire. And, you know I don’t just search for it in the, like you know, landscape architecture discipline I search for it in art, music and many placers like that. 3

I  So you look all over?

3:1 Right. Because I think you can find inspiration in a lot of things. For me, its usually visual and I don’t find it as much in umm literature or music but I like and usually listen to music while I’m working and that’s usually inspirational. But umm for the most part its art I use for inspiration. 3

I  So for the most part with this project, the China project, after you do the research, what do you do next?

3:1 I usually start looking at, I usually start working around with how I’m gonna place things. And I come up with a lot of different schemes and diagrams. Just now that I have something to work off of, I will umm, I will start to play around with those ideas in a lot of different ways. 3

I  What do you mean you have something to work off of?

3:1 Like in the China project case I have these really good books that show a lot of different housing projects. 3

I  So when you say schemes and things, can you explain that a little more?
Yeah. I umm, usually do it on trace paper. In this case I did different layouts of housing, different sizes of building and different configurations of building, like their shape. The courtyard became a pretty important things, or at least a shared common space between a series of buildings. And so I really started to work off those ideas and create different configuration where there could be this inner space that was somewhat private among the residents and was still a public, you know where people could walk through and they didn’t feel that they were walking into an exclusive situation. So once I kind of have these, you know principles that I want to incorporate into my design. I start to manipulate different forms and decide what will best suit these principles I’ve laid out for myself.

I So you actually laid out some principles for yourself?

3:1 Right, just goals and objective that I see. And things that I feel are important to the design, my design.

I Again, where do those goals and objectives come from?

3:1 From there research mostly and by seeing who are the users and what do they need. That was like the biggest issue for me and what kind of place do these people need.

I After you do some diagrams and come up with schemes, then what?

3:1 Well in this case, I had several smaller schemes that I now have to fit into a very large area. So now that I have some ideas of how I want the building to be laid out. It taking these layouts and getting them to work together. Umm getting the roads system, which has been a pretty difficult process for me but once again I just looked up a lot of stuff on the internet – all different road diagrams, that, have evolved through time. And a lot of it has been how I want to place them on the site. A big struggle for me has been scale. Because this is the largest site that I have ever dealt with before. So that has been a real issue with me is trying to establish some kind of scale to this site. So that’s where I am now, just trying to take these smaller schemes and getting them to work together with the scale of the site.

I So would you say that most of what you’ve doing then is working with placement and these different schemes?

3:1 Yes.

I Even still working on them?

3:1 Yeah. I am starting to really lay down the concrete schemes. And this project is due in 5 days and ah, I just, my biggest goal now is just the drawing. Because I have a really good idea on how the roads and houses are going to be laid out.

I When you say drawing what do you mean?

3:1 The actual… he’s been, its been very important: our rendering. And I think that’s going to be a big part of, I mean, the actual quality of the drawing will be a big part of this.
project for me at least. Because I mean he has been on our cases this semester (laugh) about rendering. He’s brought in all kinds of art supplies and books for us to, you know, get used to. So that one of the goals for me, personally in this project, to have really nice drawings, nice final project. 5

I And like why is that your goal again?

3:1 Because he’s been on all of our cases about it tall semester, about improving our quality of drawing. 5

I So other than getting on your case, what has he done?

3:1 Just, he’s been making us practice and umm giving us all different types of supplies and materials to work with. Just getting us exposed to what’s out there other that pen and ink, a lot of us were using, and markers. 5

I And how do you feel about that?

3:1 I love it (laugh). You know they don’t have any graphics courses and I don’t think, you know, I’m the best artist. I think I can do pretty well. But have a lot of books that I do exercise out of or practice out of. And its kind of like an extra little challenge for me to always improving and never settle for what I always have. 5

I In terms of graphics and drawing?

3:1 Yeah. 5

I You said you have lots of books, what do you…?

3:1 I have lots of art book I look at and get different ideas for you know, how to draw a tree or render things. 5

I You mentioned that graphics and drawing is a personal goal of yours, do you have any other personal goals?

3:1 Be a better communicator. I hate presenting. I just, never know what to say. I can have all he ideas in my head or I can even have note cards and as soon as I stand up, it all just goes out of my head, and I don’t even realize what I say until I sit down (laugh). That’s just something I always, am trying to improve upon. 5

I You mentioned you have books to help you with graphics, what do you have to help you with the presentations?

3:1 No you know, I’ve take the speech classes and he public speaking classes. I've just, its just nerves. I can sit in my class and talk to everyone of them, speaking. But as soon as you as me to stand up in front of people and talk, I just freeze, I cant do it. 6
So basically for you the next two parts of this project are drawing and graphics and the presentation.

3:1 Right (laugh). 6

Your personal goals. So what’s your approach?

3:1 Just pray for the best. (laugh). I don’t know (laugh). I hope it get better over time. Maybe I’m kidding myself but I think it gets better. It just gonna take me being desensitized of being up in front of people all the time, no matter how hard I try not to think about it, I stand up there and everyone is looking at me and listening to everything I say. And as far as graphics are concerned, I am always trying to improve, always. I never just say: that’s nice enough. I am always looking for different techniques. 6

You mentioned that you don’t have any problems talking except when your in front of other people. What do you mean by that?

3:1 Well, like in siting in class. I don’t mind raising my hand to say something or ask a question. It doesn’t really bother me. Especially with this class because I get along with everybody and everybody really seems to genuinely like each other and so I feel like we have a pretty good dynamic. And I have no problem, like we could be sitting the room and Ben could be talking and I have no problem raising my hand or posing a question but if he was to ask me to stand up in front of everyone, that’s when I freeze, I can do that. 6

Do you talk to other students in the class?

3:1 Yes, a lot. We talk a lot about any struggles we are having in the project and we, get a lot, we’ve been becoming a lot more honest with each other so, a lot of people will ask each other about their project: you know, what do you think? And we’ll give suggestions and you know if some of us have found certain things in research that others haven’t found, we’ll do an exchange of information. That kind of stuff. 6

Do you talk to everybody in the class?

3:1 Usually just people within my vicinity just because I’m around them all the time. But yeah, I talk to everyone. I get up an walk around and see what ever other is doing. And talk to each other about where we are in the project and any struggles we’ve had. 6

What’s the benefit of that for you?

3:1 When I feel like I’m hitting a wall over and over again. I can get up and walk around and maybe get reenergize. Start to see how someone else sees something, and that usually helps me out. Maybe I’ve been struggling with one particular part the whole time and if I get up an see how other people have been solving that problem it really helps me try to solve it. 7

Do you copy or do you do what there doing?
3:1 There hasn’t been many cases where I have copied necessarily, but like, its usually a benefit to me to get up and see like: oh well these people have solved it this way and I should start looking at it from another perspective. So, that’s another one of my struggle right there – getting stuck in a rut and staying there for a while. And um, it usually helps to go over a walk around and sometimes I just have to start approaching the project from a completely different angle and explore it that way. Sometimes I hesitant to do that cause you know you spent two weeks on something and really investigating in it, and its really difficult…  

I How do you know when its time to make that decision, to make a change?

3:1 Usually a professor will say you’ve got to change the way your looking at this. Or sometimes its just, I get to the point, where I realize I've been stuck on this problem for two days and I cant see my way out of it and its time to, try something different.  

I You mention the professor tell you its time to change, what other types of interactions do you have with the professor? Could you characterize that a little bit?

3:1 A lot of the time, its just the professor is walking around and wants to talk to everyone. Or maybe their interested in something that your doing. And they want to sit down and talk with you about it. It interesting, because I usually find that maybe I think I’m going about it one way, and someone can sit down, the professor, and you know, read it a completely different way. And its interesting that I can then look at if from their perspective as well, and see what they’re talking about. And see my same project in a different light but still keep going in the direction I’m going. See how other people are going to view it. Umm, a lot of the times I’m having trouble somewhere, especially this semester, Ben will come over and he’ll spend a lot of time with you talking and really showing you. he’ll get out trace paper and draw little diagrams and show different solutions to your problems.  

I And how has that been helpful for you?

3:1 Once again, once again just starting to see things differently, You know, when I get stuck in a rut and someone comes over and says where here is some different ways to look at it and: look at it this way. And that’s always helpful because it kind of gets me moving again.  

I You’ve mentioned a couple times inspiration, what do you mean by that?

3:1 Well when I get stuck I start to feel bad and I start to get angry with the project and I just don't want to deal with it anymore. So when I see these things that kind of inspires you like: well you know if these people can, everyone else is, you know finding ways to solve it. Then I can too. That's the kind of inspiration, I think we really watch out for each other in our class. Especially we don’t let each other get down or get stuck very much. We kinda watch out for each other.  

I Can you tell me a little bit about what its like to work in studio?
Well, it can have its ups and downs. For the most part, I like to work at home on my drawing board. It’s ah, I guess the conveniences of being home. In studio, I definitely find it easier to be here when the professors are here or when other people in my class are here. You know to share ideas with them. There are some days when I just don’t want to be here when maybe its too loud or, I’m really moving ahead on my project and people are distracting me. For the most part I enjoy my studio time. But I do like doing the bulk of my work at home on my drawing board, where its a lot quieter. I’m just home, I like being there.

I: What are other things you do at home that you don’t do in studio?

3:1 I do a lot, I do a the bulk of the drawing work at home. Umm, when I’m here and I start to know what I want to do. And I start to make like diagrams and notes to myself about what I plan to do, then I go home and do it. Like that where I do the bulk of my actual (tangible) work. And I do most of my research and playing with ideas here. Then I go home and do the drawing.

I: And what’s been your experience with that?

3:1 I’m far more productive just drawing at home. I don’t get as frustrated when I’m there. If I get frustrated with something not working out then I can get up and walk away or watch TV for 10 minutes. You know just get away for a little bit. Then go back – I get far less frustrated.

I: And in terms of this semester, how would you summarize your working on studio?

3:1 It hasn’t been as much as the other studios and I think that’s just because, like we were talking about earlier, those technology courses. That really takes up like, I think your studio work just suffers a little bit. You don’t get to devote the amount of time to it. I guess I could sleep less but I’m not sleeping much the way that it is. And umm, I just, don feel that maybe I put 100 percent in to this semesters work. Maybe about 90 percent. Its just been rough looking to the end of the semester.

I: What does it mean to be successful in studio?

3:1 For me, its umm, knowing that I’m happy with my design in the end or that I've gotten positive feedback. Usually I want positive feedback from my classmates, I mean its nice to have the positive feedback from your professor as well but for me, getting that from my classmates is nice too. And if the professor is really really honest, I enjoy the feedback.

I: What do you mean by it important to get positive feedback from your peers?

3:1 Because I think they’ll be umm, I don't know, maybe it’s a, kind of gratifying having everyone in the same situations as me to say it nice or you did a good job. Kind of compliment me like that, I like that.

I: And you said if the professor is really honest with you, what do you mean by that?
I like it when there straightforward. When they don’t kind of… if they don’t like it, I like it if they just tell me I don’t like that and here’s why. I like that directness. Because I feel like it saves me a lot of time, instead of kinda beating around the bush. I feel like they’ve done me a good thing by that. 9

I Why?

Because I like that honesty. You know, here’s someone with experience who don’t like it and this is why. And I can kinda use that to make it better. Because if it can be better, that’s a very good thing in my opinion. 9

I What are the most important factors in being successful in studio?

Well I guess for me personally to be successful in studio, I’ve got to know that I’ve achieved this image in my head of what I have pictured the site looking like. If my work reflects that’s very, that’s a success in my opinion. Because that’s something that’s very difficult to me, getting this idea in my head onto paper. And, as close as like the drawing might represent that ideas the happier I am, that my goal has been achieved. I don’t think its every been 100 percent on but its getting closer. And I think its because like I said earlier, I have a new vocabulary. I’m starting to develop the skills to do that. Its, I guess, probably part of the learning process and that’s why we’re here. 9

I What are the biggest obstacles and hindrances in terms of you being successful?

My own opinions of perfection with myself. I am probably my toughest critic. Nothing is ever good enough for me. There is points where I just have to let go because I can obsess about little details. Like I said I’m just my toughest critic because nothing with ever be perfect enough for me. But… 9

I Lets image you were the department head, what would change about studio?

I don’t know, I really enjoy it. 9

I What wouldn’t you change?

I like the, freeness between all the different years in the studio. I like that I can go talk to a fourth year about something or a second year or fifth year or grad student. I enjoy that, I like it. I like the fact, like I said earlier, when I get stuck I do like to walk around my own class but sometime I don’t just stick to my studio. I can get inspiration from 100 other people in the program. Its nice. I like that. 10

I What do you think the purpose of studios is in LA education?

Oh I think it’s the time that you start to apply everything. Not just what you’ve been taught in studio lectures but in all the different classes you’ve been taking. You know the classes in the major and outside the major and it shows in your work. That what I think the most important part of studio is. 10
I: Lets go back and talk about the project, what was the most challenging part of the project?

3:1: Trying to understand the culture. I just can't build an American subdivision there. It probably wouldn't serve the needs of the people that you know live a different way than we do. 10

I: What would you change about the project if you could?

3:1: I think I would have set more limits on it. Just because, I guess when you're too free on something and you don't have limits or requirements, it creates a problem because I like, it would be nice if we were told, this is how many people you have to make housing for, these are the things that need to be on the site. And it kinda hard to go in there with a blank canvas, and I think a lot of what you want (rather than need) shows through in that case.

I: Were any limits set?

3:1: No. We were told what the site was to be used for and we were shown where a road would be running through and the way the water would change. But that didn't really change the problem of the site. So, we didn't have very many limits set out. 10

I: What did you learn from the project?

3:1: I'm still learning. But, I would say I've learned about scale. I've learned how difficult it is to plan on such large land forms. It's just been different. And I think a lot of us struggled, that's been the thing we always talk to, like, with each other. Like I don't understand this scale of the site. And one way I went about trying to solve it myself, I made a grid over the site that each grid was one acre. And then I started to understand it a little bit more. But still it's really hard for me to image how everything is going to look that I'm placing in the site. 10

I: And you also say, you're still learning?

3:1: Right. I'm still, you know, learning about where the roads are coming through. And movement. And I'm sure a lot of my design will have to change with that too. 10
Student 3:2

I How would you describe Studio this Fall?

3:2 It’s been pretty hectic, we’ve had, this is the, this is the semester where you get hit with hydrology and you get hit with land analysis.

I You need to speak up just a little better, get a little closer if you don’t mind.

3:2 I hear next semester is the same way where you construction? Studio sometimes gets put on the back burner you get some projects in, and so it’s been pretty hectic.

I So you find classes outside of Studio are competing with Studio?

3:2 Definitely.

I And how do you deal with that?

3:2 Well to be honest, just the way the class are set up, Studio you are graded on your work over the semester so you have pretty much no due dates. You know, so, and where we have it this semester anyway. Well with classes you have specific due dates and particular projects due and you get graded on those projects so you know you feel obligated to get those projects done. You know, I could do Studio and not do those projects but then you don’t get a grade on that project, you know. But with Studio you feel like you can make that time up somewhere else.

I So you put a priority on those other classes because of the due dates?

3:2 I would put a priority on those classes when the time those projects are due, you know, during that time that I am week or week and a half that I am working on that project, I would put a priority on that.

I Okay

3:2 Just for some reason that that’s going to get graded in a week and a half then I have to turn that in, you know, so.

I Okay. How do you generally, in terms of your scheduling, fit in the Studio time?

3:2 You mean, actual class time?

I Yeah, no, no, the actual, your work for Studio.

3:2 I usually work at night.
3:2 Nights are pretty free; I have several nights a week where I am obligated to be somewhere else, but I usually come up here late night and work. Ideally, there is the least amount of people here and the least amount of distractions, I think I can get some stuff done, you know. 2

I Okay. Well tell me what you have been working on this Fall in Studio.

3:2 Well we started out, [professor] is, he has some friends or someone he used to teach or something that had a, wants to have a country wedding at his house, so we, um, we took it as an exercise to design a temporary landscape. And um, and so we worked for the first several weeks on designing that landscape using tents and we had to incorporate a different bunch of criteria and everything. I thought that was pretty cool, other than it being a wedding but you know, I thought it was pretty unique. 2

I What did you learn from that project?

3:2 Um, you know, that project, the actual people didn’t really help budget there, but to me, just for something like that, the wedding, there is so much that goes into it, there is so much that you have to think of and even in a temporary short term project, there is so many like redos, you know, you have an idea and you take it to the client, which is who is getting married and then, um, they like it or they don’t and then you revise it and then you take it back. And so, um, for me there was several revisions and even Ben had the kids come up and we presented it to them and that was pretty cool. 2

I What did you like about that? What did you like about presenting to them?

3:2 I liked the fact that it actually had some, it wasn’t just like a project, just do a project, it actually had some, you know, tangible reality, you know? 2

I Auh huh.

3:2 And so we were actually designing you know a project that could be implemented and I just tend to like stuff like that. We did a project last year in Studio where we designed an honor court on Virginia Tech campus and I could see that happening, you know, and for some reason, I could grab a hold of that even more, you know, then, and we also in second semester last year, with [professor], we designed a, down here on, in front of Squires, you know where that parking lot is and there is a median strip about twenty feet wide in front of that. 2

I Sure.

3:2 We designed that and I could, you know, we could actually go to the site, we could feel the buildings and we could get a handle the space and how it’s used and you could actually see it being implemented and auh, for me that seems to, I don’t know, give me much more motivation. 2

I So with the projects where you could actually go to the site, and they have a real world, that gives you more motivation.
3:2 Yeah.

I Why do you think that is?

3:2 You know, I don’t know, I guess that just makes it more real to me. I could just, I don’t know, maybe my mind works that way to where if I can be in the site, I can see what would be good there, you know? For instance, in second semester in this Studio we are designing a large scale Urban Development in China, you know? And so, really it’s been difficult to not see it, it’s just a flat piece of paper with developments on it, you know?

I Right, right.

3:2 And so I don’t know, it’s just the tangible factor.

I How do you think that has your performance differed on these differing projects?

3:2 Um, I think maybe the quality of the idea is different. I think the presentation is probably the same, but ah, I would say that the quality of the idea is basically the same, I mean that it is definitely different, I’m sorry. I don’t know what, but for some reason you just, you get a feeling of the place and that makes it for me, that makes it easier to design a useful landscape, you know what I mean. You know and something else is seeing, is visiting as much as possible. The field trip we took last year to Indiana, that was very helpful.

I Why?

3:2 To be honest I think we should do that more often. I think we should either every year or every semester have some sort of field trip to see good stuff that people have done, you know, I don’t think that Studio should just be based on our work. I think we should see, you know, what others have done and then stand on their shoulders, you know, I don’t know that field trip was really awesome.

I What do you mean by see what others have done and then stand on their shoulders? Can you explain that.

3:2 Um, yeah. We um, you know when you go to places, I just got back from Europe over Thanksgiving and ah, there is a lot of crazy stuff over there too, and ah, I don’t know, for some reason when you see something that catches your eye or you are just somewhere, you know, not necessarily paying attention to landscape architecture or whatever and you just get that vibe or you feel something, then you can actually, you can bring your sketch pad out and you can find out what it is about that place, you know, that gives you that feeling and you somehow can incorporate that into your own work, you know, and to me where you go, either go to places that are good or that are suppose to be good or a design by well known landscape architects or architects for me that, I don’t know that just gives me the basis to know, you know, I want my work upon that level, if not to surpass that work, you know, and so, I don’t know, something like that where we go actually visit a place and are there and we can sketch it and we can, you know, it’s really beneficial to me.
I Now this, when you go to a place like that, you see these types of things where for example when you went to Europe, auh, how does that, do you actually bring that into Studio some how or how does that actually help you.

3:2 Yeah, actually I think so. Especially for this China project, seeing some of the layouts, I don’t know the organization of the cities in Europe, you know, and they have been developed over thousands of years, you know, and we’re asked to just develop and to be honest in Europe, I don’t know, I want to say that the program of their organization is almost history, it’s how that space has been needed and used over history and for me, I want to give our project or design studio up in China the Urban Development, that kind of program, you know, and it’s basically a flat site it has no topography at all and so the program is going to end up being the main driver of whether or not that landscape works or not. So seeing other places and being able to understand why that works and why it doesn’t, really helps.

I What do you mean by program?

3:2 In what?

I You just said the program becomes the main driver? What do you mean?

3:2 Oh like your idea your lay out, like why you put this here, and why you put this there, it has to have some kind of over bearing structure and then within that structure you can work in inter relationships between pieces and things like that and to me it’s not what you put there it’s why you put it there and how it reflects on that outside the project and within each other inside the project. So, especially when you don’t have topography or some kind of other physical boundary to, I don’t know like, I don’t know, to decide what is going to happen, you have a map you know that is a definite boundary but when you have a completely flat site, um, you know, what structure you put on that site it’s going to be, is going to be the deciding factor on whether or not it works or not.

I Where does your, did you develop a program for the China project?

3:2 I’m still working on it.

I You’re still working on it?

3:2 Yeah.

I Where does that program come from?

3:2 Um, it comes from a lot of trial and error, really to lay it down on paper and then look at it and see if it works and discuss, you know, talk with your fellow classmates and you know, if that doesn’t really work, so you will have to redo that, and you, this could be better, you know, just kind of nit pick edit and every once-in-a-while you know, maybe you have changed it so much in-between that that whole structure doesn’t make since any more, so you change it again. You know, for me, it’s a whole lot of revision, you know. I work best when I just get something down and then have the opportunity to revise it, you know, the hardest part for me is to actually get that first idea down on paper because a lot of times my
work has, I don’t know like, when I, the first time I put it down I want it to be good, you
know, I want it to be so I do it, I take a lot of time working on that first idea and then if that
first idea is good enough than it’s going to drive the revisions to be better, but if it’s trampy,
if it’s not very good, then I think you really don’t, I mean you don’t have much of a chance
of revising that. 5

I So for you, when you start a project like let’s say for example this China project, the first
ting you did was just try to get the ideas on paper?

3:2 Yeah, definitely. Yeah basically I drew a plan down and I looked at the site and I saw what
could be used, it took me a long time to get actually something down here, but once I got
something on the paper, it just helps a lot. Once you get that down you can take off with it. 5

I That first thing that you got down on paper, where did that come from? Your first ideas,
where did those come from?

3:2 Um, gosh that’s been a long time ago. You know, I’m not sure, I think we did a lot of
research into town planning and researching and that looks good and you know, there is
something else about that, there is only so much you can get from a picture in a book, you
know, I would, to be most beneficial to me, and I know there are fiscal reasons why we can’t
do this, but, to go see good town planning’s or go see, or even documentaries or anything
like that, like to actually see it and understand it that would be a lot more helpful than to just
read a site planning book or something, I don’t know. 5

I Auh huh, so is that, did you do some of that though, I mean, in order to get your initial idea,
the one that you first put down on paper?

3:2 No, I didn’t. I mean. 5

I What type of, you mentioned you did some research though.

3:2 Yeah, library research, you know, we get books on town planning, we get books on I don’t
know large scale planning, stuff like that, but, I don’t know, the majority of the ideas that
went down on my paper is stuff that I’ve noticed in landscape that works and doesn’t work,
you know. 5

I So once you got this first idea down on paper, um, then what did you do?

3:2 Um, well, let’s see, um, I did a whole lot of like fine nit picking really. The first idea I put
down on paper was a structure, you know, and then I put stuff in, I put single family housing
here, and large scale multi-family housing here, and you know, and then I played around
with how they interrelate with each other and um, and really I haven’t got far past the
revising of that very first thing, we got hit with two projects here at the end of the semester
and they have taken a lot of our time. I am actually turning one in right after this. 5

I Now you mentioned that you’ve done some, once you’ve gotten that first idea down on paper
then you would go through sort of revisions
3:2 Yeah.

I How do you, what helps you revise these, why do you revise them?

3:2 Auh well, a lot of times once I get that first idea on paper I think it’s pretty good, you know, but auh it just comes from teacher you know, you just sit the professor down and you talk about it. You know, they know a lot more about it than you do and then your classmates are fairly helpful too you know to find someone in your class that is honest about your work, you know, that’s pretty valuable so there’s a couple of guys in class that I get to talk about my work you know, and that helps a lot too.

I So you have a couple of people that you specifically talk to?

3:2 Yeah.

I Why do you talk to those people.

3:2 Just because I find that, like, I see, I don’t know, I see aspects in there work that I would like to see in my work. And I also value their opinion and that they will tell me the truth, you know, “that sucks” or “that’s good, but” you know, so I guess I just value their honesty. I don’t want somebody just to say, “oh that looks good” you know.

I Right. What about, you also mentioned the professor, what’s the value of talking to the professor.

3:2 I think just their knowledge really. They have seen that before and they have done this probably five times before, you know, so they know what works and what doesn’t and I don’t know, I would like the professor to not only like help you get started but once just kind of leave you alone and let you get something down and then after that when you are in the revision stage, then to come in, you know, because I don’t know, I don’t like to be influenced about what I put down on the paper but once I do get it down I want to know how I can make it work, you know. So, I don’t know, I want my own ideas to be there, you know, I don’t want to be influenced by someone else or by the professor, but once it is down, that’s when I want the help. It’s hard for me to see why that doesn’t work, you know, because I have taken so much time, I’m trying to make it work, and so to me it does work but I guess it takes that second opinion.

I Right. So, what kinds of things does the professor tell you when he comes to your desk or when you talk to him?

3:2 Um, I think this semester definitely, [professor] he’ll come by and he’ll, he almost gives you a mini lecture or something you know, he’ll see what you are working on and he’ll go into what he knows about that subject, you know, for this project we, it’s large scale planning, you know, and it’s building associations and how you get access to anything how you create, you know, like good public space to an apartment building, you know, and he’ll come by and he’ll lay down and he’ll just start going off on some paper, you know, and it’s really helpful because a lot of times, you know, he picks all these notes down on paper and he’ll just leave the paper there, you know, and so you get that speech, but he also leaves what he was talking...
about on your desk, you know, and that’s real helpful to me to go back to that piece of paper and say, you know, why did that work, why did that look good when he wrote it and I’m not, I’m struggling with and stuff like that, so. 7

I So, you’re usually, have your first idea down on paper when the professor comes around. Whenever he gives you these ideas, these new ideas do they sometimes conflict with what you originally had.

3:2 Oh yeah, 7

I Well what if he gives you advice, do you take it? Do you immediately do that or what do you do with the advice that he gives you.

3:2 I definitely, I don’t know, acknowledge the fact that he sees something in my work that isn’t maybe, doesn’t work, you know, so I definitely at least try it, um, and a lot of times it makes it better, you know. A lot of times it’s stuff, you know, you’re so into your work that you can’t see it. And then it just takes a second person to tell you, you know, and then you know all you’re like, “yeah, you’re right” and then you change it. 7

I Well once you go through this process of revisions of your original idea, talking with your classmates, and your professor, after you go through that how does, what do you do after that in terms of the project.

3:2 Once the revision is done? 7

I Yeah, how do you know when the revisions are done?

3:2 A lot of times it’s time, it’s just you run out of time. You get to a point where you don’t get the amount of criticism as you once did, you know, and everything seems to work and it’s usually getting into the end of the semester and so you start running with it, so, I mean, that’s just that. 7

I What do you mean you start running with it.

3:2 Well you head out of the planning stage and you go into the final documentation stage, you know, how do you show other people your idea on a piece of paper, you know, I know what’s going on this plan or this section, but how do I communicate that to others, you know. 7

I How do you generally do that, how do you approach that.

3:2 Um, communication? 7

I Yeah.

3:2 Um, final drawings, um, I don’t know really. I don’t know if I really have a set process for that, a lot of times which ever project it is, maybe it would help to have a perspective her and a, or an illustrative picture there or something. To me, it’s part of my project, what does this
project not really jump out the paper and tell you, you know, and so those are the hardest parts, to try to communicate to others, you know, like the intricacies of my project and, you know, relationships without making them over bearing, or you know, something like that. 8

I What’s been the biggest challenge in this China project for you?

3:2 The size. It’s huge. It’s 440 acres and it’s completing flat, you know. And to me, that’s, it was almost overwhelming, and I know a lot of my classmates have the same problem, like um, it’s so huge that it almost isn’t a place anymore, it’s like a piece of paper, like a master plan, you know. 8

I What have you learned from the project?

3:2 Oh, actually I have learned a lot about city planning, a lot about, I don’t know, what goes in and especially it’s kind of crazy in China, this is a major thing I got out of this, that when you are doing a project for another country, for another, you know, like another ethnic group and that has a different culture or history and different values, you learn more about them, but to be honest you learn more about your own community and what 8

I How so

3:2: I don’t know, it’s just, to be honest the Chinese, [professor] he knows a lot about Chinese and he’s been over there several times and they want western ideas, you know, and so you say to yourself, “what’s a western idea?” you know, like that’s what we are so it’s not really, you don’t look at it as being a western idea you just look at it as being an idea, you know, you don’t see it through the ideas of Chinese person, you know, you see it through your own eyes. 8

I For you, what’s it like working in Studio?

3:2 Um, I enjoy it, I like it, every semester it’s one of my favorite classes and I don’t know if it’s the fact that there are no grades and you don’t have to have a project due and there’s not tests and there’s not, you know, you can just work and you can just, I don’t know, you can just try different media, like this semester [professor]’s been ahh, he’s kind of pushed new Media, or whatever, so a lot of us have been trying water colors and basic graphics and that’s been really helpful, just, we don’t have to concentrate on a certain, you know, we can do two things at one time, we can work in our graphic center on water color as well as work on our design studio, our design project and that’s been helpful. 8

I Why has that been helpful?

3:2 I don’t know. Well first of all it makes your own work better, you know, when you work on your graphic ability then your ability to communicate becomes better, but it also gives you chance to just not get burned out on one thing, you know, when you have two things and you can shuffle them back and forth, a lot of times, if you get stuck in one place you can work on the other one and then come back to it and it won’t be, you know, the problem won’t be there anymore. 9
1 Um, what does it mean for you, what does success in Studio mean for you.

3:2 Success in Studio? 9

1 Yeah, what does success mean?

3:2 Um, I guess the first thing, you don’t want to say it but the grade I guess is an actual tangible thing to whether or not the professors thought that you succeeded in class or not. And, I don’t know, to be honest, a lot of times I don’t want to just design in Studio for the grade, but I understand where it’s necessary, you know. And ahh, but I guess to me success is when I’m done with the semester and I put my work out on my desk, you know, and I’m pleased with it, you know, and I say, you know, “that’s a good ????? for the first semester” you know. 9

1 How, what kind of things do you do to be successful, to ensure success for you.

3:2 I try to stay on top of my work, if I come in at the last minute and throw something down, you know, because I had other stuff going on or whatever, then a lot of times I’m not happy with it, you know. But if I know, I’ve put the time and effort into it that it needed and it’s maybe, it still doesn’t get as good as usual or whatever, I’m still pleased with it because I know that I did my best on that project or whatever. 9

1 What are the biggest obstacles or hindrances to you being successful in Studio?

3:2 Um, probably time. A lot of time, you know, you think you have four weeks for a project, or whatever, and that’s a lot of time but it’s just not enough, or it’s too much, you know. A lot of times, I don’t know, if you take one project and keep dragging it, keep dragging it out, there’s not, you know the learning curve drops dramatically, you know, that first three or four weeks that you are learning about it, you’re learning new stuff every day and then after a while you are just debating over the same details that you were the week before, you know 9

1 So, how do you overcome time as an obstacle to being successful.

3:2 I don’t think I ever overcome my come, you know, it’s, the end of the semester is a deadline you know so things get done and I don’t know I get to a point in a project where I’m happy with it, you know, and then like I said, I run with it and it usually comes out all right for me, you know, and a lot of times maybe I see something in it that I don’t like or that I can see but, that’s where you learn from it, you know, once you get it down on your final project, and then you see it, and if you don’t have those reservations I think that’s when you really see it, when you can still see, you still see stuff in it, you know. 9

1 Still see your problems

3:2 No, still see like the meaning that you once wanted there. 10

1 Program, what you would call program earlier.
3:2 Yeah. 10

I Um, and so what activities are important to being successful in Studio?

3:2 What activities? 10

I Yeah, what kind of things did you do that helped you be successful, are there any things that you did?

3:2 Um, I’m not real sure what you mean? 10

I Um like during day-to-day Studio in terms of working on a project,

3:2 Yeah 10

I are there any things that you do that particularly that you think helped you achieve the type of success that you are talking about?

3:2 Yeah, I think anytime that you meet with the professor, I see the Studio time as not necessarily my main working time, but it’s time where I can kind of judge my work, you know, because I have those people here, the professor and just the other students to tell me about it, you know, and then I can go, I don’t work with a lot of distractions, you know, for some reason it just doesn’t work for me, you know, and so to really be successful like during Studio I get the feedback that I need and then I’ll come back later and I’ll work. 10

I Okay. Let’s imagine that you were the Department Head, what would you change about Studio?

3:2 Um, I’m not sure. I think I would change maybe the emphasis on it, you know this semester especially I really feel like Studio has been on the back burner, I don’t know, I’m going to really be in a crunch with time trying to get things put out this semester and I guess it’s just understand the other classes that we have to take and that each class has it’s own major project at the end that you have to do, but man that’s when you are trying to get the Studio stuff done, you know, and when you can’t do that because you’ve got to get a project in, I think it really takes back from it, so I guess if I can anything it would be have more emphasis on Studio, you know, I auh, my girlfriend’s brother is in architecture and one time his Studio teacher told him that, if anything they should get an A in Studio and a C in every other class because you learn in Studio, you know like, in the other classes you know, if you get a C you’ve learned what you need to learn but you also have not put, taken the time away from Studio that you would have and auh that you would have put to get an A in that class, you know, or to get an A+ in that class or whatever, I don’t know, a lot times 10

I Is that how you look at it?

3:2 I get the grade a lot of times, like I usually make good grades in classes and so, it’s just for me, like I can keep that in my mind, but for me that doesn’t make since, I want to do my best in every class I have you know, so to me that kind of keeps me grounded thinking that way,
you know, that I need to get something out, I need to get this done and in other classes, you know, it’s sort of like, I don’t know, how you place your priorities on your classes, you know, a lot of times those classes once you get a certain project done or whatever that class is kind of done to you for a while at least and that’s when we focus on Studio, so it’s kind of a push and shove type deal but there is a definite like struggle between classes sometimes.

I What wouldn’t you change about Studio?

3:2 What wouldn’t I choose, 11

I What wouldn’t you change?

3:2 Um, I don’t know, I kind of like it, I like the whole atmosphere of Studio, you know where you have everyone in here working and auh, I don’t know, I’m almost glad that there’s not the amount of pressure that there could be on students.

I What do you mean?

3:2 Like, um, to be honest, I spend a lot of time like in coming Cowgill or whatever and there is just a different atmosphere over there then there is over here, there is such a competition over there and there is such, and I can see how that can be good, but I also see for me that this type of atmosphere is better for me where everybody is friends, you know, you don’t, you can criticize but you don’t have to criticize in a negative way, you know, and to go back, I would also in Studio I would like to see Professors be more critical, um 11

I How so?

3:2 Because, I mean I don’t want Professors just to appease you, you know, just to say that this is good or that it’s decent, you know, and not if it’s crap, you know, and they know it is, then they should just tell you, you know, and I find, I think that that, not only like encourages people, if not motivates people to try to do better, like if they put the time that they needed if they know that if they don’t put the time that they should put in it, it’s generally a trash, like, I think that that motivates people and I also think that to a point, you know, I don’t think that professors should actually, should necessarily be like your best friend, you know, I think they should still stay objective about your work, you know. And so that’s another thing I would change about it. Is have more like class critiques, you know, where you put your work on the board and you know when you do that, when you have a pin up and then you have to put something up on the board and you have to get your ideas on a paper on the board or it really is going to be lacking and somebody is going to, you know, tell you about it.

I And then what you like about Studio is the interaction?

3:2 Yeah, definitely. So, I guess those go hand-in-hand. I like that interaction, but I would like to see more critique.

I Okay. What do you think the purpose of Studios in Landscape Architecture Education is?
The purpose, I think it’s design work, I mean that’s what it is, is to make your mind work, like it’s not technical. I don’t see like the technical side of it coming into it, I see form and structure and into the program and that being the biggest thing, like, I don’t know, it’s the whole design process and getting your mind thinking, I think that’s the best thing. That’s what Studio helps me.

I What do you think the most important thing, if you were to give advice to a Landscape Architecture student, who is going to be working in Studio, what do you think is the most important thing, what would you tell them in terms of helping them out and being a successful student in Studio?

I would say, um, to be strong with your ideas, to be I don’t know, not to an ignorant degree, but if you think you have a good idea then defend that idea. You know if somebody else doesn’t think so, then get their input, but don’t cave, you know like, I hate to see people who have put a lot of time in something and a lot of thought into something and then have it kind of bashed and then just to hang their head like, I want to see someone defend their work and to me, I don’t know, that shows a lot about you, you know, you have to have a nice medium where you balance being strong minded about your work and having some pride in it you know, and not letting somebody just come by and bash your work and tell you that it’s not right and that balances with knowing when the other person is right, you know, because it’s kind of hard sometimes and a lot of times people don’t have one or the other or their to forward to one side or the other but to me to have that balance where you know you have pride in your work, can you stand up for it? And, then understanding where other people’s critique comes in and that’s it.
Student 3:3

I How would you describe studio this fall?

3:3 Um its been a lot more laid back this semester than it has been in the past. And ah, [professor]’s been is different than our other studio teachers and, I mean, we’ve only had two project which is different because normally we usually have a lot more. And I feel likes its been taking a backseat tom my other classes because its just so laid back. And its also a worry because no one really knows how they’re doing in it. Its been pretty fun, all in all, but its just kind of been ah not my top priority… actually (light laughing/embarrassment from her). 

I Why isn’t it your top priority?

3:3 Well [professor]’s been kinda.. it just seems the way the class is… I’d say Hydrology is my first priority this semester. And, I know with a lot of other people its been the same way. And I think its just because studio hasn’t required as much time as it normally has… well that’s what it seems… I don’t know if I should say that.

I No, it’s fine. Umm...

3:3 But… hydrology has been taking more of our time. So… so we’ve mostly been in here working on that, instead of studio.

I So, when you say it’s your priority, do you mean in terms of time?

3:3 Yes, in terms of time.

I Uh Huh.

3:3 But, I mean, you still work hard in studio, it’s just that sometimes [professor] is not here a lot for studio. So its kinda left up to your own time management and judgment and , I mean, a lot of people just leave and umm.

I What about you time management and judgment? How would you describe that?

3:3 I stay, actually. All or up until 4 or 5 (PM). So you know, there’s still a lot of work we’ve got to get done. When a hydrology project is due, I’m usually there working on it all night. But, you can’t forget about studio. So, I still stay in studio and work.

I Do you work outside of studio?

3:3 Yeah.

I On studio?

3:3 Yeah.
I You do?

3:3 Yeah, a lot. But, I mean its mostly on uh… I mean I have class till 5 (PM) everyday and so its just after 5 or whenever I can get here after class. For a few hours every night. I mean, like hydrology, we’d stay in studio for like, 14 hours, and then we’d go home for a little bit… and people would pull all nighters, but they don’t do that for studio. 2

I What about… you said studio was laid back or pretty laid back, what do mean by that?

3:3 Its… umm, it seems like… since he’s (professor) not here all throughout studio, no one feels the pressure to stay here and work – I guess – on it during studio times. And the presentation and the reviews and like when he comes to your desk or when we have general talks, its really more… its not such a formalized process. I mean, with [professor] last semester, it’s was more… structured, I guess. Now its more… I guess everyone is more relaxed when they’re presenting because [professor] likes to joke around a lot and that makes it more relaxing. It’s not so rigid. 2

I Which style do you prefer?

3:3 I liked [professor]’s better. Personally. Just because I felt more motivation, I guess, and I felt more pressure, but I got more work done. And its nice sometimes to have that open space in studio, or you know- that time not to really stress about it. But, when it comes down to it, you know, your gonna be stressed either way at the end of the semester with all this stuff anyway. And I think by [professor] and [professor] pushing us so much, every class, it was much easier to get through it at the end, than it was in here {meaning in this studio this semester}. 2

I So, it sounds like to me that there was more of a – backlog – in the end of this class? {Meaning a build up of work at the end of present studio}.

3:3 Yeah. We’ve only done two projects. So its kinda like, I mean, its different. Its not because you have to work less its just its such a longer period of time that you don’t feel like you have this deadline every week to have something, you know, to have a drawing up on board or up on a wall. 2

I So how do you manage that?

3:3 I try to have something, to talk about on my desk, if he comes around. Just in case, but I’m not to worried if I just have some in-progress – some sketches – you know, because we can just talk about that. But, when we do have something due, I usually try to make it a final drawing at that point. As finalized as I can. Because sometimes he doesn’t really give us, like specific statements, about what he wants… 2

I So how do you know what to do?

3:3 It’s just… up to you. I base things on some of the talks we have when he comes to your desk. And, just looking around to see how everyone else is working. We all kinda play off each other. We all talk A LOT {emphasis} about what were doing. And we talk about
other things we’ve found and research that we’ve been doing and things we’ve seen or we read. And, that helps by bouncing ideas of each other. 3

I  So, are you saying that one way you know what to do is by talking to other students?

3:3  Yeah. 3

I  Is that something that... well, how does that happen or come about?

3:3  Well, I think just the way that we all sit and were all so close together. And its easy. I mean, I talk to [student] all the time because she’s right across from me. And umm we all get up and walk around studio and just look at each others stuff and were all really open with each other. So, I mean, being friends, its just easier to talk about what your doing. 3

I  What kinds of stuff do you talk about?

3:3  Just umm, we just go around and look at your drawings and ask you know, what you’re doing and if you’ve talked to [professor] about it and what did he say about it and what are you doing next and just like your ideas about it. And it helps because, I mean, it helps you to see if your ideas really… I guess, are far-fetched or you know, if someone else thinks its valid. 3

I  So when you talk to other students like this, what kinds of things do they say?

3:3  They say… I mean, they’re honest. They say whether they think that’s not gonna work or that doesn’t seem to fit in with the whole, idea of what you were talking about before, this one aspect doesn’t seem right. And, we also talk about graphics, and technical parts of it. And you can forget about a lot of things when your doing drawings. Say, [student]’s concentrating on one part. Like for example, on this studio project he was concentration on the parking. And, I like, completely forgot about the parking. But by talking to him yesterday, now I have to go back and work that back in. So its good to catch it before you get to the final drawing. 3

I  Now do you talk to every student?

3:3  Pretty much, yeah. I talk to everybody. We all seem to talk. We try to talk with the other classes but its easier to talk to someone whose working on the same thing. 3

I  So you try to talk to other classes?

3:3  Yeah we try, we do sometimes. We talk a lot to some of the people in 2nd year. And umm, just because its interesting to see what we did last year and what they’re doing on it this year. 3

I  Why is that interesting?

3:3  Cause I remember some of us struggled with all these things, in grading and we struggled with different part of projects that [professor] has been giving them and its interesting to
see how they come up with solutions and then how we could have done it better or how we could have done it differently.. 4

I And so how does that affect you now – when you look back?

3:3 Its kinda… you know, after talking with them about their projects, it gives you ideas for your project. And I thing some people look at lower years and think I am a level above that. But you can see things in their projects that you do know. 4

I You’ve mentioned talking to other students to find out what to do, but what about when you talk to your professor. What kinds of things do you talk about when you talk to him?

3:3 He has a lot. Sitting down with him is… well he doesn’t have a lot of time to talk to everybody but when talking to him its the most helpful thing for me because he has so much experience and especially with his China project that he’s been working on it – himself recently – and he know so much about the culture and the specifics about things and if you have any question about a little detail to a whole big idea he can answer it. And its nice to hear what he has to say about, anything you ask him, he’ll give you a straightforward answer. And it helps hearing it from the e teacher as opposed to.. because sometimes theirs speculation, like were not sure about whether if this is a valid idea or not and if you talk to him he will give you his honest opinion as a teacher and not just as a student. 4

I So when you talk to him, he helps you out, but what kinds of things does he tell you to do?

3:3 He stresses graphics and presentation a lot more. And umm like he’ll go over different techniques and like, one studio was just all watercolors and… different ways to render and he’ll give us a lot of different types of books to read. Or he will give us topics to research. Like one night he sent us home with this researching how to just, different kinds of rendering techniques. And he’ll like show us, he’ll get books and he’ll show us different examples of housing projects, so that we’ll see… I mean, he doesn’t tell us one specific way of how to do things, but he’ll give us all this options of how its been done. And you can kinda pull your own ideas from that. And umm, he just, every class he gives you a new idea to think about. 4

I When your given all these different ideas and you not told which way to go. How do you decide what to do?

3:3 I guess I just stick to a theme, or general ideas that I've been working with. And then I take these new ideas that he’s given me or like if I see a new book or a new way to approach it, I think well how does this related to my idea – and are there things that I can pull from that, which will help my design? I mean, if I see some idea that has nothing to do with what I was thinking about doing or what I already have then, I guess… you have to sift through it all and see what works with what you’ve been thinking of and I guess.. like one time, I tried to integrate, in this China project, the whole idea of the Cardinal directions – north, south, east, and west. And it just didn’t, it just didn’t, well it stuck out like a sore thumb and it just didn’t work. And he {Professor} said well, you know, you have to be more selective in what you take, you cant take every single idea and expect it
to work. So I wound up throwing it out. Because it was a great idea but it just didn’t work with what I wanted to do. 5

I  How did you know it didn’t work?

3:3 It just… I don’t know. I was looking at all my drawings that I was doing and well, this whole thing {her project/concept} is based on a grid system and so I thought that the cardinal directions would, you know, fit in nicely. But its not a typically grid system, its based on the structure that’s already in there, on that site. And umm, by putting this north, south, east, and west in there, you know this structure on it, it through off my whole system that I had going on in there. I just, I got rid of it and everything seemed to work better. 5

I  So what type of project are we talking about?

3:3 Project in China – He won that competition on. He gave it to us, as a different, well he posed a different problem to us. We have to fit residential development with parks and open space. And its, focusing on such a dense area – that China is – you can see how housing is different there than it is here. So it looking at American housing and how that s different than China. Its looking at American housing versus Chinese housing. And how you can come up with this system or housing based on their culture or way of life. But, umm, incorporating western ideas into it at the same time. 5

I  Have you liked the project?

3:3 Yeah, I liked this one but not the first one. I liked this one a lot because, its such a huge site and we’ve never worked at this scale before. And I like it because there’s an opportunity for detail but you can work on this huge scale at the same time. So I like it because its something we’ve never done before. 5

I  When the project was assigned, what was the first thing you did?

3:3 Umm, I tried to look for patterns that already existed. Like in the southern part or the western part of the site. There was a little fishing village already there and so I just looked at the one section to see why they put the houses where they put them and why they laid out the streets and that’s what my design is based on, only its {my design} throughout the whole site as opposed to just the fishing village which isn’t there anymore. But, it was there, and it provided the start for my project. 5

I  So you looked for patterns initially from what was already there?

3:3 Right. 6

I  And, then what did you do?

3:3 And then I found the pattern, a grid, but not a typical grip {referring to the fishing village layout as the non-typical grip concept}. And then I looked a how the land was divided, like these little plots of land, how they subdivided them. And then I looked at the canal
system and why they had the canals there and why I mean just the pattern the water had. And I kind of took that system of plots of land and how they placed the houses. And then I looked at the roads, and there were very few roads - it was all very pedestrian based. So my design became pedestrian based rather than vehicular. I just used the same ideas that they had in the village and imposed it on the whole site, versus that one area.

I

So you looked at the existing site, looked into it, and found a lot of your ideas?

3:3

Right.

I

Well once you had these ideas, then what did you do?

3:3

Then I started, umm, looking at some of the requirements or some of the things he had mentioned that we needed to put on the site. After I found my general idea {the non-typical grid}, and umm, I realized this could be a good basis for the design, I started looking at different things and thinking about how I could incorporate them into this system that was already there. And some things, seemed, well he wanted some western ideas in there too, and this a very… rigid type of design that was already in place. So then, I looked at how I could incorporate these new things into my design and then I looked at.. after that, I looked at it to see if anything didn’t quite fit in with the system.

I

When you say, “you looked at”, what do you mean by that?

3:3

I… I drew everything together in one drawings. I traced it and I laid it over and I drew it again. I looked at it to see, umm… like I would look at the road pattern. To see if that… there was access to all parts of the site and the same with the pedestrian patterns. And to see if the pedestrian pattern WAS the dominant way to get throughout the site., And I just kind of listed requirements that I thought I need to have. And I made a checklist to see if that was really what I did. And then I went back and fixed things that I thought didn’t fit with my list of requirements.

I

You also mentioned that [professor] gave you some requirements.

3:3

Uh Huh.

I

What about those?

3:3

We would be talking and he would just list some things out that we needed to include. Like it had to be dense and it had to be different types of housing and there had to be a strong idea behind why you did what you did. The format of the drawings had to be a certain size. Things like that.

I

So did you use all the requirements that he gave you?

3:3

Yeah, there was some things you couldn’t use. And when he came to your desk, you know, if you had a good reason why you didn’t want to use something, if you could prove that say – you didn’t want to make this one area dense, you’d have to show him.
that in your drawings and tell why. Or you couldn’t just through something {a teachers requirement} out. 7

I When you say you had “to prove to him”, how do you prove to him that something wasn’t working or that you didn’t need something or even that you did?

3:3 By, I guess, the drawings and by explanation saying, well, I don’t need this area to be dense because I was thinking I need this space more open, you know. You couldn’t just say, oh well that’s just how I felt like making the space. 7

I So you have to justify what you do?

3:3 Right. 7

I So, what do you use to justify your decisions?

3:3 Like details and sections… and, taking one area and enlarging the scale and making it just a different scale to, umm, show different relationships in the drawing or how that one space is.. different from others. Maybe, for example, doing a detail of that space versus than doing a detail of a dense space. And showing how and why they’re different and why it would work here as opposed to another location. By doing different types of drawings. 7

I So, you get your ideas and you sort of begin drawing things and looking to see if they work. then what do you do?

3:3 And then… well, right now I’m middle of trying to… 7

I Is that where your at now? (In terms of project process)

3:3 Right. 7

I Ok, so what are you doing now?

3:3 Now I’m working on the patterns of where the houses and structures will be. Because now I have my whole system but also I have all these different requirements about where I can put my houses, so it really kind of limits the location because I have these plots of land, that are all – you know, really different, squares of land. And then I also have these roads going through and these path systems going through. So it cuts down where I can put my housing. Now I’m just trying figuring out how I can fit all these house that I needs to have on there without having to change around my path system or grid system too much. 8

I So what are you going to do next?

3:3 I’m gonna try to layout all my houses and then if I can’t.. if its not as dense as he wanted it to be, then I’m gonna have to change some of my paths or roads to make it fit. Because it was sort of a requirement. 8
Was that a requirement that you’re not willing to go against?

3:3 I don’t know. I might talk with him and see if I can keep it the way it is because it works nicely as a whole system. And I think if I can, depending on how I changed it, I don’t think it would be as strong and idea if I changed just for the requirement. So.

How do you intend to finish?

3:3 I intend to have a master plan of the whole site. And then, have all these ideas where every housing unit is and have everything layout out according to this system that I have. And then I’m gonna have, some more detailed drawing of certain areas and maybe some sections and some renderings of different types of housing that I have on site. So I think I am gonna try to do different types of drawings so that I can show all, you know, three dimensional aspects and two dimensional aspects and plan views and sections...

Are those things required?

3:3 The only thing he required was a master plan and… a kinda like a, close-up of one area. But I think I need to have more drawings to show my areas.

Why?

3:3 Because the ideas I want to have go through a large scale to a small scale. You know, this huge idea I have with the grid system but also the small ideas I have about a unit (of housing). Like, I have a detail of how I want each unit to, have its own space. And space are created by placing units on a whole site but also there are spaces each unit created and I want to show different types of details. And I have a wide range of details on this design.

How has this project challenged you?

3:3 Its challenging because its such a large scale. And its challenging to have to think about so many different scales at the same time. Its such a huge scale and its challenging to try and think about so many different scales at the same time. Also its challenging because he’s given such a wide open amount of time to work on it, that you kinda have to come up with your own structure of how you wanna manage your time. So its hard to have only two projects and have this last project begin our final project but we started it have way through the semester. So now its getting down to crunch time and some of us are really, stuck on the basic idea. And some of us are stuck on how to present it and some of us are stuck on what…drawings to do. So I’m right now worried about whether I've been working enough at the beginning as I should have. Now I have to produce this drawing by Monday and I’m kinda… worried about that.

How have you managed your schedule and time? What have you done to do that?

3:3 I’ll say by Friday I want to have this path system finished and by Monday I want to have this drawing done so I can present it. And, I’ll say, by this last class, or by Monday,
wanted to have all my houses laid out… but I didn’t because it took a lot longer than we 
though. So now I’m gonna work on that and try to get it done by tomorrow. I mean, if I 
don’t have something done by the time I want to get it done, then I just have to stay extra 
and get it done before the next class so I don’t fall behind. 9

I And, you also said some students were stuck on this or some students were stuck on the 
presentations, what do you mean by stuck on?

3:3 They’re having a harder time finding things. Like I think it was [student] or somebody. 
They were having a problem finding… like I had the grid idea, but he’s still having a 
problem seeing patterns.. I guess, finding his overall idea. But, [student] was just having 
a problem with the parking. I know some students are having problems with specific 
things like parking or paths. 9

I How do you get unstuck?

3:3 Umm, I don’t… sometimes ideas, just, come to me but sometimes its getting so late in 
the project that you just have to stick with something and just, draw it. Which is not a 
good way to go about it but sometimes you just have to because you have a deadline. 
And then other times, you know, like I’ll go online and research or Ill look up books. 
And then you get ideas from previous projects. Or you go to another studio and look at 
what they’re projects are doing and then you sketch a lot and develop these ideas and put 
them on your current project. 9

I So you actually go out and look up books and use the internet?

3:3 Yeah. 9

I And do you do that when you start or all the way through or especially when I have a 
problem?

3:3 Yeah, especially when I’m stuck. Cause you know, when your drawing and your coming 
up with these ideas, its easy to, if you’re not stuck, to sketch and think of things but when 
your stuck- like with where to put my houses. You can go and look or then I go and say 
well now I can look at this specific way people have laid out houses (in the books or from 
previous projects). Its easier for me to look at one specific thing rather than the whole 
idea and try to get something. 9

I You also used the word patterns a lot, is that your word?

3:3 It seems like every studio I do something with grids or patterns. Existing patterns of the 
site. That’s just something I enjoy doing. 10

I What does it mean to be successful in studio?

3:3 I think its… it means… I think a successful studio is being able to think of things your 
own way…. I don’t know. I think begin successful in studio is knowing everything about 
your project and being able to stand up in front of the class and be proud of what you did
and know everything about your project and why did everything this way. Being really confident about your design because you really worked on it hard. But I know some people who have really grown, in studio - being able to think more independently or being able not to worry so much about, you know, is my project is better than someone else’s? You know these people (who have grown), were disappointed with the grades they got but they got a whole lot more out of studio than some people who got A’s by just producing what the teacher wanted. So I think (what’s successful), whether you can come away with… well, the feeling that I’ve learned a lot more about how I work and how I can get things done.

I So do you think those who got a lot out of studio but didn’t necessarily get good grades, who do you think that will play out in the long run?

3:3 Like I think [student], who didn’t get the grades he thought he would get. But he changed so much from Fall semester to spring semester. And right now his work has already changed and he’s a lot different… now than he was last year. And I guess he’s getting better grades now that he learned so much.

I When would you say are important factors to being successful? What kinds of things do you do?

3:3 I think… you have to put in more time than is required. And I know, studio – well, when I came into LA I thought I would only have to go to class, do some work in class and turn in projects but I think you have to put in extra time. If someone else is going home, its tempted to go home. But I think if you stay and work even if you’re stuck, you’ll push through it and then you’ll be happy that you stayed there for an extra hour or two hours or three hours. And even if its hard to stay in studio, I think that when I do my best work – is when I've been there for a while and I can really focus on it.

I What about obstacles and challenges you face in terms of being successful?

3:3 I think, its worrying about whether or not the teacher is going to like what I did. I mean there is this one part of it where you do get a grade for what you did. And a lot of it in studio, is whether you can communicate to the teacher and they like, I mean I think if they like what you’ve done. And they think, well, that’s the part that holds me back sometimes. I mean, sometimes I feel like if I talk to the teacher, I have to do what they say to get this grade I want to get. I mean this is 6 credits. It’s a big part of your GPA. And I think that kinda holds me back sometimes. But, I think, if you have this idea that contradicts what they want and you have a good way to explain why you decided on that, then I think you can get past that. For me, that’s the thing that holds me back – just doing kind of what they say.

I Lets image you were the department head, what would you change about studio?

3:3 I would change the first year studio because it was such a huge jump from being around the whole Cowgill atmosphere (laughs). And the whole, its just, when I came here (to LA studio) its seems so much more relaxed. I enjoy much more than first year. I like having some classes in this studio atmosphere rather than that one. But I also think, that 2nd
through 5th, should be more integrated with architecture and industrial design and all those things too. Because talking with my architecture friends, it's like a completely different perspective on everything. And I think it would be better if we either kept some sort of ties throughout or in 1st year more time with LA – I just think its all very separated. And I think it needs to be more close, maybe some projects together.

I What wouldn’t you change?

3:3 How we all sit together and there’s opportunity for a 2nd year to talk to a 5th year. I think its good because you have the opportunity to look at everyone’s work and see what someone in 5th year is doing. You know what you might be doing in the future. I think that good because it helps you see different levels.

I What’s it like working in studio for you?

3:3 I enjoy it now. I mean I used to dread coming here. Because I had to do work and I couldn’t go home and sleep. But now its fun cause everyone talks and you get you’re work done and I don’t mind coming here anymore. I don’t mind doing the work because everyone else is working on it. Everyone else understands how long you spend on things. I mean, umm its not a burden anymore. Its fun sometimes.

I What would you say the purpose of studios is in LA education?

3:3 The purpose of studios? I think… it helps you to… studio for me now is a lot different than my internships the past few summers. I think it kinda help you to kind of open up your ideas to other peoples ideas instead of being by your self and working on this one thing, you have the chance to work with a lot of different people. And I think it good because it also improves your independent thinking because you have your space and your own drawing and individual critiques. I think it helps you see different kinds of ways to work. I also think that if you don’t have an internships and you don’t see the professional work aspect of it. Then you think its so laid back and you can just come in studio and talk to everyone but, its definitely different but I think it helps you see different types of ways people work, and things, different opportunities you can have to do your design or come up with your idea.
I How would you describe studio this fall?

3:4 I would describe studio as kind of, we’ve done two projects the whole semester and like one lasted like a month and the second one has lasted the rest of the semester. And its been good because you have had all this time to kinda just to, narrow down all your ideas and really get focused on each project. That’s sometimes what everybody lacks in their projects. That they don’t have enough time – to like get down and focus. Of course, there is a negative side to that too because your like looking at it like, you’ve got all this time now and you’ve got other things going on and so you kinda let studio go by the wayside. You wonder where the balance is, and you haven’t found it yet because your still in 3rd year. Its probably like 4th or 5th year before you found that balance of time management and everything else, because the classes gradually lessen.

I When you talk about you’ve been able to focus this semester, what do you mean by that?

3:4 Well I found that, with [professor], our professor. Umm, there’s been like, he’ll come around desk to desk, which has been really helpful for me because I can use that one on one contact to sort of narrow down certain areas of my project that I’m having trouble with. And he can help me out with that area. And then, maybe, eventually bring the ideas to the front, instead of just talking about them, there on the paper so other people can understand them. Normally you don’t have that much time where the professor can come around desk to desk. It has to be, you do the project and turn it in, you might talk to the professor once or twice. IN this case I’ve talked to [professor] like 15 times. So its really been helpful.

I How has it been helpful talking to the professor so much?

3:4 Normally I would, just, bang my head against the wall and put something down on paper and then talk about it and make it sound good even though I know it doesn’t look that really good. But with talking to [professor] I’ve been actually able to do both, where it looks good and I’ve been able to talk about it and make it look even better.

I You were talking about the importance of time, what do you mean by time in terms of this semester?

3:4 Well in my spot, I work two jobs on the side and I’ve been able to, actually do projects on time, which in past years hasn’t really happened because I have outside commitments. But with the amount of time we’ve actually had in studio its been a lot easier for me to be flexible and get things done when I need to.

I And so apart from having more time in studio, what has helped you get stuff done on time?

3:4 I think that, since I’m an R.A. on campus, I’ve actually put a second drawing board in my room. So when I have to be in there, I’m doing work in there anyways. So, I think that’s
been really helpful. And I think with the introduction of the computer more profusely in the classes we take. That kinda up my alley so that what I like to do.

I  

And when you work at home, what kinds of stuff do you do there?

3:4  

Mainly just technical drawings, cause I mean there kinda monotonous and you don’t want to do in studio. And then, you don’t want to do that in studio, I mean because in studio you can talk to somebody about something that’s more important than just how to draw a line.

I  

You mentioned computer use, how has that helped you?

3:4  

I think it has helped me a lot. I can speak for other people when I say that I think it hurts them a lot because they haven’t got a grasp of it yet. But coming in from high school and having already known what was going on with it, I was already off on the right foot you know. So I mean just siting there and doing AutoCAD for like 45 minutes to an hour, they can do it in 4 or 5 hours.

I  

So other than knowing how to use the computer and having that advantage from high school, how exactly do you use the computer on projects?

3:4  

Sometime it comes where you have a really technical drawing to do and instead of just sit there measure it out and draw it out by hand. You can do it in AutoCAD and actually trace it later by hand. It takes about 1/3 of the time. Cause you don't have to, you can just, draw it and erase it really quick where it would take you could hours to layout by hand and then trace it again.

I  

So you draw it in the computer first and then you lay it down and trace it.

3:4  

Yeah.

I  

And do you make changes when you trace on top of it?

3:4  

Yeah sometimes you add embellishments because you don’t want to take the time in AutoCAD to do. Just because of the costs and benefits.

I  

How did you learn how to do that?

3:4  

Umm, it was more like I was just sitting here in studio and I got really perturbed with a project that I was doing last year and, I just said, to the heck with this. And so I just drew it in AutoCAD and it saved me that much time and so I just still do it like that. Most of the time.

I  

And you mentioned that you work at home sometimes, so that when your in studio you can talk to people.

3:4  

Yeah.
I What do you mean when you say you talk to people?

3:4 Well I mean, like Ill sit around this little area where there’s like 3 or 4 desks and well just have conversations about regular stuff usually. But sometimes it comes down to like, a question of, where did you put this or what did you do when you came into this situation or what would you do, you know, it kinda helps you solve problems as you go along, to have them there, you know just even students when the professors not there. So you walk around, look at other peoples work and get some ideas and talk to them, discuss ideas and see what’s going on. 3

I What kinds of ideas do you discuss?

3:4 Umm, we talk about how to draw things and how to represent things in umm technical plans. And umm, a lot of stuff having to do with how to display your work. And a lot of stuff that has having to do with studio at all. Like football. That basically what it comes down. You know, just stuff to break up the monotony. I mean its good to have people around when your just sitting there, and drawing, and banging your head against the wall trying to get something down on paper that represents what you want for that site, that situation. 3

I Who do you talk to in studio?

3:4 I talk to everyone. I talk to 5th year or 2nd year, it doesn’t matter. I got to graduate students, I mean they always have good advice, everybody does, its just, whoever you want to sound off on. Sometimes its good to ask people in your own year who are doing the same project and sometimes its good to ask people outside of it, to get their perspective. It just depends on what you feel the situation is. 3

I Do they all tell you the same things?

3:4 Nope, I have never got the same answer twice when you ask the same questions. Its more like, say you ask: how you think I should draw a tree? And every person will show you a different way to draw a tree. And that’s just history and background and that’s just perspective. They’ll draw you the same tree it’ll just look different. 3

I Well given that everybody give you different ideas and you never hear the same thing twice, how do you know what to do?

3:4 You kinda take a middle ground. And find what your comfortable with doing. I mean, you sit there and draw everyone else’s trees until you find one that fits you. And if none of them fit, then you draw your own. 3

I How do you know what fits you?

3:4 Its just after drawing it 50 times, do you get used to it? Or does it start to bother you? You know. Then you switch and find another way to do it. And then you just keep doing it over and over and over again, until you find something like, I really like that tree and I’m gonna keep using that tree. 4
I What about things other than graphics, I mean other things you might get different ideas on?

3:4 Alright, umm… sometimes you have to form your own opinion. And sometimes you can go beyond studio to do that. You can just read a book and see what other people outside the studio think about an issue. And when you do that it expands your horizons and it allows you to formulate your own opinions based on the facts that are in front of you and the opinions that are in front of you. And that kinda broadens your depth as far how you want to go with things. 4

I You mentioned that reading a book, in terms of studio...

3:4 Say you have a project on doing Chinese gardens. So you might read a book on Chinese gardens or Japanese gardens, You find a couple sources and look at how people have do it traditionally. What is the traditional Chinese and Japanese gardens? And then you kinda look at some things that haven’t been so traditional for some. 4

I And where do you find these books?

3:4 Sometimes your professor will provide you with resources or he’ll, during his talk with you, he’ll name off a few people and you just write them down. And you go look them up if you can. Otherwise, it you just kinda do a little research in the library that fulfill the requirements that your looking for. 4

I How do you know what books are useful, are they all?

3:4 No its more, you have to trial and error. You go through the books and see which ones have what your looking for. 4

I You also mentioned, you read a book and think about and issue.

3:4 Ah-huh. 4

I Can you explain what you mean by “think about an issue?”

3:4 The issues, is umm, you have a design question and your actually looking at a book to kinda answer a question. And then you realize it doesn’t rally answer the questions and you have to think about what information has given you to help you finish the answer. You know, you have a semi-formulated hypothesis and now you got some more information to help you construct that hypothesis and, then you got to finish that hypothesis based on your own opinion and your own background and your own situation and that, that class. And, I mean, what fits the problem, you'll decide. So I mean, when you think about it, your trying to get an answer. 4

I So when you say problem, what do you mean, fits the problem?
Well if you have a doorway and it faces the wrong direction, how do you fix that problem? I mean, you have to think about, where the door could go, where the door could change direction, it is just a matter of fitting it into the situation. And making the problem not as complicated as it might look. 5

Who helps you think about this issue or do you think about it yourself?

In my situation, I traditionally do because I work better by myself, usually. In like a group situation, I’ll just take over and do things my way cause its my way of thinking. 5

Have you worked in group situations this semester?

Yeah in a group situation. 5

Have you working in a group this semester?

Yes. 5

And how was your experience with that?

It was like, a day long charette. Like it was, ah, interesting, because I just let people do what they want. Mostly because it was the first day of the semester and I wasn’t really that interested (laugh). But usually in a group situation since then, I try to make sure everything gets done. So I’ll kinda work everything around everyone else’s schedule. And try to get everything done that I can personally. Just alone. And then bring it back to the group. 5

Is working alone and then coming back to the group how you usually work?

Yeah that works best for me. 5

Is that the common way – do others do it that way too?

Yeah that’s the common way. I mean there are a few things where you want people to sit in there when your working a group, just, like, if your doing computer work, like umm GIS, and you don’t know what you’re doing and neither does anyone else. And just siting there banging it out together you can work a little faster. 5

Let go back to a little earlier, you had talked about talking with your professor and his talks at your desk, could you explain a little bit about what that’s like?

Well, with [professor] its kinda like he draws something and you follow along. And he looks at your drawings, and see what you have and then he starts to expand on it, and sees where it could go in his mind and you see if that’s where you want to go with it. And usually that’s where you probably did want to go with it. And its something the professor sees and obviously he sees you got the right idea and you must need to expand on it a little more. 6
And when you follow along with his idea to see if it where you want to go. What if where you want to go is different than what he’s drawing, do you follow his idea, how do you reconcile that?

Sometimes you just let him see what’s on your paper and then follow along with him and he actually draws what you want him to see. And that’s when you’ve actually have done the right thing on your paper already because he simply goes where your gonna go anyway. So I mean following along is like, following along in your own thought process. Now if he goes somewhere that you hadn’t wanted to go and it just doesn’t look good in your mind, then your like, OK maybe I’ll take and idea or two out of that. Just take out of it what you want.

So how does he know where to go?

Umm, experience I mean, its more of, he’s trying to show us that what you draw on paper is what people are gonna see. And if he doesn’t see anything, then he’ll tell you that he doesn’t see anything, but if he sees something he’s gonna tell you what he sees. Now, if he sees what you want him to see then your doing the right thing, if he doesn’t see what you want him to see then you’re doing the wrong thing.

So when you’re talking about seeing, you’re talking about…

Understanding the concept you’re trying to display.

So you have the concept already down on paper and he sits down and draws on tops of it.

Yeah he sits down with a roll of trace paper and starts going with that. He shows you what he likes and what it clear about the drawing, And what is not clear. And usually what’s not clear he’ll focus on.

Is this new to you, or did you know that it wasn’t clear?

He’s actually the first professor that’s actually been that way.

What way?

That actually shows you what's clear and not clear. Most professors will wait until the final critique until everyone else is there and then they will destroy your project. You known, they hadn’t come around, but before they will be very unclear and very kinda of you have to just pound it out and figure it out on your own. And when it comes time to the final critique they just kinda sit there and lay it out for you, what’s wrong and what’s right. And then, the next project you have to kinda of work your project a little bit better so that way tat the end it doesn’t get destroyed as much. So I think that’s why, I think they (1st and 2nd year), did a lot of projects in a shorter time period to show, see if you had any progress.

Which technique do you like better?
I like this one better.

Why?

Because it's better for me to like sit there and learn on a daily basis, rather than get destroyed in a studio situation... in front of everybody else, like: well my project sucked today.

When he's drawing on top of your concept or idea, would you say it more about right and wrong?

No, its not so much right or wrong. It's more of where you could go with it. And where he sees it going, and where he sees it's already been. And it's good to have him say, its good and its kinda going in this direction that maybe you hadn't thought of.

Do you usually agree or what's been your experience?

It's been either way. I mean it depends on if he like draws a building where you don't think a build should go, then you just let the building go because its your design intent. But if he makes you feel like it's a compelling idea to have that building there then you go with that. I mean, he may not understand what you have in mind. It may be that you have to bring our your idea little bit better so he can understand why you don't want to do that.

How do you bring out your ideas better?

Umm, usually it's the way you communicate it. I mean, instead of doing just a site plan you do a section or different version of a drawing.

What's your favorite method for communicating the plan?

Anyway I can. If I need a section then Ill draw a section, I just like, perspectives and isometric drawings because they kinda give you an idea of the feel of the space. I'm not really a good modeler so I tend to stay away from models. So that pretty much what I do.

You mentioned that if you need a section you'll draw a section, how do you know what you need?

Say you have a street, and you, want to show how that street would feel, so you draw that section, its not just a street - it has buildings and trees and other things that give it a sense of space and vertical dimensions. A sense if things that go up and down.

Which project you worked on this semester is more significant to you?

The second one. About China that our professor did in China last year.

Why is that more significant?
Well the first one was a project where we did a temporary wedding landscape. I mean it was pretty interesting, and it was a good design question. But the second one was more along the lines of something I would like to do in the future. And that’s designing, like cluster housing and all the benefits of green space versus built space. And in the future I just want to do cityscapes and reinventing downtown’s. So it’s more relevant to what I want to do.

Is there any other reason why you liked the project?

The amount of time we had to work on it. And the situation we've been able to work with. I mean it's been a really like good learning experience to have the professor come around and talk to you once in a while, and we've never really had that before.

You mentioned learning experience, how is this learning experience different?

Well it's been a positive one. It's not lets have a critique and your project is destroyed, and you have to go back and do it again. There’s not been that monotony of: lets go into the room expecting the worst.

Has that been your experience in the past that when you go into the room, I guess you mean the pin-up room...

Yeah.

...that it's been bad?

The experience hasn’t always been bad, but there has been a lot of experiences that are just like: I don’t want to do that again. I mean sure, it teaches you a lesson: I don’t want to do that idea ever again. But it also teaches you that if you don’t do it right you’re not gonna get anywhere. So...

How else has this project been a good learning experience for you?

I know that once I have to turn it in, it’ll be good.

How do you know that?

Because for once I actually have a good feeling about what I’m doing and a good feeling about where I’m going with it. And the professor actually knows where I’m going with it and they won't have to destroy it when they see it.

And “where your going with it” – that came from where?

It actually came from me. And the professor liked the concept and actually built on it a little bit and from that I built on it a little more and made it work to the point that I know, when I draw it someone else is going to understand.
I  So in this case, the professor liked the concept and you were able to build from there, what happens if the professor doesn’t like the concept?

3:4  Well you start to change it. If the professor asks for changes - you have to consider him like your boss. And I mean if your boss doesn’t like the concept your going to have to change it anyway so, I mean, once you’re your own boss you have to know what the right concept is. And so its good to know, for right now, what people are gonna feel like. 9

I  You also mentioned thought, that this semester the professor knows what you’re doing all the way through but in the past its kinda of been a surprise. What if the professor doesn't know what the concept is and they still don’t like it – do you still change it or treat them like your boss?

3:4  Well yeah. That going to happen also, you work for three months at a time on a project and you bring it to your boss and they’re like: no. So I mean, there’s a feeling when you have to go back to the drawing board and rework it. 9

I  How does that feel?

3:4  It feels like a bunch of wasted time but that’s common. But I mean, you go back to it at the end of the semester if you get a chance to redo it, that way when you present it finally, for a final grade, you have something you feel is more along the lines of something they’re looking for or that they can see. 9

I  You also mentioned that time was an important part of the learning experience this semester, can you expand on that a little?

3:4  Sure. Time is like, the enemy of, like an architecture student. Because when you have to pull all nighters you run out of time eventually because you run out of energy. So its not uncommon to say that time is like: you enemy. You simply have to know how to budget your time and know what’s going on. And usually in college a lot of things come up that you hadn’t even thought would come up and you have to be able work that in and work in studio and work with other classes and then again with studio. So its a matter of your willingness to put yourself in that seat at the desk for hours on end when you have that chance. 9

I  So what kinds of things do you do when you try to budget your time?

3:4  Well I just make sure I get up in the morning. I know that if I get up in the morning I know I will accomplish things. If I don’t get up in the morning or if I don’t go to bed early enough at night, I wont accomplish things the next day. 10

I  When you go to bed or get up, do you know what you’re going to accomplish?

3:4  Yeah, I’m going to accomplish getting to class and whatever time I have left I will come to studio, and do something. 10

I  Do you usually know what you’re going to do?
No I don’t always know what I’m gonna do when I come to studio, cause it could be one class or it could be studio class or could be hydrology or it could be land analysis, it just means which class is the most pertinent at that time – which has the closest due date.

How else has the semester’s studio been a learning experience, any other ways?

Well working tow jobs I just kinda had to learn that my evenings will be shot. I don’t really have a lot of personal time usually. So I learned that when I get off work at midnight I come here for a little while and I go to bed. And then do it all again the next day.

How has this project challenged you?

Its challenged me in that I have to be able to make the time commitment to do it. And also make the, the effort to do it. Normally I will put forth the effort, but I haven’t had the commitment as far as knowing where I should go with the idea.

And the way you know where to go?

Talking to the professor.

If you had to summarize the studio project this semester, how would do that?

I’d say it was meant to be a umm, question of: how do you use a landscape your offered in order to benefit what you want to do with the site? It like, how do you make it fit with the program you have been asked to do, you know. You have a site that has a lot of water and a lot of natural factors but its flat otherwise. How do you build it so that the water is not destroyed and how do you, there’s a lot of little ideas along the way. I mean we've had so many discussions about little things that our professor just thinks: you know here’s a question – how do you define space, how do you define height, how do you define drawing, how do you define elegance, and just thing that have come up because of this project that haven’t in the past because there hasn’t been that interaction with the professor. So I think its been a really big learning experience as far as how people formulate their theories.

What have you learned about how people formulate their theories?

I’ve learned that once I see the final project, I’ll probably, know what’s going on in it for the first time. Cause in the past I've looked at peoples projects and its been like: OK I think I know where there going with it and once they explain it verbally I understand but I think this time when I see it visually, in this case, Ill be able to see what’s going on.

And what made that difference for you?

I think talking to the professor has made that difference. In his way of explaining, you know you need to learn how people draw, as if it was a book. You need to be able to read it left to right.
And so did you do that before this semester?

I had, but I had not seen what he had said you should see. And I thinking that was just a way that I haven't learned enough yet even to have an opinion.

So for this studio project, what would you say has been the biggest advantage to you?

The biggest advantage has been able to come in and just know that if I want to talk to the professor I can snag him, I can talk to him. Because in the past I snag the professor and I get the blatantly, unclear, obvious answer that you have know ideas what’s going on. And with Ben he kinda gives you a clear answer, but he also leaves you open to the going where you want to go.

You said you snag a professor, do you ever try to snag a professor other than the ones you have?

Yeah that’s not uncommon. I mean if another ones hanging around you can just talk to them too.

Why would you do something like that?

Cause it gives you a different perspective, I mean instead of talking to your regular professor all he time you can go and say hey do you see what’s going on here. A quick critique would be nice.

What happens if they tell you different things?

That’s always good. I mean, you might hear something that you hadn’t thought about and your professor hasn’t thought about and you can bring it up with your professor and see what he thinks.

So how do you proceed when your given two different sets of advice?

Umm, you proceeded the way you feel. If you feel that one idea is better than the other one, you can just stick with it or otherwise you can stick with your own opinion, if it confuses you more.

What’s been the biggest disadvantage of the project this semester?

The fact that we’ve had way too much time to do it. Sometimes its good to be compressed, and to be rushed and be forced to be here and do it. Cause when your not you can go out and do other things, and you feel a little less pressure.

A minute ago you said that time was an advantage and benefit but now your saying it’s a disadvantage why?

Yeah its both because sometimes you feel have too much time.
And what do you do if your given too much time?

I
go to the gym. 12

How about just your studio work in general this semester, how would summarize that?

3:4 I’d say that this semester has been probably been one of my better semester as far as studio is concerned. Other classes I probably cant say that but as far as studio work is going, this is probably my best semester. 12

Why?

Well I took summer semester, like, first year of the design program and that was just constant work and constant labor and you just had to do it. You got nothing out of it. And last year was kinda the first full year of studio as far as I’m concerned. And it was still a learning process at that point, and now I feel like I’m settled in to what’s expected and what’s gonna go happen. And I feel like I can handle what’s going on, and I can take that very easily. 12

And what’s been the big difference in making that change for you?

Finally getting settled into this situation and not having to worry about other things that are going on a lot, you know. 12

Like what?

Like relationships, grades and all that other stuff. 12

You don’t worry about grades?

Not anymore. Its kinda like :OK my QCA is going to be what it is now. 12

What the most important aspect to being successful in studio for you?

Being here. I mean if I don’t show up then I won’t be successful. I mean even working in my room I wont accomplish nearly as much as if I was here. 13

Anything else?

Its also being committed. You know, following through, on what you think a project should be, following through on that is what makes you successful. 13

What do you mean by following through?

Say you have an idea in your head and it never really gets realized on paper, then you’ve not really followed through. 13
Why might it not get realized on paper?

One you run out of time. Two because you don’t put enough time and effort into it. OR three simply because you don’t know how to yet.

Why might you not know how?

Because you don’t sit there and try to figure out how. You know…

Effort?

Yeah effort.

What’s the biggest hindrances or problems you face being successful in studio?

The biggest problem with being successful in studio is simply, umm, fear of not being successful.

What do you mean?

Like you know its… in a couple years down the road your gonna graduate and your gonna want a job and be successful. But until that point you don’t know if where you going is gonna take you anywhere. You don’t know if in your 5th year your gonna be like I hate this major now. So its kinda that fear of am I sure about what I am doing.

How does that effect you?

It makes you work harder and keep going.

Why?

Cause if you work harder that means your gonna be successful. Semi-successful in what you do, so long as you put effort in you’re gonna get something out.

Let’s image you were the department head, how would you change the studio?

Umm, I’d put more technology in it. And then I don’t think I would change the way professors teach. Because as a whole if you get the different ways of teaching you get a different way of thinking in each time. And that will be like the average. And once you get all of them, you’ll figure out every boss you could ever have. Or every situation you’ll ever have as far as projects go and stuff.

What would you change about the technology?

Id upgrade it a lot and make it more assessable. I mean, if you go around to other schools, besides VT and what they have available to them is far more ridiculous compared to what we have. Its more modern and up to date. And there always pushing us to have our own
computers and all these nice programs when they can't provide us with a way to print it off on paper. 14

I Would you change anything else if you could?

3:4 Umm, I might encourage… a little more vertical studio. 14

I What do you mean?

3:4 Where the 1st, 2nd, 3rd, 4th, and 5th years do a project together. 14

I Why would that be good?

3:4 I think the interaction of showing the different levels would show, like a 1st year what 5th year would be like, and a 3rd year what a 2nd year is still going thorough. 14

I How would that be helpful?

3:4 I think it would be a way of defraying ideas. That way the professor doesn't always have to harp on them, somebody else could do it for a little while. 14

I What do you mean somebody else?

3:4 Well say a 5th year knows something that a 3rd year doesn't they can point out during the projects, what if you did this? The professor might have eventually got to it but not until the 5th year for that 3rd year student. I mean learning it earlier and seeing what's going on earlier, that really speeds along the process and sometimes peer learning is a lot easier. 14

I Peer learning, why?

3:4 You learn from your peers a lot better sometimes than you will from somebody whose above you. 15

3/4 MINUTE BREAK

I We had talked a little bit about the China project, how did that begin?

3:4 As in how did the project start? 15

I Yeah.

3:4 The professor just kinda decided that, he would like us to do that project to see, how we would react to a big – 900 acre semester. He asked us what we wanted to do and somebody said: yeah lets do a big site and so we did that. So he gave us a big site that he had on had. And then he, kinda just let us go where we wanted and gave us one or two parameters, you know, cluster housing. 15

I Did you have any parameters for yourself?
No, I was just like: let me see where this takes me. 15

So once the project was assigned, how did you proceed?

Umm, I started to look and see if there was any underlying geometric on the site or, I mean, just anything that was just like interesting about the site. Its like I mean, there’s water on the site and it was flat and clear. I mean you could do anything you wanted to it. I was like, a blank canvas. The only thing on it were some roads. 15

So how did you know what to do, if it’s a blank canvas?

Its kinda like what you felt like doing, You know, if you’re a painter, what do you feel like painting? So I felt like, I had cluster housing and I figured I needed a dense kind of housing program. And that’s what I decided to go with. So I found a way to do denser housing program and laid it out and started looking at the geometry of the site and kinda let that take where the housing went. 15

So the project was assigned and the first thing you did was again what?

Just go with geometry. 15

Why did you tend to go towards geometry or geometric?

The roads kinda laid out like a pattern and then there’s canals they laid out – another pattern. So if you kinda, interpolate what the pattern is, and laid it out, you started to get some geometry that you could use. 15

Do you usually tend to begin thinking geometrically in other past projects?

Yeah I do because I have a mathematics or scientific mind. That the way I’ll analyze it most often. Take a natural outlook on it and find a reason for the house to be there. 16

You must mentioned the work analyze. So, is this your method of analysis?

Yeah, I’ll look at using mathematical. 16

What is a mathematical analysis?

I have a hard time just drawing a natural like, like a circle or something, I like to have like, a compass first before I draw a curve. 16

And how does this, other than using geometry, what else do you use to analyze a site?

Just kinda the history and area its in. I mean, its in China so I mean you have to be relative to that and what they want. And the professor said they want a lot of western ideas. So I mean we can really forego using a Chinese background and just look at what
I want, you know, and what we would like to see. And our ideas of how, a site this big should be handled, and how green development should happen and that kind of stuff.  

I So what did you do personally on this project in terms of history and ideas and stuff?  

3:4 Well I looked at it, and new urbanism an stuff. And there’s a lot of ideas that had to be continuous development and stable, that would last forever. So you wanted to find something that people want to be at, so it has to have a sense of place, a sense of identity, and a sense of genus loci.  

I So are you trying to find out what the sense of place is?  

3:4 How you can create a sense of place at this location that people will come back to time and time again or where they want to live at time and time again. So I mean it never dies.  

I Where did you come up with this idea of the importance of sense of place or spirit of place?  

3:4 Umm, I heard it last year in the history of architecture. So I thought it was kind of an interesting concept you know. People want to be where there is a sense of place. They don’t want to be a place like a trash dump – there’s no sense of place, I mean there’s a sense it’s a trash dump but it doesn’t have a sense of place. You know somewhere it’s a downtown, its got a nice atmosphere, threes a lot of people – it has a sense of place a sense of home.  

I So you mentioned that you learned that in history of landscape architecture?  

3:4 No in history of architecture.  

I So that was a class outside of studio?  

3:4 Yeah.  

I Do you typically bring things into studio from outside?  

3:4 Oh typically. Yeah that always happens. You hear something outside. I took a lot of urban affairs classes and I tend to apply those to a lot of my designs.  

I How do you do that?  

3:4 Its kinda of a lot of revitalization. A lot of brownspace development and greenspace developments. How to encourage people to live there and be safe.  

I So what would you say is the connection between studio and the outside classes?
Traditionally, there is no connection but it accidentally happens that there are connections. I mean you could have this connection for studio that you’ve got in political science one day.

How does that happen, that kind of thing happens?

Yeah that thing kinda just happens. Your like just thinking about an idea like: wow a government building right here would be kinda interesting, because people are talking about building CIA buildings a lot.

Does that kinda thing happen to you a lot?

Not traditionally but yeah it happens.

So when your analyzing your site, in the beginning stages, you apply geometry and you also look at things like history. What else do you do at the beginning?

You start to look at what people have done in the past. You start looking for resources on cluster housing, china, and just large scale developments.

Where do these resources come from?

Your professor could provide you with a few, or you could go to the library and start to look them up.

What do you usually do?

Sometimes you can surf the internet and find information on there.

Then what, after you do all this, what happens next in the project?

You start what you want to do with the site. You start picking and choosing, you know, I like this side or I like that idea, or you start, OK I’m going to do this idea and come up with one on you own.

So how do you pick and choose and come up with an idea?

Its kinda touch and feel, you know, its like: you hold the rock in your hand and your like, I either like this rock or I don’t like this rock. So I mean I held a lot of rocks in my hands and found ones that fit with what I want to do with the site and started to go with it. I’m one of those people who start to put stuff down on paper as soon as I get it. Simply because once I get something on paper, I feel more comfortable with what I’m doing. And then I just keep going with it and making it better.

How do you make it better?
One you talk to the professor. Two you talk to people around you. There you start to look at it and say: man that just doesn’t look good so you redo it. You know, its just a continuous process. 18

I How do you know it doesn’t look good, what tells you that?

If its not communicating what you want it to communicate, you know it doesn't look good. Or like these four lines just aren’t holding up what you want at all. So you either erase them or you redo them or you find another orientation for them. Its kinda like it just doesn’t feel right. 18

I Do you put stuff down on paper before you do the geometry?

Sometimes I do. Sometimes I get an idea, and then I put it on paper and then I make it fit. And that doesn’t always work but I mean it gives me somewhere to work from. And I like to have somewhere to work from. 18

I Why is that?

That’s just the way I’ve always worked you know. Its like I might get an idea for cluster housing so I have a little pattern. But then I have to find a way to make it fit into the context of the site. But I actually drew the cluster housing and then I found the site for where it would fit. 18

I And what next after you put the ideas down?

Then I probably go back to the geometry of the site and make it start to work out together. And if they don’t work out together then I go back to the original idea and rework the original idea to work better with geometry. So I mean it’s a back and forth thing. You know: how’s this site working with what I got and how’s what I got working with the site? Is there a balance or equilibrium or push and pull or do things go together. 19

I What kinds of information do you have to make these decisions?

Sometimes you can ask your professor and he’ll look at it and say that’s crap. Or you can sometimes ask other people and they’re like wow that’s a good idea. Or you can just look at the books and they’ll give you a traditional, pattern of where to go with things. 19

I It sounds like from what we talked about earlier, that everybody has different ideas and you never hear the same thing twice, how then do you know where to go?

Umm, you go with what fits. You just go with what feel right inside. It’s a gut feeling thing. That’s what studio comes down to – what your gut feels. 19

I After you get the ideas and you go with you gut feeling, do you start to develop the ideas?
3:4 Uh-huh. You just try to finalize it so that that way when you present it, its what you’ve decided upon. And it shows what you’ve decided upon. 19

I So how do you finalize it?

3:4 A lot of drawing a lot of modeling in some cases. A lot of computer work, you know, just continuously making it look good, making it understandable, making it clear. 19

I What kinds of things do you do?

3:4 You go to do a lot of drawing. You got to do perspectives, you got to do aerial views, you got to do computer work, you’ve got to like make models on the computer to show like: Oh yeah, you can look right in here and you can see this. 19

I So how do you know when you’re finished?

3:4 I don’t think anything is every really done. I mean sure you can build something and you can look at it and say: maybe that’s as complete as Ill ever get it. That’s a project that probably will happened once in everybody’s lifetime. They do it and they know its done. 19

I Why don’t you know its done usually?

3:4 Cause you can always find something you can fix about it. And once you find something you can’t fix about it or you feel like you can’t fix about it, then you’ve got the perfect situation. And we’re not perfect so. 19

I So for this project, what’s your feelings on finishing?

3:4 I’ll feel very satisfied if I present it and the professor like it. I mean that’s all I really want. That would be the first time I ever had a professor really like what I've done. 20

I Is that your goal?

3:4 That’s my goal. 20

I Your goal is what?

3:4 To please the room. 20

I Why is that your goal?

3:4 Because that’s what I got to do in the future – please the room, please the people who are gonna buy the site, build it and use it. 20

I Do you have any other goals?

3:4 Be successful. 20
Student 3:5

1 How would you describe Studio this Fall?

3:5 Um we’ve been kind of busy, we haven’t really done so many projects, different projects, but we’ve been working on extended projects, which is nice compared to other years. We started off with a wedding project, which lasted a little longer than our professor had anticipated because we got into some different things that we were working on that came up that we needed to explore a little more, and so then this second project we’ve been rushing trying to get it done because it was a really big project that he had anticipated taking the whole, the majority of the semester, so right now we’ve been crunching trying to get something substantial in that.

1 You mentioned that one part of the Studio this fall has been the extended projects, how is that different from the past.

3:5 Um, before we’d get, especially first semester of 2nd year we got a lot of little projects like, come together and then when we had [professor] for 2nd semester of 2nd year we started to work on a project for longer and got more in-depth in it and more in-depth in the single project and then this year just kind of we’re on a larger scale project, so they just take longer, we get to explore more ideas and stuff.

1 Auh huh. What’s been your feelings on them, do you like them, not like them, how?

3:5 Well I think they are good experiences, I mean, you get to learn a lot more, you get to do a lot more research and you get to design a lot more.

1 Okay. You mentioned research, what do you mean by research?

3:5 Like the 2nd project we have this year, it’s in China, we’ve had to do a lot of research like the culture and stuff like that because we are designing like an urban development there, kind of park theme and just something new that we’ve never even thought about doing before, so it’s nice.

1 So, what exactly does research entail, what you talked about?

3:5 Well over in the art and architecture library and then on the internet and stuff like that, just sitting down and reading. [professor] brought in several books for us to look at, and just doing a lot of reading and sketching and stuff like that.

1 Auh huh. In terms of reading, how do you know what to look for?

3:5 Um, well most of the reading that we did was about the culture, just learning about the Chinese culture and how they live their lives and stuff, so like on the internet we, when we look up something to read or something it would be about the culture or a specific detail we were trying to find out about or something like that.

1 You also just mentioned sketching.
3:5 Yeah.

I Is that a part of research?

3:5 Um, I think it is. Whenever you read something and it brings an idea to your head, you can sketch it down, then you can keep reading, then you can come back to it and.

I What kind of things do you sketch?

3:5 Um, I like to do like diagram type sketches or maybe some bubble sketches of just ideas that pop into my head, that type of thing.

I So when you are assigned a project, what is the first thing that you do?

3:5 Um, let’s see

I Maybe even this China project, you can think about that, typically.

3:5 I think the first thing that I do is I write the assignment down or you get a sheet of paper saying the assignment on it and I write the assignment in my sketch book and I go through the process of just thinking about all the different ways it could go and different directions it could take and usually that leads to like doing some research or stuff like that and that will give me some more ideas on the direction it could go or things that could happen.

I Okay. And after you start doing this, you start writing things down, researching it, it sounds like you do that over and over.

3:5 Yeah, I can do it on maybe move out of my sketch book and get it on a bigger sheet of paper where I can like have a lot of things going on and I can see everything at once and I can come back to things and things like that.

I When you say see things, what are you talking about?

3:5 I like to be able to see all my ideas, like I have a little sketch book and sometimes I can’t get everything on there I want. Like for a while project I can get like knock off squares on it and put each idea in a square and just be able to look back at stuff.

I Auh huh. Now when you say idea, ideas about what?

3:5 Um, I guess like for this China project, it’s a 400 acre site and there’s lots of things that could happen on a site, there is so much water on it and stuff and I guess one idea would, or an idea would be, auh, let’s see, I guess it would be different directions that the project could go because it could go so many different ways and like one idea would be to have lots of water on the site and another would be not to have lots of water on the site and just different things early in a design process can make the project go in so many different ways so it’s nice to have everything to look at to go back to.
Um, how do you make decisions about which ideas are you know, in the case of having water, not having water, these kind of ideas how do you make decisions on which one to pursue or not pursue.

3:5 Um, it’s a lot of trial and error. You do a lot of sketches and stuff like that. And then talking to Ben and stuff like that a professor, it helps a lot. It helps direct you. That has a lot to do with it at that point. 3

Could you characterize a little bit about what it’s like when you are talking to your professor.

3:5 Yeah, just ask a lot of questions about your process and why you did this and why you did that and then it makes you think about why you did and then you come to your own conclusions and so that’s the way it is. 3

And has that been helpful for you.

3:5 Oh yeah. I think it’s really helpful. I like talking to the professors. 3

How is it helpful.

3:5 Well it’s just, like I said, he asks, he just asks you so many questions and it just makes you think about stuff and I know when I talk to him I am writing all this stuff down and I can go back to it and look at it and then kind of review that and think about all that I’m doing and it just helps me put things in order and stuff. 3

Um, does, when he’s telling you things, what kind of things is he saying to you? Is he giving you advice, is he critiquing you, is he?

3:5 Um, sometimes it’s critique, he usually starts out with critique, um, you know, he usually says something that he likes and then he asks questions like, why did you do this, why did you do that, which makes me think about it and maybe change it. 3

Now, you said maybe change it, when he asks you why you did things, and you said maybe change it, does it makes you change it or do you not change it, how do you know.

3:5 I don’t know, sometimes you get an idea in your head and you get so far along in your design process that he would say something that maybe might want to make you change it but you just, you’ve put so much effort and time into it that you don’t want to change it or maybe you don’t think, maybe I don’t think that I should change it because of the way I think of my design and the way I think it should work. But other times, you know, you think about it and you realize that maybe he has a point. 3

So how do you know, kind of based on what he’s telling you, how do you know which things to change and which not to change?

3:5 Usually, I guess after talking with him I go around and ask classmates that I can talk to and just some different points of view and see what they think and then, I don’t know, just sit
down and try to work through it by, I don’t know, doing more sketching, or doing more research or draw some more drawings. I don’t know, it’s hard to explain.

1 So it sounds to me like you don’t change it immediately you want to get a second opinion from the students or you research into it a little more.

3:5 Yeah.

1 How often do you talk to students, I mean could you explain that a little bit.

3:5 Yeah I’d say I talk with students more than I talk with the professor. Just because, I don’t know, we’re all good friends and stuff, but you can, there are several ones that you can count on to, you know, give you hard nose.

1 Several will critique like students?

3:5 Yeah there’s some students that you know will give you, they will tell you how it is, they will tell you if your design stinks or whatever.

1 Now are those students the ones that you go to are those your friends, who are those students?

3:5 Well they are just ones I go to, like from when we came together in 2nd year there are just those students who you can go to and get truthful information, because some of them will just be like, “that’s nice, that’s good” they don’t even look at it or think about it. But there are some that will give you good advice.

1 So you don’t talk with everybody, you have some

3:5 I don’t talk to everybody.

1 How do you determine the ones that you are going to talk to.

3:5 I think it’s from second year where we sat and stuff, just I got to know some people that I didn’t get to know early second year and just

1 And what’s the benefit of talking with these students?

3:5 I think it’s real important to talk with the students because they are doing the same project and they are thinking about the same things and maybe they are having the same problem so you can kind of work through it together.

1 Okay. What’s it been like working in Studio for you this Fall?

3:5 It’s been different. It’s different the 2nd year.

1 How so?
3:5 Well just because of some of the other classes we’re taking with Hydrology and some of the other technical classes that we have, and next semester with construction documents, they just take up so much time that it’s hard to concentrate on Studio so much, and it’s just been tougher this year. 5

I What do you do to overcome that time crunch?

3:5 Just try to, what time I do have in here, try to make it quality time. And try to get a lot of work done, not try to go and talk to everybody and just try to concentrate work, which is hard sometimes. 5

I Okay. Let’s go back and talk a little bit more about the project. We were talking about the project a second ago and you said that you get your ideas down, you have, you draw some diagrams, and you talk to the professors and you talk to other students, then what do you do after that.

3:5 Well after that I just start, um, just start drawing, um, like for this he gave us an architect file that had a map on it and I printed that out and I had a planned view of it 24 x 36 and I could put just piles of trace paper that I was just doing sketching and stuff over that and um, also we had this, we’ve been using this program called Sketchup where you can go in and you can, I’ve been using it to pop up buildings and stuff and you can transfer it into autoCAD and do all these different things with it and like for the final I’ll be using that to get a use a Sketchup to draw in 3-D, 3 dimensional perspective drawing and I can just rip it out of there and just by drawing over it real easily. I think Sketchup, we started using Sketchup at the beginning of the semester, actually last year, but I didn’t start using it until this semester, and it’s just been an easy way to start a project just by going in, because you can do stuff so fast and you can have a perspective so fast and you can, I don’t know, I think you can learn a lot more from a perspective than from a plan as far as getting ideas across and learning your ideas and your design. So I’ve been using that and trying to incorporate that into my design process. 5

I So after you’ve gotten your ideas down, and you’ve talked to people, then you start using a program like Sketchup to kind of

3:5 Which is really just another type of, I don’t think of it as a final product or anything that I plot off of that, it’s just something, it’s just another way to get to a final product. 5

I And so what kind of final product are you trying to get to.

3:5 Well for this product I’m going to try to have a big plan view and then little perspectives drawn up by hand showing like little areas. 5

I How did you decide that this is what you are going to do?

3:5 [professor] kind of gave us some guidelines on it, like, we all kind of had an idea what you need to, what we’ll need to kind of get the ideas that we are trying to get across in a presentation and then plus with the time we had left, it limits us just a little bit. 6
I Limits you how.

3:5 Um, well I think if we have been doing this a little more intense we could have been a little bit further along than, have a lot more opportunity to get a lot more into a final presentation. 6

I Auh huh, so what have you liked about this project?

3:5 Well I’ve liked that it’s just totally different from anything else, because it’s in China, I mean it’s a site that you can’t go visit, it’s just all you’ve got to work with is what you have on paper and what [professor] has told us and it’s just interesting because also we’ve never done anything this scale is like 400 acres and I mean I know nothing about urban planning or development or parks or anything so it’s just been a learning process, I mean, everything we’ve done has just been something new with this project and it’s just been nice. To learn something new not just doing something redundant. 6

I Like what, what have you worked on something redundant?

3:5 I don’t know. Um, just kind of like busy work, it’s sometimes like 2nd year some of the 1st semester some of the stuff just felt like busy work, just like we have a project and it would be a big project but we’d have like little deadlines in the project and it would be just like, like I don’t need to do this, it’s not the way I like to design or I wouldn’t do this if I was doing my design process. 6

I Right.

3:5 It just seemed kind of redundant. 6

I What’s been the biggest challenge about this project?

3:5 Um probably the fact that it is new and it’s so far away and you can’t go there, you can’t look at it, all you can do it, I don’t know, you feel kind of blind sometimes, thinking about it, and it’s kind of hard because your class mates don’t, it’s kind of hard for them to help as much as on other projects because they don’t know, they are in the same position you are, and I don’t know. 6

I So has it affected your performance or your work, the fact that it’s so far away that you can’t go there.

3:5 I think it slows it down a little bit, um just the fact that you, I mean, a site visit would be, like nice, to be able to, you kind of need that to have an analysis of. It was hard to do the analysis I guess without actually going there. 6

I How did you overcome that with the fact that you couldn’t go there in terms of the analysis?

3:5 Well Ben provided a pretty good site plan for us that had some information on soils and some other stuff that laid out where the water ways were and stuff like that and pretty much the site is all flat so it wasn’t that bad really actually. But it made it a little more difficult. 7
I Well what have you learned from this project?

3:5 Oh man, probably the biggest thing, the biggest challenge would be like the designing something so large scale, probably the space making aspect of it, it’s just so hard for me to grasp. I’m still learning. That’s probably the biggest thing I’ll take from it, is this designing, a space so large, I mean designing small spaces in a larger site is just real difficult. I didn’t know it was this difficult before I started this project.

I What’s so difficult about it would you say?

3:5 It’s just, because everything you do, everything you put on the site when you are doing a 400 acre site on 24 x 36 piece of paper, it just, the scale of it just doesn’t look, it’s just not right, so it’s just hard to design something like on a half an acre lot which can be really, really detailed on a 400 acre site which is on a 24 x 36 piece of paper.

I There’s just a lot there?

3:5 Yeah, there’s just a lot there to think about.

I What do you do when, when there is so much to think about what do you do to narrow that down or to kind of get a handle on that.

3:5 Well what I’ve done with this project is I’ve broken it down into different areas of the sites for different things to take place on the site and just different zones and then I can take that zone and just zoom in on it and kind of explode everything in there and just get a close up view of it and kind of design on a larger scale.

I What does it mean to be successful in Studio?

3:5 I don’t know, I think just being successful in Studio is just learning something, just learning something new all the time and just progressing, and just always having something new on your desk and just taking new, like trying to learning something everyday in Studio, just moving your process forward, moving your design skills forward and not necessarily being, also producing good stuff but I think it’s just important to learn stuff.

I What do you do to learn new things to progress like that?

3:5 Um, I think a big part of it is just talking to people and just listening or whatever your professor says according all his lectures and stuff for you and just doing a lot of research and challenging yourself because he challenges you by certain things, he tells you certain things, but it’s important to make your own rules and your own criteria for what you know you need to do to work on.

I Where does that criteria come from?
3:5 Um, mostly from, for example rendering or graphics and stuff just getting out of your comfort zone and trying something new that you’ve never tried before maybe or something like that. 8

I So what are the most important factors to being successful in Studio for you.

3:5 I think it’s just putting time in, just being here, cause I mean when you are here in Studio there is so much going on in Studio that you can learn from, just from the other classes and stuff, the just being here you are going to learn, so I think that’s the most important thing. 8

I Like what kinds of things do you learn from the other classes?

3:5 Um, I like walking around and I like looking at 2nd year plus we were there last year and we have some similar projects and just seeing how they work on a project compared to what we did and how it’s tailored to them differently then from how we did it, I think that’s 8

I Well what types of obstacles or hindrances do you face in terms of being successful in Studio?

3:5 I think kind of same things, time, because like I said this semester has been real hectic with some of the classes we’ve had that you just can’t spend the time in here that you want to and so you, I’ve been spending a lot of time carrying my sketch book around with me so I have it with me so I can look over it and just keep stuff in my head fresh and it’s just been, that’s been the biggest challenge just keeping my mind on my Studio projects when I have so many other things going on. 8

I When do you look at your sketch book?

3:5 Um, I usually have it around with me whenever I’m in another class too and sometimes I’ll be in the other class and I’ll be thinking about Studio and an idea will come to me and I’ll sketch a little bit. 8

I Are these other classes landscape architecture classes or are they other classes or what?

3:5 Yeah, they are landscape architecture classes, one is a hort class with plants. 8

I So here in these classes sometimes you pull out your sketch book and you think about Studio.

3:5 Auh huh. 8

I Do you ever think about the other classes while you are in Studio?

3:5 Yeah, sometimes, especially Woody’s because we have to memorize a lot of stuff and I like some times. 9

I Do those classes outside of Studio do they affect your work in Studio?
3:5 I think they do, not in a bad way but like hydrology has given me a lot to think about, especially with our China project with all the water that is on the site. Um, you just, you’re able to look at the site in a kind of different way and maybe take something from it that you wouldn’t even think about learning from it.

1 You mentioned that time is an obstacle or can be a problem in terms of your success. What do you do to try to overcome the obstacle of time?

3:5 I try to schedule my time so that I can get in here, usually it doesn’t happen like during the day because I’m just so busy with class so usually from 9:00-5:00 I have class. So I usually try to schedule it so that I can have time in the evening to come in here and do some work and that’s usually, I try to come in here when there is not a lot of people in here to get a lot of work done, if I’m trying to get a lot of work done, so, that’s what I’m trying to do. I just have to manage my time.

1 So you try, part of the way you manage time is by coming here in the evenings?

3:5 Yeah.

1 And also when other students aren’t here?

3:5 Yeah.

1 Why?

3:5 I don’t know, because sometimes, a lot of times I’m in here, coming in here and everybody just wants to talk, like in our class we just, a lot of times we’ll sit down and start talking and just don’t get any work done, so.

1 So, what do you do to avoid that.

3:5 Um, put my headphones on and try to zone them out.

1 Right. So, whenever you sit down to schedule your time, you like you said, you have classes mostly from 9:00-5:00 how do you go about scheduling that time. Is there any other ways that you go about doing it?

3:5 I just go to class from 9:00-5:00, go to dinner, and then just try to get in here for a couple of hours and try to get some work done and usually that revolves around going to the gym or something like that.

1 Do you write your schedule down.

3:5 No.

1 You just remember it?

3:5 Yeah.
What about, let’s imagine that you are the department head, what would you change about Studio?

I don’t know. 10

Let me ask you a different question. You are the department head what wouldn’t you change about Studio?

I wouldn’t change that, or maybe this is what I would change, I don’t know. It’s I think we’ve had a lot more like people come in and speak to us and stuff like that this year than last year and maybe it’s because I was a 2nd year and I didn’t know about a lot of them last year, but I think I can get a lot from that, to have like, I think maybe we should have more professionals come in and speak to us and stuff because I still like, I’ve never had an internship, I’m going to try and get one this summer but I still don’t know much about what I would be doing you know in a landscape architecture firm. I know it varies so much, you can do a lot of different things but I would like to learn a little bit more about that and I think that people coming in and speaking to us and giving us lectures outside of the department I think that’s really nice and that’s helpful. 10

So, that’s something that you would like to see more of.

Yeah, I would like to see more of that in the Studio. 10

What else would you like to see more of?

Um, I actually would like to see some of, I don’t know, maybe some of the different years working together like for a small project, we kind of did a ??? at the beginning of the year, but that was kind of fun, I think we should do that more often. 10

Why?

I just think it’s important to get to know, like, other people and in other years and what they are doing. I like to talk to other years and see what projects they are working on. I just think they can, you can learn a lot from them just because, I don’t know, they have a different view of things and different perspective on projects, everybody has a different view and I don’t know they are all worth while. 10

Well are there any other things that you would change about Studio?

As far as the way it’s, not really, I can’t think of anything off hand, right now. 11

What do you think the purpose of Studio is in Landscape Architecture Education is?

Hmmm, I think it’s probably one of the most important, as far as like compared to like our technical classes and stuff, that’s all good stuff you know, but that’s kind of like giving us information, like where we can get information to know how to do this kind of stuff, this technical stuff in a job environment, but the Studio gives you an opportunity to kind of get
out of that and be a little more abstract and be able to do what you want, I don’t know, it’s just, I remember 1\textsuperscript{st} year, um Design Studio, it was just something totally different than I’d ever experienced and I had, it was really refreshing, I couldn’t, I mean no test, no stuff like that and I just think it’s a good opportunity to explore new things and I think you learn a lot more that way. 11

\textit{What way?}

3:5 When there is not like, when you are able to, um, you are able to set your own goals and set your own rules and you just learn some more, so much more about yourself even when you do something and you know you didn’t do a good job, and you know you slacked off and you know at the end you learned from that and I just think that’s a better way to learn than taking a test. 11

\textit{Because you learn differently or what is it that makes it better?}

3:5 Because you learn on your own. The professors don’t give you right or wrong answers about stuff, they don’t come and tell you to answer the questions, they let you, they ask you the questions to let you figure it out on your own and make you think independently about your project and it’s just, I don’t know, I think it’s nice. 11

\textit{When they ask you these questions and they are not necessarily right or wrong, and you are thinking independently, do you ever, does that ever seem overwhelming or}

3:5 You always have the feeling like you don’t know what you are doing, you just don’t have a clue sometimes, you don’t know where it’s going or what’s happening but, I don’t know it some how always comes together at the end, you just, I don’t know, it’s hard to explain. 11

\textit{What would you contribute to that coming together at the end.}

3:5 I don’t know. I don’t know, maybe the questions, I guess they lead you to auh, the questions the professors ask lead you to think about things maybe in a new way and they just, I don’t know what I’m saying here. It’s just, you kind of, things just kind of come together. Your ideas just seem to formulate a little more, the more you work on it the more questions they ask, the more in depth you get the, maybe what you produce isn’t what you had envisioned at the beginning, or what you had thought of as the right thing for the ending of a project, but, um, I think what you, whatever you produce you have a sense that you learned something new from it and it’s something valuable and that way maybe the project you produce wasn’t that good but maybe what you learned from it was. I don’t know if that answered anything. 12

\textit{Yeah, that’s good. What advice to you have for a new student who is coming in Landscape Architecture Student who is going to be working in Studio?}

3:5 Ummm just be open to try new things, um, because you are new going to have the chance to do anything like this, I don’t think you’re going to have a chance to do a lot of stuff you do in Studio in a working environment, so just enjoy it and try as many new things as you can just to learn. 12
Like what, try like what?

3:5 Just new thought processes, new ways of learning, and new ways of, I don’t know, sketching or rendering or just like we started a water pond and [professor] encouraged a water pond this semester, and I don’t know that’s just been something that I had never done before and it’s just nice to do something like that. 12

What kind of things can a person do, can a student do, if you were giving advice to the student, what kinds of things would you tell them to prepare for projects, is there anything they can prepare to do to do a Studio project?

3:5 Let’s see, I would say that they need to be ready to put in a lot of time, especially at the beginning and just not get frustrated with all the questions that they are going to have because they are going to do stuff and they are not going to know if it’s right or not because of the way the professors are and stuff so just be patient and just try as many things as, as many ideas as they can, just run through as many ways of going about their project as they can to learn their design process, I guess. 12

Do you think you’ve learned your design process?

3:5 I think so, I think I’ve learned a lot about it this year. I don’t think I’m close to like having the design process that is perfect, but for me right now, as far as like coming in, going into next semester I think I have a good way to start a project, I mean, for me starting a project. But I think it will change all the time. 12

A good way for you to start a project is what again?

3:5 I like to get everything laid out and do bubble diagrams and sketches and um, stuff like that to get my ideas lined up so that I can play on those and be able to look back on them. 12
**Student 3:6**

1. How would you describe Studio this Fall?

3:6 How would I describe Studio? 1

1. You might need to get a little closer.

3:6 Studio has been a little bit more relaxed this year than it has in the past, I feel. Um, the work is becoming more and more concentrated as in more detail of over all concepts instead of just pieces, trying to pieces together of a, of a design concept. And, we are exploring different techniques, not just pencil and ink and marker and stuff like that, but looking more into artistic stuff. We have been experimenting with water colors and just all types of media through the ranges and it kind of seems like the pieces are falling together, this master plan that we are doing now, it’s kind of taking into account not only the, the regular Studio work but it kind of brings in grading and it kind of brings in hydrology and all the pieces of the technical aspects are coming together in the overall design Studio it’s just been kind of, you kind of have your technical aspects that are kind of hard lined and then you have your conceptual stuff that is. 1

1. Okay. Well you mentioned that it’s more relaxed, what do you mean by the word relaxed this semester.

3:6 Um, I guess there is not four set projects that you have to do, it’s kind of, you have been working over a course of time and it’s been, gee I don’t know how to describe it, um, I don’t know, it doesn’t seem like there’s been kind of a, there’s a progression in the Studio but it hasn’t been kind of fluid or as set a times as it was in second year and the year before. 1

1. How has it been set, how is the time been set this semester?

3:6 This semester? 1

I: Yeah.

3:6: It’s kind of been, well the dates, we have been going about the semester as kind of jumping around from a wedding ceremony development to working into a complete master plan and that is it was kind of a jump and kind of a switch because you were working on such a small land area with the wedding ceremony and then you are working on 200 and some acres of a master plan. And this is in China and we hadn’t even, you can’t do a site visit or anything but this, the other wedding party was kind of on ground in the area and you can actually go out and see it instead of kind of having this, having AutoCAD file and going from there. 1

1. What’s the different between having the site you can go out and see and having the AutoCAD file?
3:6 Auh well it’s more that you can get an experience of the area and this area is a whole lot
different from what we are doing here between flat topography and other stuff that is around
here with topography and soils and all. 2

I Auh huh. How has that affected your work.

3:6 Um, I guess because just over the site visit, it was nice to have and to have some reference,
go out there and take some pictures and kind of come back here and start your design work
looking at pictures, doing other types of research of the area, and of the wedding site and all
that, compared to just coming from an AutoCAD file and going from what someone else tells
you of the general either culture or just general site specific things that the professor has told
us. 2

I Right. So typically when you are working on projects, which do you prefer?

3:6 I prefer mostly the one that you can go out and visit. 2

I Why is that?

3:6 Just because, I don’t know, it gets more of a personal feeling. You get a lay of the land kind
of, that scenario. 2

I Well you mentioned, um, research and taking pictures, is that some that you like to do?

3:6 Auh huh. Research is very important at the beginning of the project I feel. 2

I Why?

3:6 To give to get a base feeling to get a general understanding and knowledge of the area. 2

I Auh huh. What, explain what research means to you, like what do you do when you research
or what is it?

3:6 Well, either I get on-line or I go to the library or just look up basic information about the
area. 2

I Like what kind of stuff?

3:6 Auh, depending on this as a wedding project, which one are we talking about? Either one
just in general. 2

I Either one, yeah.

3:6 Auh well you look kind of first start out as just an area in general trying to figure out what
it’s about, site specific things such as site context and all that kind of stuff and then you look
more in the conceptual thing of what you are trying to do and your design, whether it be the
people there are going to be there, the infrastructure is going to be there to houses, buildings
whatever. 3
I Right, well you mentioned that you take pictures?

3:6 Auh huh. 3

I What other types of activities do you do?

3:6 On site? 3

I Sure. In terms of research.

3:6 In terms of research? 3

I Yeah.

3:6 Okay 3

I Or design in terms of your projects.

3:6 Well with pictures and pictures, book research, internet research, um, I guess that’s all the main research. 3

I What do you do with this information once you get it? Say for example the pictures, what do you do with those.

3:6 Auh, bring those back and put them in some form either on the computer or print them out, lay them out and kind of have them spaced around so when I do my design I can kind of look and see what the area looks like and then go from there if I am working on site scale design. 3

I How does that, having those pictures, you look at them, how do they affect your design?

3:6 Well if I’m working off kind of a basis I’m working from the land, I kind of want to keep that in tact, I’ll base my design around different topography, vegetation, ????? whatever. 3

I Um, so for the, what about the other types of research, you had some books and internet research, how do you use that information?

3:6 Just mainly as a basis, as a foothold to get started on and to kind of base auh, cause when you do a conceptual design you kind of need a basis of what you are doing, something to stand on and then you move forward from there. 3

I What do you mean when you say move forward, lets talk about that a second. We are talking about a project and you start off, is the first thing you do, when a project is assigned what is the first thing you do? We can talk about the China project or any project, which ever.

3:6 First you just acquire the site knowledge and then usually it’s internet research and then going to the library. 4
I What do you look for on the internet?

3:6 Auh just general cultural information basically is what we have been doing dealing with the China project. 4

I Auh huh.

3:6 And then dealing with the wedding project it’s been more of a planning aspect. 4

I So once you get this information, auh, that’s the first thing you do is the internet and then what do you do?

3:6 Just move on to the Library and work there for the basis. 4

I What kind of stuff do you look for there? Do you know what you are looking for.

3:6 Well looking for either other people that have done the same types of design or something that you want to model your project after if you like someone’s work like Frank Lloyd Wright or who ever, if you want to model your work after their work. 4

I Auh huh.

3:6 Then kind of read about what they have done and the process that they have taken, kind of like a big brother kind of thing. 4

I Right. What do you mean by model your work after them?

3:6 Model your work after them is kind of go about the same way that they went about their design process. 4

I You try to

3:6 The same kind of structure, you kind of, you have your views and then you have their views and you kind of, if you want to go toward their views or look up to them rather, you kind of mould yourself into theirs. 4

I So after you do the internet and the library and then what do you do.

3:6 The internet and the library then you actually get down and start drawing on paper. 4

I Okay. So what do you need, what’s that entail for you “get down and draw it on paper?”

3:6 Auh, first it’s coming up with just the usual conceptual design and bubble in your areas which everyone does, just start getting a layout of the area and what you want to do and what you want to try to achieve. 5

I Why do you those things.
3:6 It helps me to get a general understanding of the area and what I want to do, kind of puts it out there all in front of me. 5

I  Auh huh, and so once it’s out there in front of you and then what do you do?

3:6 I take that and then break down the certain types of pieces into, well let me back up just a second. It takes it from where the break down conceptually, I need to bring that all together and then break down my specific areas so they will all relate back to the general base that I have for my project. 5

I  Auh huh, so what do you mean by when you say “break down the pieces” what are you talking about?

3:6 Each individual site is referring here to the China site, it’s if you want to have commercial or high industrial or medium industrial all that kind of stuff or low residential or very dense residential, you’ll have the areas divided up but you will need them all to relate back to your main concept that you have. 5

I  What is your main, where did you get your main concept from?

3:6 Um, from the books that I read and people that I have studied. 5

I  So once you break it down, you start looking at all these parts and putting them back together, then what do you do?

3:6 Well when I put the parts back together I have to make sure that they all relate together and then I move on to kind of refine my design process and then move on to 5

I  How do you know if they all relate to one another?

3:6 Um, just that base conceptual thing that you come up before using the books or using the internet. 5

I  Auh huh, so they relate to that?

3:6 Right, they all kind of fit together. 5

I  Okay, and then you start to refine it?

3:6 Right. 5

I  What’s that entail?

3:6 Um, well you look at it, you figure out, I don’t know you kind of have a feeling that something’s just not right or something is sticking out on you and then once you, you’ll do your fine details and then move from there. 6
So, is it just a feeling that you have when something is not right or how do you know if something is sticking out or not right.

Well just me personally or other people say something? 6

I don’t know is that what happens?

Well I’ll come up with stuff and then others will bring information in too, just critical information and that will help me as well. 6

When you say others bring in critical they bring

Professors or students they come in, just like when using pin-ups and stuff like that 6

Okay

will convey comments 6

to you personally

Right, right on the design. 6

And that’s students and professors do that?

Correct. 6

Okay, and how does that affect you?

Um, it makes me think more critically about what I’m doing and kind of sheds a new light because everyone doesn’t think the same. 6

Auh huh.

And provides more information for me to use and think about when I’m working on this part, this specific design. 6

Okay. Well do you still times this, since everyone doesn’t think the same, do they often say things or have they said things that conflict with your concept or your.

Oh God yeah, of course. 6

And what do you do then, what if it conflicts with what you are thinking?

Well I have my basis that I’m working from and maybe they, maybe I haven’t told enough or conveyed enough of my personal information for them to understand what is going on, or maybe they have a valid point that I am a little off base on one or two issues. 7
I Auh huh. What’s been your experience with, whenever that happens? When you talk to other students and you start to get this criticism, what do you typically do?

3:6 Usually I use their criticism and then move on to something else. I have my ideas and then they tell me something different and then that moulds into something else. It kind of opens up a new door and then I move onto something else. 7

I What do you mean you move onto something else, you stay with your idea?

3:6 I stay with my idea but I modify it, whether it be from changing things around or completely going back and taking a look at what I’m doing or just differing one part of the site or 7

I Now when you, now we’re talking about students and professors

3:6 right. 7

I when they come and tell you something. Is there a difference from what the students tell you and what the professors tell you in terms of the way that, the criticism that they give you in term of the modifications you may or may not make.

3:6 Right. Well it’s kind of a difference between the professors and the students because students have only been doing this as long as I have 7

I Right

3:6 Just because it’s mostly the third year students that are doing the critiquing it’s not the fourth year or the fifth years are coming up and talking with me about my project, it’s more of the professors that know, that have been around and they have seen dozens and dozens and dozens of projects. 7

I Right

3:6 They kind of get a feeling. 7

I And so does that affect the way that you take the criticisms because the professors have seen so many projects.

3:6 Auh, I do take that into consideration and it’s very important that they have seen all of this, but the students that I’m working with they are kind of on the same several and they are thinking, they are doing the same project and they are more, they are dealing with the project more than what the professor is, just kind of looking in. 7

I Auh huh, so how does that affect you, your relationship with the students and the criticisms that they give you?

3:6 Auh, personal relationships? 8

I Yeah, go ahead, I’m sorry.
3:6 It’s a good thing, I think it’s a very good thing that we interact with each other and critique each others work, it makes it work a whole lot stronger. 8

I How so?

3:6 It just brings in more ideas and what we were saying before and it makes you think about things. 8

I You mentioned students that you are working with. Are you working with a particular group of students?

3:6 Auh no just basically the students located around you, you’re sitting in your desk around other people and you yell over at who ever to ask them to come over and look at this and just talk about it. 8

I Right, and you also mentioned that you mostly get criticism from the other third year students and not the fourth or fifth year students.

3:6 Right. 8

I Have you ever gotten criticism from the fourth or fifth year students or is there any interaction there?

3:6 Um, I think the only interaction that we’ve had is the project that we did for the window. That’s the only, well I mean I’ve talked to them, but I haven’t talked to them about my actual 8

I You mean the work that Curette that we worked by the? ? ? ?

3:6 Correct 8

I In terms of the professors talking to you, you talked to your professor and how does that generally go, did you characterize the discussions or the criticisms that you have been getting in terms of that.

3:6 Well we’ve only had a few pin-ups this year and mostly she’s come around desk to desk to talk to you personally and I think that’s good one-on-one time that you can actually sit down with your sketch book right in front of you or on your drawing or whatever and talk to you, give you a whole lot of personal information. 8

I How has that been helpful?

3:6 It’s been helpful on refining my design and getting me to look at different things. 9

I You were talking about refining your design,

3:6 Right 9
I how do you go about refining your design, you use this criticism, right?

3:6 Right 9

I And how do you know, where does that take you, what happens during this refinement stage, where does it lead to?

3:6 Well it leads to new ideas and breaking off of old ideas and coming into new ones an then developing a better set of plans or ideas. 9

I Auh huh. And is this kind of a last thing that you do, is to refine it or is there more phases to your project?

3:6 Auh, before the final? 9

I Okay, so there is a final, I mean the refinement isn’t necessarily the final?

3:6 Correct, correct. 9

I Okay, so you refine it to get to the final?

3:6 Right. 9

I Okay. So when do you stop refining and start getting to the final, how does that work, can you explain that?

3:6 I guess, I don’t know, I guess the best thing to say is there is really no final technically, but 9

I Why not?

3:6 There’s always something you can do to it. 9

I Auh huh.

3:6 I guess you can say you’ve just got to get to a point where everything is fine and everything works together and that’s your final for then and if you don’t have any more time to work on it, that’s all you got. 9

I Okay, so when you get to that point, what is that point, how do you know you are at that point.

3:6 Just when it seems like everything works together. 10

I Yeah, and how do you know that? How do you know when everything is working together?
3:6 Just after you have gone through all the processes to refine it and coming up from your base ideas and you still have that and then working through all the intricate parts of your design and bringing that all together. 10

I Okay.

3:6 And then once you’ve talked to other people and what they say and other students and you’ve worked that in there and then you’ve gone back and modeled that again and brought your base idea in and it all comes together. 10

I Okay. So how do you, how exactly, so then you do your final ?????? what after, anything after that or is that the end?

3:6 Well then you will do your presentation or whatever and you get critiqued there and there will be other steps that you could do but they will be your next project that comes up. 10

I Okay, what other steps could you do?

3:6 Well just, you have your final and then other students critique and the professor critiques on your final presentation which tells you more ideas and something else to think about that you write down as you want to continue that process and so forth. 10

I Okay. Well what’s been the biggest challenge of this project for you that you are working on, this China project?

3:6 The China project? 10

I Yeah.

3:6 Um, The biggest struggle is kind of knowing the culture and the design that we are doing, it’s, they want to create kind of an American life style there, but they want to have, it’s kind of backwards in the way it’s set up because they don’t want the Chinese culture, they kind of want the American type of housing and the American type of roads and all that kind of stuff to be set up with the infrastructure in here and you study the Chinese culture but then they want a design that relates to how the Americans are designed. 10

I So that’s, the challenge is reconciling those two things.

3:6 Mmmmm 10

I Okay.

3:6 Trying to get a happy medium between the two. Between using their ideas and not going completely with all our personal ideas and not blowing them out of the water. 11

I Okay. Well what did you learn from this project?
Um, I’ve learned to work first of all on a bigger scale, this is a larger scale we’ve worked at so far doing a master plan, and learning to bring a whole lot of elements into and then working down to a site specific scale. Working down to the actual roads from bringing this all together, the whole project together and, um, I learned a whole lot about the culture that I’ve researched so far.

I: What’s it like working in Studio?

I love it, it’s great. It’s a whole lot of interaction between people and student’s and everyone is kind of working on the same thing, so if you need to talk to anyone about any kind of design stuff you just go up and say something to them and they will, cause they are all interested in the same thing you are working on, so it’s kind of like a happy family.

I: For you, what does success mean in Studio?

What’s success in Studio? I think it’s getting a strong knowledge of design concepts and being able to carry those out on paper instead of just being able to explain or try to explain to someone. And it’s kind of the verbal and then written communication that conveys an idea or concept to fulfill the project.

I: Okay, to fulfill the project. Um, so what are the most important factors to being successful in Studio?

The most important factors, um, I think the promotion of the program in Studio is more of the think critically and think on your own, um.

I: You said promotion of the program, what do you mean?

I think, because I have looked at other programs and I’ve talked to other people and their ideas differ, some of their ideas differ and emphasis differs from what they do in Studios and what we do in Studio.

I: Okay.

It’s kind of a, the professors will get you kick started and then you have to do a whole lot of reification in our mind to look at design and design concepts and while others look at more technical aspects and they don’t feed you as much, kind of give you the open range and broad range of ideas that you get here.

I: Why is that, how does that relate to success?

Um, that relates to success in that you will be able to, with the process that you are using here you will be able to use, be able to tackle any problem basically that you will come up
with, instead of just being able to communicate it, but to be able to communicate it you can’t come up with the concept to be able to put it down on paper.

I Okay. What are the biggest obstacles or hindrances to being successful in Studio?

3:6 the biggest hindrances relating to

I Being successful, what are the biggest obstacles or problems in being successful for you in Studio?

3:6 Um, I think the biggest obstacle for me maybe graphic communication? I think that’s the lacking technical element of Studio.

I For you?

3:6 For me.

I Is graphic.

3:6 Yeah, because I think that Design Studio and all the conceptual stuff, they feed you that all the time and that’s great, and you can do work on any problem, but when you get down to the graphics that kind of figure it out on your own kind of thing and there is no type of courses and I think it would be really nice.

I So what kind of thing, what have you done to try to over come that obstacle or that problem?

3:6 Gotten books and experimented with different media and all sorts of just books and media, that’s about all. And it’s kind of, they will work on your, the design concept is really strong, but when you come down to put it down on paper, they can kind of lead you in the way to the correct media to use, but it’s really you to figure it out, what you really need or specific to the project.

I Now if you were the Department Head, what would you change about Studio?

3:6 What would I change about Studio?

I Let me ask a different question. What do you like most about Studio? What wouldn’t you change about Studio?

3:6 What wouldn’t I change?

I Yeah.

3:6 I wouldn’t change the atmosphere.

I Auh huh.

3:6 Of everyone together. I think that’s very strong accent to the program.
Okay, when you say everyone together what do you mean.

Well all the years are kind of in the same room in one big space, I think that’s a big help.

How so?

Well you can go and talk to anyone that you need to and all the professors are here at the same time during the week and if you need to get in contact, just kind of just personal information, and you know everyone both by name or by face.

How do you use that, the fact that all these people are up here, the professor up here, how do you use, how do you personally utilize that?

Um, I personally utilize it if you know people personally and you can go and talk to anyone that you need to, I think it’s really a good factor instead of having people that are kind of off in their offices and you kind of have to call them and then you have to go find them or whatever and it’s a really small profession and so it’s good to kind of know everyone first hand.

Auh huh. Do you ever call professors or go visit them like that or seek them out.

Auh huh.

You do that? When do you do that or how do you know when to do that?

Um, if I need something from them or

Like what, can you say?

If I need help or um information about something.

Well, so you wouldn’t change the atmosphere at Studio, is there anything you would change.

Um, I don’t know that I would. About Studio in general or space or what we do?

Either or, anything you would change, you’ve got the power.

I would change the media to have some technical courses working with the rendering or market type of stuff because the only work, the actual work that we’ve done in that is from the LA symposium in the Spring where we had people come in.

You would include classes that are more focused on graphics and rendering and those kind of things. Now those types of things do you bring those into Studio, I mean if you had the classes that are outside of Studio, the other technical classes and such, do those affect your work in Studio.
Um, I think they would if we had them, we might be able to communicate matter better than just learning it out of a book. I think it would be good to practice that kind of stuff, if you don’t do it on your own. 14

Okay. What do you think the purpose of Studio is in Landscape Architecture Education?

I think it’s critically important for your overall knowledge and type of design you kind of focus yourself into. 14

Right. What’s the purpose of it, you think.

The purpose of Studio is to be able to tackle any type of project that you will get in the future working in professional work. You’ll be, they try to expose you, what I feel, they try to expose you to as much as many different projects and ideas as they can so when you get out and they give you a project when you are in practice you will be able to look back on something that you have done before and kind of like the big brother thing that I mentioned before, and you’ll be able to work through it systematically. 14

Okay. So if you were to give some advice to a student that was just coming up into Landscape Architecture and going to be working in Studio, what would you tell them, advice in terms of being successful or just in terms of working in Studio?

Um, let’s see, I would say that things may not seem to come together at the beginning because you are just working on foundations and you are working on form and all the elements don’t really come and piece together until about the third year and it kind of seems, I know the second year kind of seemed jumbled at times, you weren’t working in a progression you were kind of working, kind of stepping ahead and then back and then in third year it kind of brings everything together with form and design and the technical courses, hydrology and land analysis and such. 14

What would you contribute to, what factor would you contribute to all those coming together.

Um, I think the types of designs that we are doing now and dealing with the master plans and such and this site level design that we just did in hydrology brings in the grading that we did before just on a first person level and then it brings in the actual hydrology of the site and that comes in together in that site plan design and then once you come to this that comes down to housing, mostly housing and road development and how you align stuff in your project. 15

Any other advice for a student.

Um, talk to your professors as much as you can. 15

why?

Because they are a big help.

Why?
3:6 Because they have seen everything that is going on and can offer you a lot of help and puts you in a different direction if you need that. 15
Student 3:7

I How would you describe Studio this Fall?

3:7 Describing Studio, um, I think it’s pretty well set up, I mean, as far as Studio itself or our Studio. 1

I Both, either one.

3:7 Um, I think the Studio itself is pretty well set up, you know, you can’t really ask for much, it’s a nice place. And then our Studio with [professor], it’s been pretty good, I would say it’s more laid back than most than what I’ve had before, I mean, we’ve only had two projects and although they have been pretty large projects I think it could have been more in depth as far as like every class in stead of having just all the times to work on it, you know, still have the structure of him lecturing and then doing some work and not so much that he has to lecture all the time, or tell us stuff every class, but at least having some sort of structured thing other than just be here, you know what I’m saying. Um, other than that, I think it’s real well as far as working with my colleagues and everybody that sees each other talks to each other pretty well. We’ve known each other ever since, you know, at least second year, so, I mean, I think everybody is comfortable with each other, no real fights or anything like that. 1

I All right, okay, so you said it was kind of laid back and could be more in-depth can you explain a little bit more about what you mean by that, just a little more in-depth

3:7 Okay, not so much as far as the material like take this China project for example 1

I Right

3:7 I think he went real well in-depth about their culture and you know we had plenty of lectures on you know what we should know, basic knowledge of the site, where it is, the culture, and stuff like that. But I mean in-depth like on a more personal basis, um, as far as trying to get our ideas out and work with us among our ideas. And so more of a personal one on one thing – in-depth. 1

I Okay. So, let’s talk a little bit about lectures, you were talking about lectures and you had a few of those and that helped you understand about China and stuff like that.

3:7 Oh yeah. 1

I What kinds of things did you learn from these lectures.

3:7 Um, just the way they lived. He obviously went over there and he had tons of slides and tons of pictures and he talked about how, you know, they went about their everyday life, going to the grocery store, you know, they don’t use cars as much for transportation for one thing, you know, they tend to walk or ride their bikes a lot. Stuff like that and um, and just basic day-to-day living. 1

I Okay, other than lectures, how else did you get information for the project?
3:7 Um, just coming in and research, internet of course that’s a big source and the library and books here in the Studio, um, you know you try and pick a theme to go with when you do a project and, like for instance, mine was sustainability on this one or one of them and so there are a few of us that did that theme and they had some good sustainability books even [professor] had a good one so.

I Okay. So, you used, in addition to lectures there was books, library, internet?

3:7 Yeah.

I When you go to the library how do you know, or you get these books, where do they come from?

3:7 Um, a lot of times I ask around the lab first and cause especially um everybody here has done a sustainability project at some point in time and so I asked them first and see what they know, see if they have any books and then go into the library just looking it up or asking the librarian on looking it up on their computer.

I When you get on the internet what do you do?

3:7 Auh that’s just typing in keywords and seeing what comes up. There is a lot of crap on the internet so you’ve got to look at where the sources are coming from, but a lot of it is a lot of good information.

I Okay.

3:7 Just all I’ve got to do there is make sure that, you know, when I get a good piece of information, write down where it came from and make sure it’s good.

I Okay. Also when you were talking about getting in-depth and you said, not necessarily in terms of lectures but more on one on one interaction.

3:7 Yeah.

I What do you mean by that.

3:7 Um, I think you know, to really understand where a student is coming from and to really understand where the teacher is coming from you might have, you know, a few days worth of work out on your desk and they’ll come by and look at it and instead of just saying, you know, how does it work, you know, and oh it looks fine, I think it should be more of a, “well what are you trying to do here” and he does do that when he comes by, I’m just saying there needs to be more of it. So I think it’s, what he does is good, just more of it.

I Auh huh. Can you explain or can you characterize the times that that has happened this year, the desk crits that you guys have had, how those have gone for you.
3:7 Oh, they have gone well. It’s usually just us working and then he’ll walk around, you know, and come up to you and you put down your head phones or whatever and you tell him what’s going on. So you do have an opportunity to say whatever it is that’s on your mine or any questions. 3

I Okay. So when he comes up to you and you tell him what’s going on, where does that come from, I mean do you understand what I mean?

3:7 Where do my questions come from? 3

I Yeah, or where do his questions come from, in other words how does the interaction go, are you leading it, or he leading it?

3:7 Um, it chances, I can lead it or he can, I think it comes out whenever he sees something, you know, he disagrees or agrees with he’ll say something and if I have a question, or the other day, um, he was telling me how he thought I should change my plan around and I didn’t really understand what he was saying, so I was like, you know, “I understand what you’re saying about this, but can you elaborate on that” so I think it’s a real open conversation. 3

I Okay, well you also say, auh, he agrees sometimes and he disagrees sometimes.

3:7 Oh yeah. 3

I Well, what happens when he agrees?

3:7 When he agrees he’ll just point out what it is that I’ve done that he agrees with and um, say why it’s a good design decision. 3

I Auh huh. And how does that make you feel when he agrees?

3:7 Auh it’s great, you know, that’s not so much that it’s his approval that I’m shooting for, but you know, when he says something like that it’s like, hey, I’m doing it right, you know. 3

I Okay. And what about when he disagrees?

3:7 Auh, you know I take it in the same breath because when he disagrees I’m just saying okay well then again that is your opinion but obviously you do know what you’re talking about so I’m going to take it with some weight and um, like this last time he talked with me he disagreed about something but I agreed that I didn’t disagree, if that makes sense. 3

I Yeah, yeah.

3:7 So, I mean I’m still going to come next Monday with what I want and I mean, if he doesn’t like it, then he doesn’t like it. But I still do appreciate his opposition to it. 3

I And so in this case, or this example that you’re talking about, you’re not exactly doing what he said or suggested.
3:7 Right. 4

I And why not?

3:7 Um, because I don’t think that I should just do what anyone else just tells me plain out to do. And you know, I come about it with my own decision, and you know, like I said, I will take what he says and think about it, but I’m not just going to do it just because he’s a teacher and he said do it. 4

I Right, right. But sometimes you do what he says.

3:7 Oh yeah. 4

I So, how do you make that decision of whether to do it or not to do it.

3:7 Um, I think it comes in the time that we are talking to each other. He’ll convince me. Like with one of the things that he was saying, I had to relate the structure of these buildings to the land more and had to cross over this creed that’s in my design and the way that he explained it convinced me that that is what should be done. So, it’s a convincing type thing. 4

I Do you ever, has it ever happened the other way? Do you ever have to convince him, do you ever, you see?

3:7 Not necessarily [professor], but professors before I have, yeah. 4

I How did that go?

3:7 Oh, it’s great when you do that, I love doing that. It’s kind of like opening their eyes the way they do ours all of the time. So, it’s kind of like 4

I How do you go about doing that?

3:7 Um, you just straight up say, I don’t agree with you first of all, and then you’ve got to explain everything because the big thing is you’ve got to know what you’re talking about from every angle and to explain it to them and show them where you’re coming from, because a lot of times that’s what they don’t see. They just see what you’ve made and not why you made it, so you’ve got to tell them that part and then they are like, “oh” and even if they still think what you made is wrong, they will at least know where you are coming from and then they can like talk to you about, um, making how that’s distorted it, your process. 4

I Okay. Auh, well tell me a little bit about this project you’ve been working on this semester.

3:7 The China one? 4

I Yeah.

3:7 Okay, 5
I Well let’s say, what type of project is it?

3:7 It’s a large scale project and it’s just developing some cluster housing, providing for a little downtown area, it’s got a huge lake on it, so there is a lot of opportunity for parks and recreation. Um, I think it’s a really cool project.

I How did the project start?

3:7 Well it was one of the, he went to China and he had those two projects over there in China. One of them, that they had done, actually won was being built and the other one was this one and they didn’t know if they were going to win it or not but he presented it to us um in a fashion that laid out what they had done, their design, and um, he was just saying, wipe the slate clean and he pointed out a few things that were definite, like the roads that were going to be made and he said everything else is basically just flat land, here you go and make something for cluster housing and provide for housing.

I And that was all there was pretty much?

3:7 Yeah, it was really open.

I Within how did you feel when you were assigned it?

3:7 There were a lot of questions, I mean, people were like stressing out about how many people should we provide for, you know, should there be a school, should there be a ?, you know, nobody knew what to put on there.

I Where did these answers come from.

3:7 Um, no where. It was just like you know, you come up with it on your own, it was like if you’ve got to provide for a school, put one it, and you know, if you don’t think it’s necessary, leave it out. So, it was really up to us, and, I mean, he did hint a lot of things, especially in his lectures.

I Right.

3:7 I mean, in the way that they go about their grocery shopping, you know, they are going to need those kind of things, so obviously you’ve got to put those in.

I So, when, I assume you had questions, like everyone else?

3:7 Yeah, oh yeah.

I How did you personally find answers given the fact that he wasn’t necessarily forth coming?

3:7 Yeah. It was hard.

I How did you begin, when the project was assigned and you started to get these answers and begin the project, how did you start?
3:7 Well 6

I What was your approach?

3:7 Um, I kind of broke it down to the theme again, and I wanted, you know, I had to figure out what it was I wanted to make a constant, but I wanted to be sure it was going to be in my design and so I knew I wanted to do this sustainability thing and um, working with clustered housing I started putting in clustered housing. I just started doing it, like I didn’t want to think about the perfect design or anything. 6

I You just, in terms of process, you just jumped right in.

3:7 Yeah, I started drawing, you know, um, it took maybe a day or two before I started drawing just to find out, you know, where my themes were and all, but I knew I had to have some houses so, um, I can even show you some things, but basically just scrap pieces of paper and I just started putting them everywhere on the page. 6

I So you had pieces of paper about the size of these houses and started to arrange them like a puzzle

3:7 Yeah, like arranging them like a puzzle and once I started putting them on paper, I could see and after reading about sustainability like for one thing I will just spit out real quick is, you know pine trees on the north facing the side of the clustered houses what I want is to block wind so that is a lot of space so then I started playing around with s spatial issues. And when you start putting things like clusters of houses and middle of pocket forests on a big landscape, it starts taking up space, so then um, I was playing around with that and I realized that maybe I do need to provide for a school. So I started putting that in and I started putting in a market place. 6

I Why did you think you needed to do that, I mean where did these decisions come from?

3:7 Well there wasn’t a school in the area around the site, it’s like set in Shanghai in a big city and he had said there is a hospital right off the site so we didn’t need to do that, but there was no school right around that area so I figured if I’m going to design this place to be a real nice looking place, I figure most people would like to have a school in that area instead of having to go down in the ghetto of a city, you know, to go to school. So I figured it would be not only needed but if there was a school in the area that was needed that would be the best place for it. 6

I You have been talking about themes a little bit, where do the themes come from?

3:7 The idea of a theme? 7

I Well no, you keep, you’ve mentioned that you had certain themes for your projects, several themes, where did the themes come from, are they yours or?

3:7 Yeah, oh they are definitely mine. 7
I You developed them?

3:7 Yeah, I think you know in every design we do, I might even carry this out until I graduate, but in every design that I do I want to have some kind of energy conservation issue. 7

I Okay.

3:7 And so this has nothing to do with China, you know, has nothing to do with the site or anything. 7

I What does it have to do with?

3:7 My personal wants and needs. 7

I Right.

3:7 And so, um, and it’s kind of like an opportunity for me to study that at the same time as kind of a separate study. 7

I Right. And what roles do these themes play in this project for example?

3:7 Um, for me I think they play an important role just to show me how they work and if they do work and because I just want to get better and better at making those types of landscapes and applying them to different situations. So really it’s just a personal achievement type thing. 7

I And what role do the themes play in your process.

3:7 Um, in the process of? 7

I Design process?

3:7 Oh, I think they come out right in the beginning and that’s what I structure everything else around. 7

I What do you mean structure everything around, how do you do that?

3:7 Okay, well I knew for example, those pine trees on the north space inside of the cluster houses or groups of houses I knew I needed that so once I started putting the houses in it structured where I could put the next cluster because I had to have room for that forest or that group of trees. And like another issue would be my solar panels and that would structure how far away the trees on the south facing side could be from the house. So really looking at those issues and marking out the criteria they needed set up the rest of it. 8

I Okay, so in terms of this project, or process, you started off, once the project was assigned what was the first thing that you did?

3:7 Once it was designed? 8
I Assigned.

3:7 Oh, assigned. Um, I just looked at it. I looked at the site first and I was like, “wow, there’s a big lake, what can I do with that” but I didn’t want to try and start putting in things to early before I got that theme idea. 8

I Okay, and so then you got the themes

3:7 And then I got the themes 8

I And then what.

3:7 and then I started making the criteria I needed to put the spaces together. 8

I Auh huh. How did you make the criteria?

3:7 Um, that was the themes criteria. 8

I Okay.

3:7 the distances and so 8

I And so based on the theme you had there are certain distances and spatial arrangements and that formed the criteria, is that right?

3:7 Right, exactly. 8

I And then what did you do?

3:7 And then I started making different patterns of clustered houses, like those pieces of paper I was telling you about. 8

I Yeah, yeah.

3:7 So then um, within that piece of paper I had all the distances laid out, like I would have my house and then a space needed and then a parking lot, and then trees, and so all that was already measured for each cluster or each house cluster so then once I had that, I could play around with it on the site to see where they would fit and um 8

I So what happened when you were playing around on the site, how did you determine which one of these was the best fit?

3:7 Well it took a while, I had like three or four different designs and I just kind of sketched them out, didn’t really like how they were looking, but once I got them on there, I had to think about access. And that was probably the next thing that changed how my criteria, cause once I started thinking about how people are going to drive through and park at their house and how people are going to walk through and streams and landscape, that kind of
made me want to, you know, situate things a little bit more differently to make it a more smooth. 9

I Okay, so then after you found a design or layout that you liked, then what?

3:7 Um, well then I just put it all down on paper and see if it worked? 9

I What do you mean see if it worked?

3:7 I tested it out as far as how the people, how the roads moved through the site, how the houses used like the sun energy, if they were, you know, working right, 9

I um, were there any other ways that you tested it out.

3:7 No. 9

I Okay. And once you tested it out, what did you find out, what happened?

3:7 Well some of the ideas or some of the plans I made didn’t work so well so then I just made them to where the access and all my ideas would come together at least if not maximum at least they worked some what and once I got it the way I wanted it I started drawing out the final plan. And the final plan took forever. 9

I Why did it take so long.

3:7 I could show you, it’s just a big piece of paper with a bunch of pencils and markers and little shadowing 9

I So the detail?

3:7 The detail definitely and the thing I realize now is I shouldn’t have put so much time into it because 9

I Why?

3:7 I came back and then [professor] came back and we talked again after I had done that and he came up with some more issues that he thought and convinced me that should be changed. 9

I Oh. So what did you learn from that?

3:7 Talk to him first before I do a final, definitely. 10

I What else have you learned from this project?

3:7 Um, I think it takes when you are doing a project like this, I think it takes a lot of going through the whole process and coming to what you think is an end and then going over it again and again because once I got to what I thought was the end and then I looked at it again and had [professor] look at it again, you find things that you just didn’t see before. So I think
that I learned that it takes like not just one process to get to it but a lot of them, and a lot of different times. 10

I How do you know when you are finished then?

3:7 I don’t know, I don’t know if you ever know if you are finished. 10

I Um, how did the project challenge you?

3:7 Um, it made me really think about what it was I wanted to study in Landscape Architecture, not only just in this project but throughout my whole time in college and my whole career, so I came up with that idea. I was like sitting there, what do I want to do in all my designs? And really I have a big disagreement with um, the way we live as far as using as much energy as we do and how wasteful we are and it’s just ignorance I think on people’s part to have all this knowledge that we do as landscape architects about how to use for instance wetlands to clean our water, our waste water, gray water, instead of pumping out through all these waste water management plants and so I thought we were really wasteful in the culture that we live in so I have a real disagreement with that, just finding ways to, I think simplify things and make them more efficient. 10

I That was the challenge?

3:7 That was definitely the challenge. 10

I Okay, what was it like working in Studio this Fall?

3:7 Um, it was good. I feel, you know, physically my desk is weird, I’m not even facing my group, you know, so sometimes I’d be working here with my headphones on and they would be in the next room and I wouldn’t even know until I would look around you know. But um, working here is fine. I think it’s a good atmosphere. 10

I Um, what does it mean to be successful in Studio?

3:7 To me it really doesn’t 10

I What’s the meaning of success in Studio?

3:7 Okay to me I think the meaning of success in Studio is to be able to know exactly what you’ve done and be able to present well. 11

I What do you mean knowing exactly what you’ve done?

3:7 Even if you don’t have the best design I the class or it’s not the greatest thing, to be able to hang it on the wall and anybody that asks a question be able to come out and say what it is. Because, I mean, I think it’s something you make, you have to have a reason for making it and you have to know why you did it, so I think, you know, it show’s a lot to be able to know why you did things instead of just have the best thing. 11
I Why is that so important, do you think?

3:7 I think it’s important because if you know what you’ve done, and it’s not the best, you can figure out how to make it better and if you just have something and you don’t know what you’ve done, you’ve just kind of put it together. And people ask you questions and why did you do this and you’d be like, I don’t know. You can’t really improve on that. You can’t make it grow.

I Okay, so what if, when you’ve been successful what are the most important factors to your success would you say in Studio?

3:7 Um, the most important factors, what do you mean?

I When you’ve had success in Studio

3:7 Okay

I What would you contribute to that success?

3:7 Oh, um, as far as knowing what I’m doing, I would contribute to my own research and studying on what I’m doing and also my colleagues and my professors help on any questions I give them. I think, you know, all the people here and [professor], they will lay down anything for you, you know. Any type of question, anything you need they are there.

I What else contributes to success in Studio, anything.

3:7 Um, the set-up definitely, you know, when you are working on a project and you have all these ideas going through your head, you don’t want to have to be distracted by, you know, looking for stuff, you know just little distractions that you might have at home, and I think the set-up really helps you out, you know.

I The Studio set-up?

3:7 Yeah, I will be working and you know, oh I need a red pencil, there it is, you know, everything I need is right here.

I Okay. Well what are the biggest obstacles or biggest hindrances to being successful in Studio?

3:7 Um, maybe when things just don’t work, but I mean that could happen anywhere so I don’t think that’s really a thing to do with Studio.

I Things like what?

3:7 Like you go on the internet and the internet is not opening and I don’t know little things like that really get me.

I What else can keep you from being successful in Studio.
3:7 Um, I think I just hit on that, when little things get to me. And it starts adding up and adding up, you know, and you’re trying to do a project here and that’s not working and your computers not working and you don’t have the right size pencil, you know, this guy over here is like talking too loud, you know little things like that, just start adding up, you know. You kind of, I kind of lose train of thought. 12

I Well let’s image that you were Department Head, what would you change about Studio?

3:7 Um, as far as, ewww one thing I was thinking of is having vertical Studio’s have you heard of that. 12

I Yeah.

3:7 Explain it to me a little bit, what would you like to see. Well [professor] was telling me about it and it sounds like something I thought was really cool even back in my freshman year. When you get a Studio group together that’s from 5th, 4th, 3rd year and being able to do project with all these different opinions coming together I think that would be one that I would definitely change. 12

I Why would that be good?

3:7 Oh man, the second year people for instance would be able to see where the 4th and 5th year people have grown to and then at the same time the 4th and 5th year people would be able to come back to the basics of what they are trying to do when the 2nd year people say something or bring something to the group. 12

I Okay, what wouldn’t you change about Studio, what’s something that you think is good right now?

3:7 Um, I think the accessibility to Studio. Having it open all the time. 12

I Okay.

3:7 I love being able to come up here and feel like this is my space, you know. It’s not a school’s place really, it’s mine and I feel like I can own it because I can come in here, you know, anytime, 3:00 in the morning and just do what it is I have to do to get it done. 13

I Okay. What do you think the purpose of Studio is in Landscape Architecture Education?

3:7 I think it’s what we need. It’s providing for a place to work, and I mean that’s basically all it is. But without it, you know, we wouldn’t be able to work as efficiently as we can. Um, the only other thing like I think Cowgill is just a better Studio just because it’s more of this, it has 13

I More of what?
3:7 Of everything that is here, you know. It has a better wood shop it has a middle shop, it has all the shops you need. Um the Industrial Design people and um architects all in the same group, so really I don’t think it’s that this is lacking its’ just not as much as say Cowgill is.

I Okay. You mentioned a few times earlier about working with students and chit chat and all these other, can you characterize what it’s like, the social aspect of working in Studio?

3:7 Yeah, um, I think being able to work with Students or TA’s is a lot easier than working with Professors.

I Why?

3:7 I don’t know. Sometimes you find a Professor that you can really relate to. I guess it’s just a relation issue. I know I had [professor] my freshman year and I could relate to him, he’s real open and everything. I don’t know what it is thought.

I How does that affect your Studio performance in learning.

3:7 Um, it helps it out a lot when you can not only with the Professors but when you can talk with your colleagues or TA’s on a level that isn’t just, “okay is this right” because a lot of times, I think when students talk to teachers it’s kind of intimidating and you are like, “oh God, you know, I hope he likes it” or you know they take everything they say for the Holy Grail. And when you talk to a friend, it’s kind of like bouncing back and forth. It’s more of an interaction and you know, “well I think you should do this” or “I like that, but what about this” and you kind of take what they say easier, instead of having to think about it so much.

I What kind of stuff do you talk about when you are talking with your peers?

3:7 Um it’s the same kind of stuff that you would say with your Professors, like um, “you know I think you have good form here” or access, you know, relations whatever, but when you are talking to a friend it’s kind of like, you almost use a different language and it’s kind of like, you know, “it would be cool if you could have this coming in here and do this” and with the professors talk it’s much more technical and you have to kind of pick out what they are saying to relate it to you know your own knowledge.

I Now do you talk to everybody in Studio?

3:7 No.

I How do you determine who you talk to?

3:7 Um, well I walk by everybody in Studio and when something strikes my eye

I At another desk?
3:7 Yeah, and if it’s just like a question or if I have to go to somebody for advice or something I usually go to my friends, I mean, every class have people that you can relate to better than others. 14

I So, when you say friends, people that you are comfortable talking to or?

3:7 Yeah. 14

I Okay. Do you ever go talk to anyone else?

3:7 Oh yeah, I talk to everybody but it’s just the friends of mine that I talk to most about all the little stuff and then like I said I will walk around and see something that I like and strike up a conversation right there and say, 14

I Why do you do that, what do you expect to get from that?

3:7 I expect something out of how they did it or why they did it and a lot of it is how they did it. Because if it’s something that you see that is real impressive, you’re like, wow I want to be able to do that. Like we were studying water colors earlier on and just working on rendering and I had done water colors before but we kind of got in-depth with it and [student] over here did a pretty awesome drawing and I was just like wow you know, showed me some techniques, I mean, just little techniques here and there help out a lot. Even way down the road. 14

I Okay. So, we’ve been talking a little about Studio work and your work habits, anything else come to mind about stuff we’ve been talking about. Is there anything in your mind right now.

3:7 Oh, not really. I like how a lot of people have plants in here, that’s cool. 14

I Creates a better atmosphere.

3:7 Yeah, we are landscape architects. 14

I Right.

3:7 And most people say for instance, you walk into an engineers studio it wouldn’t quite look the same. 14
APPENDIX B

TRANSCRIPTIONS – FOURTH YEAR STUDENTS
Student 4:1

I  How would you describe studio this fall?

4:1 Umm, I actually was talking to [student] about that earlier today. I would describe it as sort of conformist. 1

I: Conformist? What do you mean by that?

4:1 Well, I feel like different professors – like every professor here has their own style and things that they feel like are important or that students should be doing. In general, I think that because it’s a design major, there is a certain amount of creativity that some professors try and encourage and I feel like this semester, there is, but is really in a conformed framework. Everything we’ve done has had a certain format. And we’ve had to work within that format and, don’t feel like we’ve been given a lot of opportunity to do anything that’s really… ultra creative I guess. 1

I How have those opportunities been limited this semester?

4:1 I feel like its… anytime that we’ve come up with an idea that’s been really creative its been shot down. In that way. Something that’s sort of wild or out there, you know, I guess its not necessarily been totally shot down but it more like – umm that fine, its an interesting idea, but its not realistic so take that idea and make it more of something realistic. 1

I Who’s been shooting these ideas down?

4:1 Wendy is our professor this year. 1

I So in the past that hasn’t happened?

4:1 It depends, I think it really depends on the professor. Some professors have really encouraged sort of, you know, a creative approach and other professors are much more about realism. 1

I What has been your role in terms of these opportunities and them being shot down or not shot down?

4:1 Well, I feel like, I guess I have a… I’m a little torn. There are some parts of me that are like this is what I want to do, this is what I feel like are important, umm that I think that there is an idea here that is meaningful to me. Then there’s this other part of me that does says OK I’m in school and I need to get good grades. Should I do what I know the professor wants me to do? And there’s this balance there between… and sometimes I, pop my top and I tell a professor this is what I’m gonna do and that what I gonna do. (Laughs) 1
I       How do you balance these two things in you mind, with your actual work?

4:1 I’m not sure I have actually have come to a place where I balance them that well., I mean, like I said, this semester I have sort of... I feel like I’ve haven’t gone with what I feel like is important. Because I tried earlier on and I wasn’t able to do it, I just sort of gave up. 2

I       Why weren’t you able to do it?

4:1 She just said it wasn’t realistic. Umm, and... so I feel like that made me A LOT less interested and A LOT less creative. I guess I just have a lot less interest in the projects because I feel like I cant do what I want to do. And then I feel like I’m losing a part of myself that I really feel was important. 2

I       Why not just do what the professor says?

4:1 Well, I have this semester. 2

I       Why than did you resort to that?

4:1 Because she said I had to. 2

I       What are reasons not to do what the professor says?

4:1 I guess there’s just, the reasons would be if I felt like it was something that was really important or that this was the best solution and that they were wrong. 2

I       Do you have an example of that?

4:1 Umm, well I definitely have gotten in discussions about that, I’m sure you remember having discussions with me about what’s right or wrong. And I depending on what’s going on in my life and what the issue is, I can get pretty excited about different things. So I don’t know if I have a specific example but I know that its happened at least with conversations with professors. Well... I guess one example I guess was when we had [professor] as a professor, he sent around a note saying that he didn’t feel like – you know it was like the same note for everyone and so it didn’t have any names on it and so when I saw it on my desk I thought it was specifically addressed for me and saying I hadn’t done any work on this projects and he was really disappointed with me and all this kind of stuff. And I really had worked hard on the project. And so I got really upset about it and, I like laid out all the work I had done for the semester and brought him over to my desk. And I was like I really have done a lot of work this semester and I’m really upset you think that I haven’t. A lot of people in our class said, you know, don’t approach him about it don’t do it. He’s an important person in our department and you don’t want to get him on your bad side. But I said well this is important to me and I don’t want him to think I haven’t been working and it really has hurt me personally that he thinks I haven’t.

2
I Why did it hurt so bad?

4:1 Because, basically it was something I had worked really hard on. I had done a lot of process work and a lot of iterations of the design, and I had been putting all my time and effort into it, you know, studio has always been my highest priority class and everything else kinda follows behind, and I was really into this project and worked really hard on it and to have some say that you didn’t, I mean, really didn’t make me feel good. 3

I Why do you think he didn’t see the work that you’d done?

4:1 When I talked to him about it he said he had seen the work I had done. He said, there was a problem, that he had made the mistake of sending this note that was not specific to each person but in general he felt the class hadn’t done to much work on it but he felt like I had done my work and it looked good and he was happy with it. 3

I Why do you think a professor would say that or do you think that the professor isn’t aware of what the student is doing?

4:1 Well, I think that professors have different tactics whether or not they are aware of their tactics. But I think that some professors feel like, and maybe it comes from how they work and what they feel like motivates them. But I think some professors feel like, if you think you’re gonna get a bad grade, like if you think that they think your not doing very well then your gonna work harder to try to and get a good grade and do better. And then other professors think that if they give you praise and they tell you your doing a good job that you’ll feel good about yourself and, you know, be more inclined to work harder and keep feeling good about yourself. And I definitely function better having some people appreciate what I’m working on. I feel like I get really unmotivated if I don’t appreciate the work I’m doing and if people around me don’t appreciate it and I’ve worked really hard on something and then no one knows it. You know, it’s a combination of the professor appreciating it and me appreciating it. And you know, if I appreciate it and the professor doesn’t even acknowledge me its still doesn’t seem like enough. I feel like I function better if someone say hey you know you did a really good job on this and maybe you need to work more on that, but I need that in order to… 3

I Do you think professors sometimes aren’t aware of what your doing and may sometimes miss it and therefore not appreciate it?

4:1 Yeah definitely. Definitely, I think that a lot of times the professor doesn’t get around to see everyone and doesn’t have and idea of what you’ve been working on. And sometimes it seems like they’re a little uninterested in what you’ve been working on, its.. they’ve got other things going on or whatever it is. So I do think they miss a lot of times but some make a serious effort to like know all of your process. Like a project [professor] did once was all about process once so. And then with your class you knew what everyone’s process was because you met with us everyday. So. 3

I If you have a professor that doesn’t meet with you everyday or is not always around to see your process and how your working, how do you as a student continue working or how do you know what to do from day to day?
I get really… stressed out about it. I know in two studios specifically where I just was like what am I doing and I came in and the professor wouldn't be there or they’d be early or I wouldn’t know when they were gonna come. And a lot of times, I think, the department tries to come up with project statements that are kinda vague and I can understand that because they want everyone to have their own take on it. But if they’re not around to answer questions or ah when they do answers questions you don’t understand what they’re talking about, it makes it like – what am I doing here, what’s this for? What’s the whole goal in this? And I think that’s really discouraging when it gets to that point. I

If your not for sure what the goal is, how do you know how to proceed?

Well, I know that in my first studio here, I ah, I was really unsure about what I was supposed to be doing. I had no idea what was going on and I had no idea what landscape architecture really was. And so I didn’t know what to do. They (teachers) were like make a plan. What’s a plan, (laughs) you know. So I asked a professor a lot how I was doing and I asked the professors what did you like or not like about this project and I really made a big effort to kinda get that because I felt like, I couldn’t work, work without it. And sometimes, we had 3 professors 1st semester. So depending on who I talked to I got different answers. And ah, which was not really bad. I think it was good because some of them were really vague and I had no idea what they were talking about, how what they were saying related to my project. And others were much more specific, like, you know – personally I don’t like what you’ve done here but you’ve put a lot of effort into it and that counts for something. Having that range was kind of interesting. But so in that case I would ask the professor for more advice. But when the professor is not around (asks as rhetorical question) I guess I just sort of… I guess I ask then too. I track down the professors and talk to them.

So if your not sure what to do, you track down a professor and try and get advice?

Or talk to other people in my class.

Talk to other students?

Yeah, it took a while to actually, create relationships with people in studio. I was really focused on getting this stuff done and I didn’t really get to know very many people except people sitting right around me. And then I was like, what am I doing, this is life, I need to get to know people and be in this environment and really enjoy myself more. So I got to know more people and so now it’s a lot easier because I can say – hey do you have any idea about what this projects about and we can kinda make a class judgment on how we feel about it. And I think that’s really good because I think sometimes people end up, you know, grabbing onto one idea and then there’s not as much diversity as there could be. But in another way, it allows us to, you know, learn from each other. And apply something I learned from someone’s project last semester to my project this semester.

You said it (talking to students) allows you to make a class judgment or decision about what to do, is it that the whole class gets together and makes a decision?
No, its groups of people in the class. Like, you know, when [student] was here, he and I… would always talk about projects together and so he and I would always make judgments together. And he’s the first person I got to know first semester. Umm, and he’s gone now and so, I talk to different people. Whether its [student] and [student] or [student] or [student] or [student]. And in general, each persons opinion – I don’t know how well the express them – but in general, everyone seems to have the same sentiments about what’s going on (laugh). Whether we have enough time or not enough time. Whether this is vague and out there.

Do you value some peoples opinion more than others?

Usually we don’t get into it enough that I really, umm, take it all that seriously. You know, we don’t have, really an in depth conversation about it.

What kinds of conversations are these?

It depends on who its with. And it depends on what’s going on.

Do you have any examples?

Well, you know, I could go up to [student] or [student] and say what’s going on, you know, and he’s like: I’m working on this and I don’t have enough time and I don’t have that much stuff done. And I’m like: I hear ya, I doing the same kind of thing. I got a lot more to do. Its much more relaxed kind of thing. Or I could go over to [student] and be like I’m really stuck here, I don’t know how to draw this tree can you show me how to draw a tree? (laughs) Or umm…

What kinds of things do you generally talk about when you talk to other students?

Umm, well ask them about what their concept is? where there going with the project? What sites they've chosen? How there gonna present it? Umm, you know, this is most if we doing it as individual projects – that’s another thing we talk about. And you know how there gonna, you know if you looked at [student] and [student] and my site analysis, we all did totally different things. And they were all site analysis but, totally different take on it. But we had different site so that made sense but I talked to her bout what she was doing and asked her where she was getting her information and we shard information with each other – like if I found something on the internet that applies more that my project then I’ll say hey – this was on my desk want to use it. And I’m not so great with AutoCAD and so a lot of times, other people, you know, would let me use their base map or Ill show them how to do something on PhotoShop.

So not only do you talk to them and ask them ideas, but you also share information such as base maps and things? ( and instruct peers on computers and techniques)

Oh yeah. Definitely. I’ll give them base maps, like a lot of time people give me auto cad base maps and Ill give them PhotoShop generated or maps with the title block on it
already or whatever it is. So people will come over and say: hey [student], there’s that map can I use that picture. And I'll say sure. 6

It sounds like you talk to your professor and sometimes seek them out (laughs), and you talk to other students and sometimes seek them out, umm is there anything else you seek out to help you out?

The library definitely. And the internet are really good resources. 6

Why do you use those?

Because every project has a like a new take on it. This project I’m working on now has all these different elements coming together, like, its got this stream running through it. And I've never really designed anything with a stream in it. So I went to the library and got a million books on, you know, streams, just to try and understand them more because I wanted things to be sort of Eco-friendly. And sometimes is really overwhelming because like if I got you know all these books and a lot of them turn out to be, well, not apply or whatever. But I think that a good resource just to have to back you up and say, you know, if your professor comes over and says hey you need look into this more I can say: hey I got a book right here look what I’m doing. And think it would be good to look at other projects. But I have a really hard time finding projects that related to my design. And sometimes I have people tell me about other projects. And that good. 6

Why do you have trouble finding projects?

I feel like I don’t know whether the library doesn’t have books on specific people or, there’s just no way to type in “landscape architecture river design” and find something. You have to talk to someone that already knows about it. 6

Did anyone tell you to go get these books?

No I had them already. I know I wanted to learn more about this stream and how to design – its in a canal – and I wanted to dechannelize it and I didn’t know what I should do with it. And actually ended up learning more from talking umm to (Prof.) about it than I did from those books. I learned a lot about general steam aspects from, the books but, nothing I could really apply. And what I learned from [professor] was much more application kinds of stuff. And I also learned that it wasn’t something I could do for this project (laughs). But at least I know that (laughs). 6

How does that make you feel that you did a lot of this work learning about streams and then its not applicable on the project?

At first it was really discouraging after talking to her. I was just like, oh man, I cant have this be what I wanted it to be initially. Ah and then I sort of got into this slump and thought what am I gonna do now and I had all these other ideas, but I guess I would’ve really felt guilty if I designed this area and didn’t try and make the stream healthier. So I talked to Wendy about it and she had a totally different take on it also. Umm and basically she thought I should make the stream, making part of the experience there,
learning about what it could be. I knew I could do – [professor] told me I could do an
Eco-friendly thing there but it wouldn’t take into consideration any other thing that I had – it would just be the objective, no people, wouldn’t become that much of an amenity because you know it would be kinda barred off. And it would require me to do all kinds of things upstream that I didn’t know about. So I was sort of torn between what to do: do I consider human needs or try to balance ecology and human needs but [professor] was basically saying you couldn’t do that. If your gonna benefit it ecologically, that all your gonna do. 7

I       It sounds like when you talked to [professor] and [professor] they gave you conflicting advice.

4:1    Yeah they did. 7

I       And you mentioned that when you talked to other students people do things differently.

4:1    Uh-huh. 7

I       How do you know for yourself what to do if everyone has so many different perspectives?

4:1    Well in this case, I know [professor] my professor this semester and while [professor]'s opinion is really valid because she works on this all the time, I've got to cater to Wendy more than [professor]. So from that perspective I've got to take into consideration [professor] opinion. But I guess I always sort of, I don’t know, I guess a lot of times I’ll have my own opinion and I can’t really away from that (laughs). No matter what I talk to anyone else about I’ll still have my own opinion about it. 7

I       Lets talk a little bit about the studio project this fall. What exactly did you work on?

4:1    We worked on this neighborhood project in groups. And we had to do an overall huge concept part of this neighborhood which was totally difficult to grasp at first since we been doing site scale design work all through our time here. So [professor] had to kinda help us get into the idea of not designing all of these little elements and just coming up with the big idea. Which ended up being really fun and umm. Then we broke up into individual projects. We had to pick a part of our big concept plan and then design it out, you know, more in-depth. Which was difficult to do after having learned how to look broadly into a concept plan I found it really difficult to go back to doing a site design where once I did the concept plan I thought I was done. It was like oh no I have to pick out paving and whatever this is, and actually design it. So that was a hard transition for me to make. 7

I       What do you think about the group parts – what are your reflections about that – being in a group?

4:1    I always feel like site analysis is tough because you never get all you can get and once you start designing your like oh I need this or I need that and so the site analysis has dragged on throughout the whole entire process. I've learned a lot which has been a lot of
fun. But right before thanksgiving break I talked to Wendy and she said _do this and this and this_ and I thought like, _well_ that requires me to do a whole other site analysis and this is due next week and how am I gonna do that and she was maybe like, you can stop by Roanoke on your way. And I was like, I’m going to Atlanta and that doesn’t really work (Laughs). And then talking to [professor] about it, (another Prof.), he made me feel really good, he said: you can do enough site analysis, you can spend your whole life working on 1 site if you did all the site analysis you could. And that all you can do, is do what you can do. Get the site analysis that you have and learn from the design and apply it to the next project and then as you grow as a LA you, get better and better at doing it. And that made me feel really good about where I was. Because I could have gone back to Roanoke 18 more times in the past week and a half and still not had everything I thought I needed.

I       You mentioned that you've learned a lot from it. What did you learn from this?

4:1 Well, I learned.. I went to the uh, I was really interested in the history of this canal because its been in a canal state for a long time and I wanted to see what it was like before that and so I went to the library in Roanoke., And got this old map from 1891 and looked at all these old maps and read this history of Roanoke and all related to my stream. And I felt like that was really empowering because I did it all on my own and I got all this information and it made me feel really good that I could do that (smile and laugh). And I did all of these other site analysis along the stream and tried to go more in-depth about it. And looked at environmental factors. And I didn't get as much as I proposed to get but there were certain restrictions that I didn’t know I would run into. And I learned that in making my proposal when I was writing it, I was like _man this is a lot of stuff_, I didn’t know if I really can get all this done — _I wanted to_. And then being able to get done so much really made me feel good. It taught me that I could do it.

I       How did you know that you might not be able to get all this done – what gave you that knowledge?

4:1 Cause I knew we had only four weeks or whatever it was to do that and because I had no idea where to… since there were all individual projects, It wasn’t like Wendy put a book on the shelf and you just had to go through it. It was all me you know. I had to contact people and go on wild goose chases trying to find people. I emailed this person and called that person. And ended up getting no information from it – several times doing that kind of thing. So I knew it would be tough because I knew it was all me.

I       What do you mean by all me?

4:1 It was an individual project.

I       How did you know how to do all those things – to contact people and such. Does everyone do that?

4:1 I don’t know what others did., But [professor] read my proposal and she gave me some advice on who to contact and some of that I took and some I didn’t. And then I went on the internet and found our save our streams site. And I knew about save our stream from
high school. And I contacted them but they were in Maryland and they told me to contact these other people and so I went through a series of people and got information that ended up being more helpful to other people in the class that it was for me. But it was still great to be able to do that. 9

I What do you like most about this project?

4:1 Well I like to have.. its interesting to do such a large scale project. Its something totally different than what we’ve ever done before. And I think that its made me realize the kind of good and bad that there is in L.A. I have problems, making people upset. I don’t like to make anyone angry. But I realize when you do large scale design projects, where the public is your client I guess, even though your working through elected officials, your always gonna have some one say to you – why did you change this I liked it how it was or what were you thinking when you did this and your always gonna get a few people upset. So that’s something that’s good to know. But I also feel there is a lot of potential there to improve peoples lives. And that's really rewarding. But there’s also the danger of saying, hey as the designer I have the capabilities to improve peoples live and I know they need. 9

I So other than this idea of large scale design and the good and bad of working with people what did you learn personally from the project?

4:1 I learned that I have the capabilities to do a lot of stuff on my own. 9

I What do you mean by stuff?

4:1 What I said before about going to these places and contacting these people and getting more information. Talking to people and getting things done. Which is something we haven’t done too much of in the department. You know, I would talk to professors and stuff but people that aren’t really related to the field. 9

I So that’s been beneficial?

4:1 Yeah it really has. 9

I Why do you think that beneficial?

4:1 Because it makes me feel like that’s something I’m capable of. 9

I How has the project challenged you?

4:1 The format has definitely challenged me. We all have to do it in the exact same format and I keep doing it not in that format and then I have to go back and change it all (laugh). 10

I Why not just do it in the same format as everyone else?
I just keep, I guess, we've been taught here in this school that your presentation should reflect your idea. And that your presentation is integral to you idea. So the idea that you would all have the same format and same presentation doesn’t make sense to me. It doesn’t sit with the other things I've been taught. So I feel like in order to get out my idea I have to do it in whatever format, the idea requires, and later put it all back together in the format I’m supposed to use.

I So other than the format, what’s been challenging about the project?

The amount of information I had to get on my own. It was hard to get myself in the mind set that it was going to contact this person and talk to them and then I’m gonna go here and go there. And then I think its always challenging to present you work in a way that it makes sense to all different kinds of people, you know, because we were hoping to present this to the people who live in the are and so we focused a lot of our presentation on how to make them understand what we were talking. But then I also wanted it to be meaningful to other students in the class and to [professor]. And so presenting the information has been challenging, but I really like that aspect of it.

I How do you overcome the challenge of presenting your information?

Well… its.. I don’t think Ill ever overcome it but it’s a challenge I really enjoy. And what I've done, as a part of the process of that, is, having all these components that I feel like are important and putting them on a page, and moving them around and saying, you know: oh, I don’t think I went about this the best way. Usually when I m working on a project I have an idea about what I want but I don’t have it all worked out. And I feel like, that’s good and bad but I never really know when I’m done (laughs). But I also am more open to other influence that come along. I’m not stuck in this one thing. You know, if I learn this here and learn that there I can incorporate them into my design. So I'll have all these pieces and Ill say like how, how are they gonna understand this. I want to show them this and I want to show them that and you know how does this map say this and is this redundant. I just play with it till I feel like it makes sense. Then usually I ask someone do you understand this and how its working. Sometime they do and sometimes they don’t.

I When you say you play with it what do you mean play with it?

I’ll change things, and I’ll make maps look different.

I So you change actual physical things like drawings?

A lot of times when I’m at that point, what I will have done is all my drawing or what I think are all my drawings. And maps and everything else. And I’ll put them on the computer in PhotoShop and I’ll be moving them around. So Yeah physically changing drawings on the computer

I You mentioned that sometimes you don’t know when your done, how do you get a sense of being finished?
That’s something that happened to me that is personally influenced by art schools. When you doing stuff for arts school you never know when your finished. And that’s one thing they really try and teach there. Its… to just be done at some point. So I think that’s something I learned from there. Where you get to a point where, where, I mean you can always work on it forever. But you get to a point where you feel comfortable with it and understand it and your kinda happy with it. And sometimes you finish it one night or you don’t finish it. You think, your like: oh I just cant work anymore. And you open it up the next day and your like: wow that looks pretty good, I feel good about that.

I Did you think of anything during the break you want to share?

I was thinking about resources for projects because you had asked about that. And I think that one of the biggest resources is, is just like normal everyday life sort of (Small Laugh). You know, just what you've read in the newspaper or hear on the radio about, new things that are happening, or umm, anything that’s going on in the word. And I think that a really big source of influence. And umm, just conversations with people and ideas your developing within your self. You know a lot of time (boyfriend/arch. Student) and I will have conversations about his projects and my projects and what’s been kinda inspirational to us in everyday life. You know a motorcycle ride is really inspirational to both of us and, that kind o f thing , I think is really inspirational in projects. That you, you , its harder to find you know…

How are those influential?

Well when we took this motorcycle ride. (laugh) I was expecting it to be, you know, like the Zen and the Art of Motorcycle Maintenance. That like, I felt really in touch with the area like a totally different experience than driving a in a car and I was part of the landscape and all that kinda stuff. And it was a total opposite experience for me. Where I had this big helmet on and I would look over at people and I couldn’t really take my hands off that much, and so I ah, people would look over at me and I didn’t feel like myself. I felt very anonymous. And very much like I could be anybody to anyone – no one knew it was me. And they couldn't see my facial expressions and I think that that’s my most (laughs), expressive part of myself, my smile and I let people know how I feel through my face generally. And so when I could smile or wave at anybody that I was going by I felt like a totally different person, and not very much like myself. And so it lead him to think about the idea of being anonymous in the world and what kinds of umm, things, like material things give you an identity. Ah, so that kinda led him to work on his thesis project. And it also led me to think about this concept for Roanoke, umm, about the identity of Roanoke. And does the city have an identity? And when I talked to, you know, a bunch of people, that are kinda officials in Roanoke about Roanoke’s identity. And I think that it was not only influential to me but, you know, my conversation with… well, I asked him (the official) about the identity in a big class discussion and I think it actually influence everyone in the class cause everyone in the presentation (later presentation) said they were working on the identity of Roanoke. So that was something that was spawned from a motorcycle ride and influence a whole bunch of people.
Before you started talking about the motorcycle ride, you called it a resource and said you were thinking about resources, why is it (the motorcycle ride) a resource?

I guess, I would define a resource as something I would draw from, for my projects, where I get ideas from.

What are other resources, a list of resources, in your mind?

I’d say that would be the most varied resource: what’s going on in my life now that’s important to me. And then there's much more specific resources - library, books, professors, students.

If you could change anything about the project, what would you change?

Well, you know, I had this trouble of going from this large scale to small scale, and then, changing these big scales going from concept to site design, but I don’t know that I would change that because I guess it’s a good thing to learn. I don’t like how we had to all do it in the same format. So I think I would change that. And I also think that its been sort of strange having this interaction but not necessarily this tight interaction with the people that actually live in Roanoke.

What would you change about that?

I would like it if the connection was a lot more tighter. If we could actually meet with them several times throughout the semester. See this project presented as something for them that would be maybe be implemented, and I know that Wendy ahs been working really hard to have contact with them but they all have their own lives and everything. And its been kind of a realistic experience in that way because I’m sure that it happens all the time when your doing projects outside of school.

How would you summarize your work in studio this semester?

I’ve had varied levels of motivation this semester.

What’s that mean?

It means that I sort of suffer from senioritis even though I’m not graduating. (Both laugh). Where I, and I think, part of that stems from the fact that I have felt like a conformist, in sort of like oh what am I doing this for. And I’m not really passionate about it and so, that’s made me have less motivation. But then I’ll also get to points where I have super duper motivation and I’ll do 20 times as much as I had to or thought I would do.

Where does this motivation come from?

I wish I knew. (laughs) I think that its just a moment in time when all of a sudden you get excited about it and I’m not sure what sparks that., you know, whether its getting enough
sleep or feeling good about yourself or being inspired by something specifically. You just have to roll with it I guess and get as much done when your feeling inspired and capable and then push through the times when its harder. 13

I Are there any things that cause a break in motivation?

4:1 For me personally, emotional things cause a big break in motivation. I feel like people are more important than projects. So if anything’s going on with somebody I care about in my life then that takes higher priority than a project. So that definitely will mess things up periodically. 13

I Other than people, what in studio might cause a break in your motivation?

4:1 If I feel like what I’m doing isn’t worthwhile, if I haven’t gotten any positive reinforcement from either, other classmates or professors, then I start feeling why am I doing this, this is pointless, no one cares. (laughs) I might as well not even be here. 13

I What might spark motivation in studio?

4:1 I think that having someone notice something or, umm, be interested in what I’m doing. Or having a really good discussion with someone about anything, can definitely be motivating. 13

I What are the most important aspects to your being successful in studio?

4:1 Umm, that’s a tough question. (pause) I think, being inspired is really a key to me being… 13

I What do you mean by inspired?

4:1 Being passionate about it, feeling like there’s, its meaningful to me. Whether its an idea I feel like can help people or make people think about something. Just something I’m interested in or if I feel like I have a good idea or that is meaningful to me in my life. And when, most of the time I’m not as motivated as I will become once I started coming up with ideas about what to do with it. 13

I What other things might lead to success in studio other than being inspired?

4:1 I guess, that a big part of studio is being able to present your idea. Because no one will know if it’s a good idea if you can’t present it well. But I don’t know if… I mean, I guess I question whether or not I have been successful in studio. 14

I Why do you question that?

4:1 Sometimes I think I am but other times I’m like: no one cares what I’m doing. 14

I Why?
4:1 Because I don’t feel like anyone cares about it if no one says they care about it. You know, if my professor doesn’t say: hey your doing a good job on this or I like what’s going on here, or if anyone else doesn’t say anything then I don’t feel like it really matters. And that’s really selfish (laughs) I don’t know. 14

I What do you think is your biggest hindrance to your being successful in studio?

4:1 Well I guess I’m not really sure of what success in studio is. I mean, I think you go through periods of feeling successful and other times feeling very unsuccessful. And I ah, you know, many times personally thought: what do I need to do here to be successful. Over the summer I came up with some, like, bullet points about things I felt like I needed to do. And I was like what is the objective here and what am I trying to do and how can I do this well. And I don’t think that there’s, there is a formula. 14

I How would you define success in studio, if you had to define it what are the hallmarks of it?

4:1 I know I said this a bunch of times already but having people appreciate what you’ve been working on. When someone that’s not in my class comes up and says I saw your thing up there and that was really cool – that makes me feel really good about what I’ve been doing. It makes me feel like it was worthwhile and you know, I was doing something kinda easy. So I guess that just how I would, that coupled with being moderately successful with your grade. I think is the best definition. That answer may be really selfish of me to say. 14

I If you were in charge of things, like department head or something, what would you change about studio?

4:1 There are a lot things I’ve said over the years, that I would change here. I think I would make, different kinds of materials and ways to express yourself more common. I think I would try and, incorporate a lot, umm, part of that kind of thing into the department. I feel like were in our own little world, were not affected by what’s going on outside the world, you know around us. Common events, don’t seem to penetrate studio very often. And I think I would do a lot to try and bring in outside influences. 14

I Like what?

4:1 Looking at the ways different schools across the country or world, do landscape architecture, or do other kinds of disciplines. How people are presenting information. You know how does psychology effect landscape architecture, how does ecology effect landscape architecture. All these kinds of things can be applied and, make them more apparent to people because they think that that can be a source of inspiration. I don’t think that anyone can just do landscape architecture. I mean, there is so much out there that informs design, that you have to have other influences. And sometimes we get stuck in our own little world here. Especially because its such a, demanding major, where you don’t get to take very many out of major classes, and when I do I’m like: wow, there are people out there doing that stuff. And I always find that pretty good. 15
I Would you change anything else if you had the power?

4:1 I think I would give people a little bit more space. Yeah, I would give them more physical space. And I think that I would incorporate more classes that are actually about improving your representation of your idea. I don’t think there is a whole lot of focus put on that. That’s something, you know, the visual display of information, is something that I’m really into. And ah it’s a huge part of what we do, it’s sort of neglected. I feel like a lot of what where taught it outdated. And still meaningful. But there’s a lot, a lot of new technology that’s making, that I think could lead landscape architecture in a better way. If we don’t jump on there and say: I can use this program, I can do this kind of work. And I think there’s a lot of justification, trying to justify landscape architecture. You know professors to students and student sot other students. And I think that there is kind of pros and cons to that. But also it is important to feel like what your doing is beneficiary. And you cant blow it out of proportion and say you're gonna do something that you cant. But what’s the point of doing it if your not making a difference. 15

I You mentioned that you might have a class on representation outside of studio.

4:1 Yes. 15

I What about other classes you have now outside of studio – how do those effect you, how do you use them?

4:1 I think that, at least so far, they’ve been really ineffective. I was looking at a 3rd year project and they were working on a hydrology project. And I did that but I don’t remember how to do it. I did con documents, grading, land analysis, and all these human systems and I don’t, I’m sure that they’ve all influence me and made me better in some way. But if you held out a grading thing or hydrology thing out wouldn’t be able to do it. And I feel like, I felt like, tat when we first started taking those classes that those would all be applied in studio. You know, that we would have to do construction documents for every studio project. And when I found out we wouldn’t I was really relieved. But I also feel like that information is sort of lost. And I’m not sure the best way to go about retaining that information. Because I’m also torn in the department of the idea, being trained for a practice and being schooled. And how, its ah, I feel like there is a lot of theories that your not going to get in you're professional practice, that if you’re ever going to get is gonna be in school. And I feel like the department doesn’t do very well on that kind of thing. On Theory and creativity and developing umm, that aspect of design. I feel like its sort of neglected. But I only really feel that way because I haven’t actually graduated and got a job. Then you’ll have to learn how to do all the professional practice stuff anyway. And I do feel more comfortable going into knowing that I have done construction documents at one point and, all that stuff. But I felt like I, am definitely going to have to relearn all that. And if I missed out on, learning how to think differently then that's a real shame. 16

I How do you personally connect classes outside studio to studio?

4:1 Umm, if I have an outside class I really get excited. You know, land analysis is something that I was really intimidated by but I got excited about. And some of that
information will be retained and some of the classes that were really you know backoffish, I have retained. You know I really cant use AutoCAD that well (laugh) and I really avoid having to do those things in my projects. Which is probably bad. (laugh). But other classes that I feel like are related, like my urban public issues class, I felt like that was really inspiration in terms of landscape architecture. Just learning about you know, physical geography. I think I definitely bring other classes in to studio. And occasionally, you know, from hydrology there are things I learned about the stream that I wouldn’t have know, but I didn’t have a desire to map out the watershed and figure out what’s going there. I also feel like that was something I couldn’t do with out help. You know to be able to measure all those things. 16

I What do you think the purpose of studio is in landscape architecture education?

4:1 I think that its supposed to be kind of a synthesis of things we've learned. AS well as the only, real, design that you get. We don’t really have design classes that you apply to studios – this is where you're supposed to learn design. Umm, I think that its supposed to teach you about process. And how to work with other people. And how to make things. Projects. I would definitely say its the most important class you have ever semester. And that’s not only because it has twice as much, um credit than every other classes. But I think, because its where your supposed to bring everything else and influences together, and I don’t think that its quite working but I think its still really important class. 16

I You say that its supposed to do this and that but its not quite working, if its supposed to be that and its not what is it?

4:1 I think it functions as a way to inform other people and it functions as a way to, produce things. To have deadlines and get things done. To make projects. To get a statement of a project and turn it into a project is a powerful thing. I mean its hard to do, and you learn how to do it. I remember the first project statement we go, my first year hear, was design a place to sit. I was like: wow, (laugh) how am I supposed to do that, it sounds so simple but it cant be so simple. And I spent a really long time trying to figure that out and I came up with a really crazy design. Um, and it was so mentally tough just thinking about how to make that into a project. How to show it. And I made a model and drew pictures and everything and the only way I knew how to do that was because I was getting coached, you know. But, um, it starts to become easier, that mental struggle of that, I have the project sheet, the statement and I have to make it into a project. 17

I Why does it get easier?

4:1 Because were learning all these different techniques, every professor has a different technique of how they think you should go about doing it. 17

I What is an example of a technique?

4:1 Well Wendy is very specific about our technique. She has us write proposal and make outlines of what were gonna do. Or she tells us exactly what should do. You know, you need this, this and this. You should have go this done before and this should be ready to review. And is refreshing to hear from other professors. But then in another way, I think
that having the flexibility to get a project and then have the professor say to you, how long will this take you. That’s the ultimate, really important because you start to learn about your capabilities. Because sometimes you don’t really know. 17

I

If those are the professors techniques that you’re learning, then what are your techniques?

4:1

It’s hard to separate myself from my techniques. You know, step outside and see what it is. I don’t have a real technique. Like I was saying earlier, I… its like the same way I go into a painting, I just think of what I want and pull up some colors that I think will work and I just start working. And occasionally I’ll get something I really like the first time, or I’ll learn from that and try it again. And move things around. 17

I

How does your personal techniques, work with or conflict with your professors techniques?

4:1

Sometimes it conflicts and I have trouble doing it the way they want me to do it. But usually being forced to do it a certain way I don’t like. Like in your class when you made me do a master plan, I was anti-master plan. I was like: I cant do this, this is not what I’m about. And having to do it was really good because this really does give you a lot of information on one page. And I can read it and everyone else can read it. It was impressive, a master plan. It was much more recognizable than some of the other work I do. 17

I

We’ve talked a lot more studio and things, do you have any final thoughts?

4:1

I think what you're doing is really important. And that there is a lot to be learned about how to teach landscape architecture. I think that is something that we have all thought about in class together. Because it is something that is really tied together. And I think people can get in a rut, I mean, landscape architecture is fairly new being taught in schools compared to other things. And it would be easy to say: this is the way I learned so this is the way I am gonna teach it. But things are always changing and moving, and figuring out how to teach something better is ultimately one of the best ways to make the whole profession better. So I really appreciate that. And I also appreciate the different experiences were getting here in school. And we complain a lot about this professor or that professor (laugh). but all them I think are helping to build up us up to the people we are ultimately going to be. And we’ll latch on to a certain professor because we feel like their perspective is really…. 18

I

How does that effect your performance – latching onto a professor?

4:1

I feel really motivated. I feel like, you can feel really comfortable with the professor, and you’re like: I know what I’m doing here, I can do this project. And that makes me feel really good. And then there are also professors that are really challenging and you get mad but you forced yourself to do this and you feel good about it. So both are good I guess. 18

I

If you were a professor in landscape architecture, what would you do?
I think it would be really tough to be a professor in landscape architecture. It’s a really tough position to be in because it’s so subjective. I can really hate the design but know that they spent a lot of time on it and it was good work. You know, they looked at this and were influenced by it and made a decision and whatever or not I think it is aesthetically pleasing product or whatever it is, I think its hard to separate yourself. I think there is some issues with how to do that. I mean, should someone who came up with a really bad project but cause they worked really hard should they get a good grade. I don’t know. What do you think?

I don’t know. I guess I’m sort of torn. Because, I think that people that work hard should be rewarded but, I also feel like, it’s ah, if you work hard and don’t come up with anything then what was the work worth. I mean if you learned something from it, that’s great, but you cant do that throughout your whole life. You wont survive in a job if you work hard and don’t make anything. Um, so I don’t really know what I would do, in that situation. I also feel like there are different ways of scaling people. Like whether they umm, do you judge someone based on their, like… I think that there is some professors who look at the whole class and say: you know there are going to be some people in the class that are gonna get good grades and some are gonna get bad grades. And I’m going to make a range here. And there are some professors who look at you as an individual compared to the class or their experience and say: you know this class is much better than the class before, last year. And they got pretty much b’s an c’s so this class will get pretty much a’s and b’s . And then there are other professors that look at individual students and they say: Julia was ding really good work at the beginning of the semester and she slacked off now. So I’m not going to give her as good a grade as before. Or the other way around you know, if she’s really improved then he’s gonna give her a really good grade. So its really subjective and I’m not sure how you do that. There must be plenty of books written on that. I feel like it’s a really tough position to be in – to grade somebody. And I think that it can be frustrating, to the class because they’re working hard and then it can be hard for the few people that are working hard and doing good stuff and other people are getting the same grades as they are.
Student 4:2

I How would you describe studio this fall?

4:2 Umm, pretty darn enjoyable. It was pretty interesting. It corresponded really good with our, other classes too, which I found really – art history, theories, and you know Wendy's class, which is topics. And she’s doing the urban design thing in topics, and that’s exactly what this studio is about, the 4th year studio. 1

I So what do you mean you it corresponds with those?

4:2 Like you’ll be sitting in class and, I can think about my projects that I’m doing in studio, in Wendy’s class. And everything seems to relate pretty good. And I don’t know if I can describe it better than that. The topics are the same thing, You know talking about neighborhood design and participation. And we’ll be doing the same things in Wendy's class and then, I guess with Terry’s history and theory, that was pretty neat because were really go into a… some projects that are, luckily in studio, I’m doing a railway, and umm.. we've talked a lot about industrial and revealing infrastructure. So its been nice like that. 1

I So when you’re in those classes outside of studio, you think about it in relationship to your studio projects.

4:2 Yeah definitely. If I’m not paying attention for a minute I guess. It will, trigger my mind to think about something in studio all of sudden you know. 1

I Does it happen the other way around?

4:2 Yeah definitely, I've never had it that much, where I've really actually learned something in my classes that I’ve been able to bring, like into studio. 1

I When you say haven’t, you mean in the past semesters?

4:2 In previous classes yes. 1

I Why do you think this semester has been different?

4:2 I think it was the idea that I have Wendy for both topics and the studio. And since I guess topics is what the teachers choose, she chose exactly what the studio she’s teaching about is. So it works out real well. 1

I When you think about these things and you get ideas from one class to studio, back and forth, how does that effect your work in studio?

4:2 I guess it grounds it a little bit. Whereas before it was my own interpretation of things. But now, I’m kinda drawing from some ah, empirical evidence I guess you could say.
Which is ah, gives me an argument almost, you know, to justify why I'm doing a little bit more.

I Whenever you have to make these arguments of justifications, who do you make them to?

4:2 Umm, I guess that would be Wendy or, well, to my classmates a lot of the times. Cause hopefully they’re taking the same classes that I am, so you can talk to them. And we haven’t really had to get up in front of anybody (outside studio) and present to them.

I So mostly you’re saying?

4:2 Mostly to myself and to other people that are trying to understand what I’m doing.

I So when you make these argument about ideas, your talking to the professor, other students in the class…

4:2 Desk crits.

I …desk crits and other students in the class and yourself.

4:2 Definitely myself.

I Explain that.

4:2 I guess when you’re thinking about your project and, you’re trying to justify what you’re doing sometimes. And give it real evidence for what you’re doing. And there it is you know. Like I’ve seen six projects early that day that I’m trying to do, it was pretty darn helpful.

I And so, when you talk to other students, what do you talk about?

4:2 It would be more of, they're not understanding what I’m doing. And then I will relate it back to something we’ve already talked about and they can understand it from that viewpoint.

I What causes you to go to these students, why do you talk to them?

4:2 Umm, most of the time I hang out with them outside of class. And in studio, obviously, somebody will end up coming up, and then your walking around and somebody will ask what you’re doing. Those would be the most common scenarios.

I So people come up to you and ask you what you’re doing?

4:2 Yeah, more than, I guess, I would go to somebody else.

I So why do you think more people come up to you more, rather than you up to them?
I’m not too good at that, maybe I don’t care.

What do you mean you don’t care?

I’m too wrapped up in what I’m doing, to start going around and looking at other things sometimes. I’m not too sure on that.

So do you think it’s a matter of them comparing themselves with you or you with them or something else?

I think it’s idea generation. Like, I mean, the times I get stumped is when I would go looking around for people. And asking what they’re doing, just to like, jump start my mind.

How do you know when you get stumped?

I get pretty frustrated. I was writing a paper last night and I was just kinda staring at it. And I’m not getting anywhere, and you’ll come up with an idea and it’s just like, not what you wanted. I guess that would be the best way to… how do I know that it’s something I don’t want – I guess that would just be how it looks when I’m sketching it out. It just doesn’t, feel right and it doesn’t look right.

Is there a “right” in your mind?

Definitely. Umm, its definitely, in my mind, and I can see it but I can’t make it happen. Does that make sense?

Yeah. Where does the right that’s in your mind come from?

I guess it comes from previous things that I’ve looked at. Well, no that’s not true. I guess, I’m comparing it to a lot of things all at once. It would be very site specific – this rightness. You know, like whether it fits the location. I think that’s what I’m trying to say. And I can see when the things that I’m making don’t fit in with the context correctly.

You also mentioned desk crits and talking to your professor.

Uh-huh.

What type of things do you talk about in desk crits with your professor?

Usually she’ll come up, this is with Wendy but I guess most of the professors are the same too. They’ll just ask you what you’re doing. And you start off from the beginning with your conceptual idea or wherever you are at the time I guess. And you slowly, proceed to your detailed elements. And then they start asking questions after you’ve got across the major idea. And then they’ll ask questions about what you’ve done in this area. And then they will critique it kinda, and say what could be done or what couldn’t be done.
I And how do you take that advice, when they tell you about what could or couldn’t be done?

4:2 Pretty positively. I can’t say I ever felt hindered by their advice. I’ve always felt helped out by it. A lot, definitely.

I Do they ever ask you to do things other than give advice?

4:2 Yeah they’ll ask you what you’re trying to accomplish with this. And then, Wendy has been pretty good this year with giving us outside references. She’s pretty knowledgeable in that realm, especially with neighborhood design. She’s real helpful on that and she’ll be able to tell us other projects to look at and stuff. But that’s the first time I ever really gotten that, that I can think of. And ah, sometimes they’ll make suggestions about graphic styles - some do and some don’t. Some don’t care and for others it’s pretty important for how you’re representing it.

I And when they give you a suggestion, do you always do it?

4:2 No. (laugh) It depends. Sometimes there suggestions will be vague enough, that you can make it your own thing. And sometimes they’re kinda specific. And I guess if it fits in with what I’m doing and I like it, I will take it. But if ah, usually I guess you would take it. And like I said, sometimes its vague, so, your able to turn it into what you needed it to be. (laugh).

I So when you mention it fits in with what you’re doing, you’ll take it, could you explain that?

4:2 I guess, if they’re, on my same line of thought in keeping with the concept I was going for… and ah, sometimes they can draw in information that I couldn’t have drawn in. Like an example is Wendy this time, I’m doing something in Roanoke, and on the side of the buildings I could decide what to do for the face of the buildings. And she said from her experience with downtown Roanoke that they’re really into the old paintings on the bricks, like old advertisements that you would paint on brick walls, and she suggested that and I was like: that’s exactly what I wanted to do but I couldn’t have done that on my own.

I Why not?

4:2 I guess I could have if I had researched a little bit more. But it would be probably dumb luck if I had stumbled across the fact that Roanoke has a history of preserving these things I guess.

I Lets say she suggested something that wasn’t in your line of thought, what would you do with it then, would you change your line of thought, what?

4:2 I guess it could cause me to question it but umm, maybe I’m a little bit stubborn (laugh) and I might not actually change my line of thought.
I What cause you to change your line of thought?

4:2 I guess its just a problem that arises that maybe they could tell me about that I didn't see. And I go: wait a minute. Once the problem is pointed out. But when its not necessarily a problem and its just ah, it could be a number of things, and when they just give me one of the number then I feel like maybe I should go searching for another of these choices. 5

I You mentioned that earlier you talked to other students, and the professor, and your self and some professors are different in desk critiques – how do you resolve any conflicting things that people are telling you?

4:2 Do you mean taking their ideas or listening to what they’re saying. 5

I When you talk to these people, does it effect you?

4:2 Yeah I see what your saying. Definitely. I think, sometimes I don’t do a whole lot of talking because I’m definitely hunched over doing my thing, and I don’t stop too often. But I guess, most of the advice I get or anything is positive. A lot of time you don’t get a whole lot of advice except by ah, teachers. Unless you go asking for advice, then they'll give you advice. But usually its more of a: hey that looks kinda neat, what are you doing, kind of thing. 5

I Do you ever go asking for advice?

4:2 Definitely. Like I was saying when you cant figure out something and you’re just going: what do I do here and I cant see it in my head. You flop it over on someone else’s board and you say: what do I do hear. And then you know, just a few suggestions and your mind starts running again. 5

I When you go asking for advice, who do you go ask?

4:2 Definitely a couple of students around me probably. 5

I So there’s a couple people you specifically talk with?

4:2 Definitely. 5

I Why do you target these specific people?

4:2 I guess I've seen what they’ve done in the past and I enjoy it you know. And some of them I can talk to better than the other people. And its easier for me, to have an, easy going conversation with them. And get past all the formalities. Just say: hey tell me what to do? 5

I When you go looking for people to help tell you what to do or give you advice, who else do you go talk to or seek out?
4:2 Probably nobody. When the desk crits come around from the professor, I’ll talk to them but I probably don’t seek them out outside studio. I’ll go looking through books or just looking at pictures and hopefully that will get my mind running. But, that would be about it. I don’t go to far outside of the people around me. 6

I So other than people, you look at books?

4:2 Definitely. Books and occasionally the internet, but that doesn’t, it’s pretty few and far between that that will help. 6

I So how do books and the internet help you?

4:2 Mostly as just an idea generator. And with the internet, like history, or just getting a cultural sense of an area, it’s harder to find in books. But umm, and for graphical representation, books help a lot. 6

I How do books help with graphics?

4:2 You get to see such a variety of different things, that you start seeing things that will inform. Hopefully you will see something that will match what your concept is, or if you don’t you’ll probably see something that will push you along in some way. 6

I When you go and get these resources, books or whatever they are, do you have a specific thing in mind that your looking for?

4:2 Yeah I’m definitely looking for something that speaks a little more, than, something that you would find in the landscape graphics book (laugh). I’m looking for something more computer aided. Not Cad but adobe kind of looking thing more, and hopefully they will show me styles that I have never tried before. 6

I So why do look to computer stuff more than others?

4:2 Well I know I can draw too. But I feel there’s a combination of those two. If you can find people that are doing that, you just find things that are so much more expressive than just a pen. That would be my reason for looking at computers. 6

I How do you know where to look for this stuff, find this information and books and things?

4:2 I’m lucky because I’ll look at landscape architecture magazine, maybe come over to this little library we got (laugh) and look right in there. And I’m lucky because this book we got for history and theory has got some really progressive type graphic stuff that really interesting. So half the time I just open that book and flip through it. 6

I How did you learn to use these things?
4:2 I guess for conventional graphics, it was pretty, highly praised to look at how other
people draw trees, or cars, and even to copy the cars and make them to scale and even
trace them. So I guess that’s where the computer idea comes from I guess. 7

I Early you mentioned research, what does that mean?

4:2 Well I guess she’ll tell you about other projects and you can go and look them up in the
library or something, I guess. That what I mean by that. And sometimes she’ll send you
to real specific things. Like one time she suggested to someone to go look at Einstein's
Dreams. That was kind of out there, but it was interesting. It was a new kind of research
concept I guess - to read a novel and hopefully get a design idea. 7

I Other than that do you do any other research?

4:2 Yeah, I guess looking at the site. 7

I Site visits is a form of research?

4:2 Definitely it is. You know taking a trip to the site and just, I think it is. 7

I Is any one type of research better than any other in your experience?

4:2 I guess looking at other projects can be a help but it can also be bad. 7

I Why is that?

4:2 If you’re looking for how, it works with the people. Like how people interact with the
site I think it can be helpful. But if you’re looking at it too much for specifics solutions to,
aesthetic concerns or something, it could be a problem. 7

I Earlier you said that sometimes when you’re talking to the professor, and she shows you
a problem, your willing to changed. What do you mean by problem in that sense?

4:2 I guess, like she’ll see things like a sun angle or how a building is going to cast a shadow
over this are. And I just didn’t see it at all. You know it would be a problem but I just
didn’t see it. 7

I Are there other problems associated with the project?

4:2 Sometimes I guess, I’m usually ok at getting a pretty good concept across so I never had
problems with that. But I have seen a lot of advice on that before, you know if you
concept is not that strong they’ll make you strengthen that a little bit. But I haven’t had
too much problems with that I guess. 7

I How have you been able to get strong concepts in the past?

4:2 I just th9ink about it forever I guess. 8
I: What are you thinking about?

4:2 There are so many patterns you are trying to reveal. Gosh… there are a million different ways to try to figure out how to get a concept out. 8

I: Do you have a particular pattern that you fond of?

4:2 Umm, I guess I, I draw from the cultural idea of the area and then, its… Its gotten different because I have been thinking about this specific project were doing now. This project is like the senior project, where you get to choose you’re own project, and its new and strange to me. Because you have to decide what to do in a place, and its very strange. 8

I: How have they done it in the past?

4:2 I think the very first project we got was create a place to sit. That was the name of the project. You get a name from the project you can build off of, “seat” – you know. And that helps. Like right now I’m trying to call this a “low tech historical recreation transportation corridor” (laugh). And people just laugh at me, but I’m like: I cant think of the right word. 8

I: And why do you need to have a right word?

4:2 I guess it gives me focus. It tells me, when I’m looking at an area, if it doesn’t fit with that word or what this thing is trying to do, then why would I put it there. Is it going to be useless because the rest of the project isn’t associated with that. 8

I: So does the word sort of delineate…

4:2 The scope of the project. Like I think I tried to also call this one an “urban trail”. And I told some other people and they thought it was good because it was more vague and left for more interpretation than the other. And when I say the other they say like: huh? 8

I: Why does it matter to you what the other peoples interpretation of your word was?

4:2 I guess because I got to tell them, when they ask me I have to tell them what it is. That way when they hear it they will understand it and it wont cause me any trouble, I guess. 8

I: You’d also said earlier that its important to present concepts and that some people don’t do it well.

4:2 Yeah. 8

I: Do you think you’re a strong presenter of concept?

4:2 Definitely. I think that is the funnest thing to do. 9

I: What?
To represent your project in like, a series of pictures is really interesting. It gives a real strong cohesion to the whole thing I guess. 9

And why is that fun for you?

I guess because I get to play on the computer. I get to try and you know create the concept with images and I’ll usually try to bring them into the computer. And most of the fun, is just sitting, like with the sketchbook or whatever. Just trying to figure out the layout. Just starting with a small diagram and try to build it up. Into something that is really, depicts what I am trying to do. You know, another person can tell what I’m trying to by this – from like, a little two dots intersecting to building it up to really more specific, to designing. 9

That almost sounding like a process, is that your process?

Definitely, that’s where I’ll start out. 9

Let go through the process again – where do you start?

I guess I’ll start with… you know (pauses) I’m trying to understand this because it gets a little bit deeper. 9

That OK.

Because once I already have the concept, I’ll try to represent the process. That what I was talking about – this is the process of trying to represent the concept. 9

OK.

Yeah, I’ll try to represent it in the simplest means and then I build it from there. 9

Which is more difficult for you, trying to come up with the concept or then representing the concept?

I guess, well…. 9

They seem to be different things by the way you described it.

Yeah. I think that coming up with how to represent the concept is really enjoyable for me, is the representational part. And coming up with the concept is a little more of a struggle. So I guess that’s a little bit more difficult. 9

So do you come up with the concept first?

Yeah definitely. Its in my head before, I probably never sketch it before, I ah, I've formalized it. Its all been in my head I guess. 10
Where does the concept come from?

4:2 Everywhere. Like I said things I am hearing in other classes. And trying to relate that to what I’m doing. And you’ll pick a specific person. Like something he’s done – especially when your coming up with your own project statement, like the 5th year project. Like I drew from Walter Hood and how he reveals landscapes, you know like very revealing of the infrastructure and the cultural history and stuff. And like I drew directly from that to start formulating what I wanted to do in that place.

And then once you get your concept and you start to represent it, does the concept change during the representation, the second part?

4:2 Definitely. Without a doubt. It becomes more focused, it becomes more understandable. Like before I had an urban trail along a historical railroad sort of thing. And first it was to reveal the infrastructure, and history and culture. And it made sense in my mind. But then, once I started, writing it down to what I wanted to do, it became a progression through a railroad yard. And like leading up to the building, entering and exiting the building and it really became solid and each area was really specific and actually made sense about how to actually translate it into a design. Where before it was just what I wanted to do was the concept.

How would you summarize your work in studio so far this semester?

4:2 Fun. (laugh) It’s been pretty fun and I’ve enjoyed it.

How about you personally compared to other semesters, how has your work changed?

4:2 It’s taken a lot from the last project we did last semester. I was the ASLA competitions for a park or whatever. And ah, the ways we represented it on the compute and drawing it with hand and all that. I didn’t get stuck in that but I built on that. I liked what we did there, me and Jenn, and we built on it, like big time, and did just as good I think.

What do you mean “built up on it?”

4:2 The same series of things like, you know, site analysis, concept, process and we pretty much repeated the same thing for this year.

Repeated site analysis, concept and process?

4:2 Yeah and the same steps we did inside each of those.

What steps?

4:2 Umm, like visiting the site and taking a certain amount of picture at the site. Coming home looking at the pictures. Start formulating ideas. And…

When you say certain amount of pictures, do you take an actual number of pictures?
We try to fill up, I got a digital camera, and we just try to fill up the camera and that’s the goal. And you can take like 150 pictures and its nice to have those visual resources to draw upon. And then to be able to use them in the final design. It kind of links the end and beginning of a project together.

So then first thing is to go to the site and take pictures, then what do you do?

Then you come home and look at the pictures I guess.

What are you looking at them for?

To just stare at a picture for a longer time, than when you took it, you’re getting a little deeper. You might see things you haven’t seen before.

Like what might you see?

Like skylines and stuff. I did even notice when doing this project, the Roanoke project along the skyline. I was like: wow, I had no idea that was there, I should emphasis that. And then looking the other way you could see the mountains. I didn’t even know that I took that in the picture because I was looking at the immediate foreground.

So these pictures are influential?

Yeah.

How are they influential?

They are very influential in I can, while I’m siting there trying to design something, I have them on the computer screen right next to me. And you know, if I’m trying to draw it myself and figure it out I can look at the picture and I got it in four different vies and a panoramas, so you can click through them and, you can understand it from different angles. And then when your trying to describe it to somebody, like your try8ing to show your professor what your doing you go: hey look at this. And they say: Oh OK now I now what you’re talking about. (emphasis how quickly someone understands). Like that fast.

After I look at the pictures then what?

The hard part begins I guess. Its like what do you do? Especially when you’re working large scale. You know, that last that we did, the whole neighborhood, we just set down that plan next to us, and had the pictures open, and we just tried to find connections and patterns with the plan.

So your trying to answer the question what do I do.

Yeah.

And you’re doing that by trying to find connections and patterns?
Yeah definitely. Definitely.

And what do you mean by connections and patterns?

I guess between what you’ve been told about the area and what it needs and you know, I guess I didn’t say this part – but you’ll always have one part where your professor will tell you a little bit of history about the site. Especially when you’re doing the town kind of crap, like you’ll sit down and they’ll give you a brief history of the area. I guess its from them and who knows how right they are – but its always helpful. You’ll use those ideas that you learned in there and hopefully apply it to the plan view.

So where does the first step of site analysis end?

Well it only ends to a point. Once your really start, ah, got a concept down, that’s when it semi-ends. That’s when your not so really concerned with looking for something new I guess. But then once you start designing, you’ll go back to the pictures that you were taking. And like once you’ll look at like three dimensions and not just on plan, you’ll have to look at exactly what’s happening with these pictures. Like right now I’m looking at like an underpass, and I have to see like how many feet do I have between here and here and I go back to the plan and the pictures, and see how it would look one way and then how would it look another way. So that’s still some kind of site analysis – looking at the pictures.

After you do the site analysis, what do you do?

I guess you do the concept. That’s what we were talking about earlier. But it hard to describe how you come up with a concept. Its a little bit too vague to put into words for me. So I tried to say it earlier.

Tell me about this semester, what have you been working on in studio?

We worked on a neighborhood design. It was group work first, site analysis with the whole class and split that up. That turned out OK I guess. Then once all that lay work was done, we, we worked in groups on the whole neighborhood plan. And then we scaled it down to the project that were doing now which is, each individual does a site design.

What was the beginning, the whole class group work experience like?

It was OK. It worked out that there was a bunch of different categories that you had to analyze or whatever and then… smaller groups of the class would do each on of those. And then the hard part was that you had to bring it all back together and make one booklet out of it. And sometime they try to give you a format to follow, but that doesn’t work out to well. Somebody breaks it an it doesn’t work out.
What’s been your experience in general working with groups in studio?

Pretty bad. 13

Why?

IT depends on who you’re working with and how stubborn your personality or the other person’s personality is. Like some people, they have an idea and that’s the idea. Some people, you’ll be the only one giving ideas and then they will keep on seeing problems with it and they won’t really give you anything new they will just keep on figuring out what’s wrong with yours. Those are the two major scenarios that are bad. 13

Which kind of person are you?

I’m definitely, I like to, I try to listen to what the person says and try to build on it. And if there is something wrong, I’ll say the problem with it but hopefully I’ll point out or try to build on that idea and make it better. I don’t want to just say it’s bad, I just want to try and make it stronger. 13

And what do you learn when you work in a group?

Different personality types I guess. But you learn who facilitates the process and who hinders the process. What different types of people do you have. 13

And why is that helpful to know?

Well I mean, it might be an annoyance at the time but I’m sure it’s helpful because hopefully you can react to that personality type the next time you come in contact with them. Or you just leave the situation which I’m always trying to do. I’ll try to get a new group (laugh). 13

What about with this specific project?

We got to choose who we worked with. And so I chose someone who I knew I’d get along with and I had a history of working with before and they did a real good job and so that was very positive. 13

So you were pleased with it?

Oh yeah. 14

And what is the individual project about?

Well she called it a segue for your senior project. So you had to write up the project objectives. And you had to choose an area in the neighborhood and design. 14

Did you like this project?
I don’t like the idea of choosing your own projects. I understand it because you do draw from other sources but ah, it’s very hard to do. 14

What did you learn from this project?

I’m learning a lot about some graphic styles. Which I really try to do. I looked at Gavin Keens book and its some stuff I haven’t seen before but I’m about to put it into practice in a couple days. Other than that I’ve learned about the process of choosing your own project. Like how to decide what to do for, like, preparation for you senior project. Cause I’ve never had to do that before. Like I said its definitely different. 14

You were able to choose your site.

Right. It made me think about what I wanted to do about the neighborhood. And also what I felt was right for, increasing my, knowledge on things. 14

So why did you choose what you did? How did you envision the choice of site furthering you?

I guess a lot of it was graphical. Cause I had seen a lot of linear LA projects, if that makes sense. Most of landscape architecture work is in a big block or some ameba shape. And I saw a project that was just in along line and I wanted to do on. 14

So you had a linear site rather than square or something?

Yeah definitely. And I was challenged by that. 14

What else challenged you about this project?

The linear site was the challenge besides choosing what to do, it was how to work with a narrow corridor and like it was something, basically your dealing with something the size of a little bit larger than a sidewalk. And you got to understand how to get outside of that because you don’t have to… since I am choosing my own site and I got my own boundaries, I needed to look beyond just this little, linear tract. And I could look, you know, to site lines and things like that. And how to pull the neighborhood into this little tract. Does that make sense? 14

Yes. Apart from graphics were there any other challenges for you personally on this project?

There was some kinds of historical and cultural questions that I didn’t equate. Or know how to deal with at first. Like how to actually, why should this be a historical area or things like that. That I had to try and figure out. Should it be historical and how to find that information. You just read books on Roanoke’s history and stuff. 15

Umm, what’s been the biggest advantage to working on this project do you think?
4:2 I guess working with the scale of it has taught me… because it’s really a long project – tract of land and… it’s taught me to ah, consolidate my time. 15

I What do you mean consolidate your time?

4:2 Since it’s such a small area, but long area. I can’t spend forever in one, ah, one ah little spot, like you normally could. You have to organize your time to know when to do what. 15

I And how do you organize your time?

4:2 I guess I’ll look at all the other classes I’m taking and when. And I know, I try to figure out, how many different things I need to do with this and I can break that up into hopefully all that I can accomplish in how much time. 15

I Do you figure out how long its going to take to do these tasks?

4:2 Uh-huh, but I guess I’m talking right now too, about this actual final designing of the site you know. Once I already got my concept, now I’m trying to, do site scale design one each little like: how does the sidewalk work in this area, and I know I have like thousands of feet to go and I got to keep narrowing that down as I get to the end of it. 15

I How do you manage that time, once you know how long it takes to do these parts, how do you put those together if you do?

4:2 It’s worked out that I’ve been able to get a certain amount done per studio each semester. And once I did it once, I knew how much I was going to be able to do next studio, hopefully at least. And its gotten a little harder now that I’m not designing and I’m trying to draw the representational graphics, I’m kinda losing my schedule that I had originally built for myself. Because I thought I could, you know, finish all the drawings today – that was my plan, and I didn’t. 15

I So your schedule has changed.

4:2 Yeah definitely 15

I How do you feel about that?

4:2 It OK. You just got to come in after your done with the other stuff, and come back up here, and finish it. But I definitely can’t leave it undone. I’m definitely one to do as much as it takes to finish it. 16

I And one of the advantages was a liner site and scale.

4:2 Yeah. 16

I What were some of the advantages of the projects?
I don’t know I can name any. I’ve really enjoyed it, its been fun. Ah… the beginning before the individual project, and we were doing the group analysis. Everything wasn’t put into a good finalized form, and you know, you worked really hard at producing you little piece of it, and then, I was expecting to see a nice document at the end and that never happened. 16

I Why not?

Don’t know, that’s a real good question. I think there was some issues with, that she tried to make it, a really strong participatory design. And it, we been having trouble scheduling with the community, which I guess is pretty typical, but, so I guess that could be an advantage because I learned about how it really is to work with communities, or it could be a disadvantage because we didn’t get to work with them. (laugh). 16

I In terms of studio in general, what are some of the most important aspects to being successful in studio?

Talking to people. Coming in and hopefully people aren’t talking to you. Cause if I don’t get it done in studio, I just don’t have the time after studio to do it. So just not talking to people is pretty important to being successful. 16

I You mentioned earlier that you do talk to people though.

Yeah I guess that’s interesting. To not chit chat if you are going to talk to people would be a better way to say it. If you are gonna talk, to talk about what your doing. Luckily for me I’m good at that, I’m not the most social person. I don’t really get into talking to tons of people around here, so. That works out for me but I know it doesn’t for others. 16

I What other things are important to being successful in studio?

Having some kind of, vision, that I know I want to do at the end. And since I am interested in computer graphics and even hand graphics or whatever, but so interested in the representation, it keeps me focused and it keeps me, focus me and makes me want to do it because I want to get to the point where I can draw and make the boards. Does that make sense? 16

I Yeah. What else do you do to be successful?

To be successful, I need to want to do it. And I always want to do that ending board. So the more I try and think about how I’m going to do those last boards, the more successful I am, because I want to get to that point. So I work really hard to make it look really nice. Because I love how they look when I’m done. 17

I Um, any other things you do to be successful?

Music helps me out a lot. 17

I How does that help?
4:2 It just keeps me, well people won’t talk to you if you got headphones on. I get to keep working.

I What are the biggest hindrances or obstacles to being successful in studio?

4:2 I guess if I don’t have the supplies to do what I’m trying to do. Like a computer. That helps me out unamountably or whatever, a whole lot. Because I’ll normally go home to work on my computer, but now that I have one up here, I can work on it up here. So I guess not having supplies is the biggest hindrance.

I What about any other supplies?

4:2 Digital camera and photos. That pretty much it. Paper. Mish mish isn’t to far away though.

I Any other obstacles you face in being successful here?

4:2 Talking to people, like I said earlier, that kind of an obvious hindrance for me. But I’m pretty comfortable up here. Oh wait a minute. The computers, that they work up here. That’s kind of a problem. If I need to work with the studios printers, that’s a major hindrance. Sometimes when I need to print out something, that can take me up to 45 minutes to not even getting anything done at all. I have to rely on them, it’s a problem. My dream would be to have an 11x17 laser printer right at my desk.

I If you were the department head or just in charge of things, what would you change about studio?

4:2 I guess trying to get money to keep up the plotters and printer and things. But they do a pretty decent job, you can complain to much. Have a knowledgeable staff about the printers and computers. And have a way to inform people when things are down, like with a listserve or something. Cause you come up here to print something off and the printers don’t work and nobody tells you. So any computer things would be pretty important. But other than that, I’m OK with everything I know about. Bit I do wish the library was better because I actually do come and use it.

I What would you change about our library?

4:2 More books I guess. I guess you have the art and architecture library but I like the catalogues of landscape architecture and the product catalogues that I can run through.

I You talked about computers and the library and the studio environment.

4:2 Right.

I Anything else with the physical environment of studio that you would change?
I can’t really think of anything. I guess and area designated for cutting things. The spray room is helpful cause I can go in there and actually do that. I know they put board out for cutting but there is always something on them or someone else is using them for something that’s not involved with cutting.

4:2 What is, in your opinion, the purpose of the studio in LA education?

I guess we had some guy come in and talk to us about government and public practice. And he came around and did desk crits for us, which was interesting. And he said something that I agreed with, you get to do real world experience. And when he was younger and in school that always had make believe sites for something to do. And this studio here, its related to real life. You know I really get to see the things and work with that. Which is pretty helpful I guess.

I So the purpose of the studio is…

4:2 To get real world experience. I feel that, I’ve gone to these places before. I know one day I’ll have to do that, and I’ll have done, these steps before.

I What do you think is the most beneficial part to working in studio?

4:2 I feel that its at the heart of it. The LA curriculum. Because its just where you really, get to think about LA. The classes are pretty important I guess. But, they wouldn’t be important at all if you couldn’t use that information in the studio. And really apply the knowledge that you’ve learned elsewhere. So the benefit is that you get to apply your knowledge.
Student 4:3

I  How would you describe Studio this Fall?

4:3 It’s been relaxing actually, um, I don’t know, it started off really slower because of, she really wanted us to do more individually, well towards the end, we started off doing group projects and um, working with the community of ??? but we didn’t really work directly with the community which I have another problem with because we went through all this mess to try to like get in touch with them so they could hear our ideas and what not, we really wanted some feedback from them, but we never really got in touch so, it’s been kind of a hassle and I feel like we’ve been running back and forth and not really, nothing productive has come out of it. So It started off kind of slow and now it’s kind of sped up a wee. Since it’s the end of the semester we had like a lot crammed in, but that could be because of all the other classes are trying to cram things in so um, it started off group oriented but now it’s individually based and she’s wanting to kind of prepare us for our 5th year where we have to pick our own project and decide like what kind of inquiries we want to go into.

I  So what has been, in terms of, you haven’t been able to talk to these people, you said that’s something you would like to have done, why?

4:3 Because I felt like we were designing the concept for their community and that’s something I think directly the community should participate in and if anything, I would really like to have met with them at least two or three times, like one time at the beginning just to get a feel of what their needs are and what not and then a second time, I guess to show them a concept or something we thought of very preliminary and just get more input and then a third time like a final thing to give them something.

I  And how is not having been able to talk to them affected your work?

4:3 Um, well I guess it makes it more, at first cause it was a real realistic project and that’s really hard to come by in Studio because usually the project is given to you out of something out of thin air, so this is more of a reality based project and so if you had real people and their real life situation and their problems faced, I think, now it’s kind of become another one of those projects where it’s something out of thin air, except we can go to the site and look at it, but you don’t really

I  The people aspect

4:3 Yeah, the people aspect is definitely out of it.

I  What is the benefit of having these real reality based projects for you?

4:3 I think it just prepares me for the future and it gives me a taste of what things are going to be like if I chose to go into something like this.

I  Does it affect your design work in any way or your project?
No, cause I don’t want to say that it, I had a different feeling about it before, like, before this year, um, I thought a reality based project maybe they would constrain your creativity or something like that, but um, now I don’t know, I don’t think it affected it. 2

Do you feel that it’s constrained your creativity?

No, not this project at least. I’m trying to think of other past projects that we worked with a community, yeah if anything it kind of helps because you can take their ideas and just kind of, you can abstract them in any sort of way, I don’t think it constrains your creativity, no. 2

So tell me a little bit about this project that you’ve been working on this semester, what kind of project is it?

Well it started off a large scale community design and was basically just a concept where we had to address issues in a community, it’s a community directly connected to the downtown of Roanoke and downtown Roanoke as you know is very productive and lively and what not. This community has a lot of degraded houses and not many people have filtered into the house and try to rebuild the community and so it’s kind of run down. 2

Okay. When the project was assigned, what was the first thing that you did?

We went to the site. First thing that I did when the project was assigned was I automatically wanted to go there and get a feel for what’s there. 2

Why?

Just because I think you do get a better view, I mean you can always, if the sheet is given to me and it describes the site and everything, you’ve got a picture in your head, but not until you actually go there do you really know what it looks like and the opportunities that it has. 2

Okay. And how does that help you in terms of your design or your project?

Um it helps me see things better. Like see my design, the ideas that come into my head, it helps, I can place them better in real, on a real life scale. 2

And after that, after you went to the site, then what did you do? What did you do when you were at the site, by the way?

We drove around, we walked around because we wanted to get a feeling of just being on that human scale and then in the car because there is a major commuter route that goes through the community. Um, tried to talk to some people, just to get a feel of what kind of people live in the community, um, we did a site analysis of just, I’m trying to think, of perceptual qualities, land uses, your typical site analysis stuff. And um, then we came back to the drawing board and tried to do a little pamphlet of information that we had...
gathered about the community and that’s from the, we got some demographics to, um just other physical investigation of the community. Um, but then we had to, Eric and I had revisit it two or three times afterwards, he was in the group that I worked with, just because you always find there’s something that you missed. 3

I And why did you make the pamphlet?

4:3 Um, we made the pamphlet to give something to the community showing that we know, we have investigated, we haven’t just came into this and start throwing out ideas to you, we know we are trying to get to know you and what kind of environment you live in. 3

I Why did you think that was important?

4:3 Because this is a community participation project then I think that’s obviously important you’ve got to have something, they want to see something that you’ve did. 3

I So after this part, the going to the site, making the pamphlet, then what did you do?

4:3 Going to the site, making the pamphlet, okay, then we um, we went back and revisited the site and we sat out kind of issues I guess that the community had that we felt that we needed to address and a concept or something, and then we started about objectives, goals that we could work towards. 3

I Where did these come from, these goals/objectives/issues?

4:3 Um, they came from visiting the site and actually I think the professor I had handed out something the issues that she felt had to site, or the community or maybe that she had gotten from the community I think. 3

I Did you address all those issues that she had given you?

4:3 Oh there were so many, that we just tried to, we tried to focus in on whatever our objectives were, we couldn’t deal with everything. 3

I How did you narrow it down, how did you pick the ones you wanted to address.

4:3 I think just whatever we were interested in, um, before the concept, like whatever we directly wanted to work with, like if you wanted to work with the street life, or you know, or something like that then you would directly face like, what the street issues were, the connections of the streets and things like that, so that’s pretty much how you narrow it down. 3

I Okay, so you narrowed it down, you had these issues and stuff like that, and then what did you do?

4:3 Wow, I wish I had written this down, so I could help you, it’s hard to think back that far. What did we do after that? Um, we came up with a concept just the general concept of how we can start to pick areas that would, that we could design that could 4
So was the concept overlying or rather underlying all the areas that you could pick, was it a full concept or was it?

Yeah, it was a full concept.

So no matter which area you picked, that concept still was kind of a part of it.

Auh huh.

Okay. So you picked an area, eventually you picked an area?

You mean like individually at the end we picked an area?

Yeah.

Yeah.

And, why did you pick the area you picked?

Well she said we all started and we needed to start thinking about what interested us in the whole realm of landscape architecture and start pick a site that could deal with those things that you could do something that you're interested in and I picked a, I wanted to look more on the ecology side and so I was looking at the environmental education perspective of landscape architecture so and one of the existing parks there is a really cute place, I think, for something like that to happen, so that's kind of automatically I flipped over to that.

Okay, so you picked it because you personally,

Interest, personal interest.

Personal interest. And, um, after you picked the site, then what did you do?

Um, we went back to the site.

Went back to the site.

So I could get a more in-depth into it totally

The specific site.

Yep.

Okay, and then what types of things did you do that time.

Um, lots and lots of pictures and documentation, a lot of writing of, went there at different times of the day to get a different feel. No one actually visited the site very
often for some reason every time we went there was no one there so we kind of wanted to get an idea, like what was hindering this. So, a lot of pictures, a lot of writing about just the physical aspects about the site and um, what’s outside of the site, um, what’s connected to it and then um, we came back and went to the drawing board trying to just hash up ideas. 5

I What do you mean hash up ideas?

4:3 Um, well usually, I don’t know, whenever I see I’m going to a site or something like that, automatically I’ll get an idea for a design just like that 5

I Right, before you are at the site?

4:3 Yep, without like actually coming up with a concept, so, I mean, I know, like the educational thing that was my broad, my interest that I wanted to go through but as far as concept for this particular part that I wanted, I kind of, I generally skip that, I don’t know why my mind automatically starts thinking about details, like, ewww this would look really nice, like this would be cool here or going straight to the detail design of it, which I think is kind of, that could be a problem 5

I Why?

4:3 Because it lacks and overall unity. If you have a concept, I agree there’s this overall connective ness that really makes your designs successful. Although little areas in a design can be the poetry. 5

I So you came up with these, when you were actually there you immediately had some design ideas and you came back and so you start putting, what did you do?

4:3 Actually I started identifying like what’s some opportunities what could I do here, like what are some that relate to the interest that I wanted to pull out and the elementary school that was there and so I jumped right into that, which I had to backtrack because I really needed to think about the, like, what the site was going to do overall. 5

I How did you make these decisions, you mean, you sound to me like there was a lot of decisions to be made in terms of the design decisions and what would go on at these places, how did you determine what to do and what not to do?

4:3 Um, hmm, that’s a good question. Um, well I think there is always constraints physically like what’s there and what you can and cannot do, and I did have, we had to make a project proposal, so I had some objectives and goals that I was shooting for, so if I was totally off the marker with what I was thinking about, I kind of had to grab myself and pull myself back and say focus on well this is what you are going for, you are trying to create this environment of educational program, you know, you are kind of getting out there. 6

I So you relied upon these, the program goals and objectives?
What did those goals and objectives come from?
Um, actually we made those before we even visited like the site, like before we even picked a site, um, we thought about the interest like something that we wanted to delve into and then we started making the, we had already visited the community obviously, so we knew some of the issues that were there and so I had even visited that site like twice before so already kind of had an idea of like what were some of the histories like physically like the topography and everything and what was there so um, we jumped in and started making objectives and goals that we could shoot for as the interests were going.

Did they ever change throughout your project?
Yep
The goals and objectives?
Yep
What changed them?
Um, just like when you are on a site you start to see more than what was there to begin with so, before you thought well this is a broad idea and then you get down to the nitty gritty and you are like, well this is going to have to change because you find something more, you know.
So, you have these ideas and you had a concept and then you said you started putting it down on paper?
Auh huh
Is that
I had started working on it in a 3-dimentional drawing
Auh huh, you started
before I started any plans
Why?
I don’t know, I guess because I had so many pictures and I could see the site so well that I didn’t plan, usually I start from plan because, I think since I visited it so much and I had so many pictures, that I just automatically jumped into, I could see it in my head just as a picture and a photograph and so I just started sketching. Whereas before if I hadn't visited the site very well I think I would have jumped in the plan.
I So you immediately started this time working 3-dimensions, drawing things out, then what did you do?

4:3 Um, then I moved over to plans and started thinking about spatially like how these things are connected. 7

I And then what.

4:3 Um, by then I think that’s when we had to start wrapping things up. 7

I Right. Do you feel like that was enough time to do all that?

4:3 Well see I really, I'm really getting into the computer graphics and like the computer presentation along with your drawing presentation so the drawings in itself is a project and that design part, but once I started to get on the computer that’s a whole other design in itself but you will always want your presentation to represent my concept or represent the idea I’m trying to get across so if my, I want my drawings to be the same as well obviously, but when I start formatting on the computer I really want to see that pop off, like if I printed out a board, I want that board, or these three boards to work integratedly to show the idea as well. So if it’s from putting a blue mark across the bottom that has to do something with, with what the idea 7

I So everything has to feel into the idea. Now where did this, your views on representation like this in terms of the computer, using computers, where did that come from?

4:3 Um, I think, I really like graphic design so I’m always looking at graphic design books and how they play off each other, like in magazines and what not, and how it’s like, they say a picture is worth a thousand words, and so, I think I’ve always thought about it like that, I know Patrick Miller, I think it was Patrick Miller that said that he wanted the presentation to exemplify the idea, so I thought that was really, that was really a nice idea, because that sums up about how, what I think about presentations. 7

I Auh, did you like this project?

4:3 Um, yeah I liked it. It was tedious towards the end when we were making the pamphlet for the analysis just because I feel like we were making this product for no one, because we never saw anybody, we never talked to anybody, so it was kind of like, what are we doing this for, we’re wasting our time. 7

I How has the project challenged you?

4:3 I think it’s challenged me and my ideas about thinking conceptually. Because Wendy is, she is very big on the conceptual idea and that’s the framework of it and um, where I am always thinking about the detail of the design and everything I think that conceptually it’s challenged me but I think that's been a good thing. 8
I And what did you learn from the project?

4:3 I think that I’ve learned that same thing, that without that framework, your design isn’t quite as successful as it can be, not to its potential. I’m trying to think of before, like, I’m so like focused in on, honed in on, we’re doing individually, I’m trying to think of before when we were doing all the groups because that was half a semester, it’s always hard to work in groups. 8

I Why?

4:3 I don’t know. Especially, I think two people are fine because then you can kind of feed off of each other back and forth 8

I Group of two?

4:3 Right. You can debate well this is why I think your idea isn’t quite, this is why I don’t like it. But when you’ve got like five or four, then it’s hard for everyone to get their ideas, everyone is trying to throw in something, nobody is really happy, and you can’t satisfy everyone, and um, I don’t know, I think it’s really hard, especially if, I like to work with someone that’s similar to my working as well. 8

I Why?

4:3 I don’t know that. Because it seems like you get so much more done. 8

I Right.

4:3 Because if someone is like, I know that I would love to hear, I think it was Terry that we were talking about this with, if we could have different members in your group at different parts of the design process, like coming up with the idea, if you had someone that was completely opposite from you so you could hash out these ideas and, but when you are doing the productivity of it and getting it done, that you had someone that was kind of similar, so then you can get more progress and get further. 8

I So, in this project and in the past, do you typically talk to other students?

4:3 Yeah. 8

I And, do you ever do what Terry said, talk to different people at different times or how do you approach talking to other students?

4:3 Um, well I think our group now, since we are all in our 4th year, that we are all pretty good friends, so we can go up and talk freely about each others like, well I don’t know about that, or, and um, usually I will go around and I’ll just, I like to go around and just look and see, get a feeling of what everyone is doing, I don’t really criticize or do anything like that, I don’t know, I’m not that kind of person, not unless you are someone close to me, like someone directly close to me that I can be freely to, um, but I just like to see what everyone’s doing and what kind of works being out there. 9
So you don’t necessarily criticize people that much?

No.

But do you

If they ask, I mean, if they ask I’ll be truthful, but I’m not going to openly go up and say

So what about you do you ever ask people for criticism?

Definitely.

Who do you ask, everyone or anyone specific?

Um, well usually I don’t like to bother people, I only bother people I know that I can bother because they have to put up with me. Um, I don’t know, I think I have different opinions of different people and their work, so I’ll ask if I thin highly of something that, for instance, Julie is really good on the computer and so I’ll ask her, please tell, you know, does this suck because I really think highly of your work.

Okay. What is it like working in Studio?

Um, I like working in Studio, when I’m drawing there I find that it’s hard to get a lot done if I don’t have headphones on or something.

Why?

Just because, I don’t know why I pick up voices from everybody and every day I shave to rake it off, hey you’ve got to focus, you’ve got to focus, you’ve got to focus.

Right. What does it mean to be successful in Studio?

Hmm. To be successful, that is such an objective word.

Yeah, define it for me, in Studio what is success?

I think just growing, period, like, open for ideas and not staying on the static level of work. I like seeing people that have changed, like they have experimented with something and done something different, I think that is being successful. Even if it didn’t come out as well as you liked it, or it didn’t look at good as what you like, but you tried and you learned something from it, I think that’s being successful. Trying something different, I don’t like to see someone that’s completely doing the same thing over and over again.

What are the most important factors to you being successful in Studio, to your success?
4:3 I think it’s the same thing, just trying to do something different every time, but that’s hard, um, let’s see, being successful. 10

I What types of things do you do that help you be successful in your mind?

4:3 To be happy with my work, um, I like to have a strong idea and to really follow through with it and to work as hard as I can to come up with like thinking about it thoroughly and having a strong idea so then I can justify anything. So if anyone says to me, well why did you do this, then I can come up with something right there and like cause I feel strongly about it. I can always tell when I’m not quite, when I’m unsure of myself because then I think that I’m not being quite as successful as I like to be and I’m like, well I don’t know about that but yeah I guess you’ve got a good point. 10

I How do you know when you’re unsure?

4:3 When I sit there and just think about it, I think I usually if I go with my gut instinct to begin with it’s a lot stronger, but when I sit there and think about it and like, well what about this, what about that, I start getting really unsure of myself and like of what I did, you know. I mean this is at the end, I’m talking, during the process obviously you need to question yourself and like what you’re doing, but at the end If you are still saying, hmm I don’t know about that, I hope that’s okay, you know, you just have to be really confident about your work. 10

I What are the biggest obstacles or hindrances to being successful in Studio?

4:3 Hmmm. I don’t know, I guess people look at you if they think that your work, like if somehow someone said that your work was better than, let’s say the majority of the studio people, I guess I would consider being successful. Then I think sometimes people look at you with a kind of, ahhhh, like I don’t know, they don’t want to put their work up besides yours or something. That doesn’t mean 10

I Now, how does that affect you.

4:3 Um, I don’t care. I mean it’s not, that doesn’t bother me, whatever. 10

I Right.

4:3 It’s just kind of fun. 10

I Yeah, so whenever you’ve had times where you’ve thought that you weren’t being successful, what would you contribute to that?

4:3 I’m always competing directly with one person. Like if I feel like one person is doing, is the best, I don’t know, I’m a competitive person so if I think that their, they’ve come up with the most innovative ideas and they are doing all this cool stuff, I’m look, ahhh I’ve got to be better, what’s going on, so, I forget what the question was. 11
I Anything that is an obstacle to your success, when you’re not achieving the type of success that you’ve just defined, what would you say is the reason why you are not achieving that success.

4:3 Maybe outside things will sometimes do that, like if you’ve got things on your mind, like other things. 11

I Personal things?

4:3 Yeah, personal things, but as far as anything directly in the Studio, sometimes I think that professors like they will start off saying that there are no constraints, you know, you can be free to do whatever you wish, but then at the end there is always something like, well I was looking for this, like they definitely, I think, some put their bias in, like they have something, they have this idea in their head and they are like well this is what we want to get out of this, so obviously their point towards something they want you, like they have this idea of what they want, but they are not telling you. Ewww no constraints but yet they are saying, well we’re looking to get this out of this. 11

I How does that affect your work?

4:3 I’m always questioning, well is this not right, you know. I guess that’s always the question, is this not the right way to do it, you know. 11

I How do you, given the fact that a lot of times you are working by yourself in Studio, the professor is not there, how do you know if it’s right or wrong, how do you continue moving along?

4:3 I think you have ideas in your head, no matter if it’s right or wrong, this is the way you like it, but you always start asking other people, so what do you think, I mean is this the idea, like you ask the classmate, can you get this out of this, are you pulling this out, or an I the only one that sees this, sort of idea. 11

I If you were the Department Head what would you change about Studio?

4:3 Department Head, Studio, I’m thinking about the space. 11

I What would you change about the space?

4:3 Um, I would have more computers that worked. 11

I More computers that worked.

4:3 Bring them on. 12

I What wouldn’t you change about Studio?

4:3 I like the way it’s set up with the desks and everyone, that there’s people around you if you need, like you’re not off alone in the corner somewhere, that there’s always someone
like three feet from you or if you want to drag them over and have a debate about something you are doing. 12

I Um, what is the purpose of Studio as a Landscape Architecture Education?

4:3 I think it is just that, that you can see what’s going on, it’s always good to see what everyone else is doing and to compare and like debate and I think new ideas always come out of that and I think that’s how the profession grows and I think if you get into the professional realm and you’re still not looking outside of what other people are doing than something is wrong. 12

I For you now, where do you get these ideas?

4:3 What ideas? 12

I You mentioned that one of the purposes of Studio is for people to get together and share ideas and debate and stuff like that, does that happen now in Studio for you.

4:3 Auh hah. I think it happens when I want it to happen, but if I’ve got to get something done that’s another thing. Because you don’t want, you don’t always want people coming up and trying to start conversation about, well what are you doing, well what I’m doing, I mean, you’ve got to get work done sometimes. 12

I Right, so when you say, it happens when you want it to happen, does that mean that you kind of seek it out?

4:3 Right. 12

I Do you do that very often, seek out, sort of.

4:3 Yeah, if I’m having, if I finish an idea and I want someone else to look at it, I’ll definitely seek out someone or if I’m having problems. I think of it as I’m having problems more so when I seek someone else, because there is no harm in asking for help. 12

I Who do you usually seek out?

4:3 Like specifically a name? Eric or Julia is definitely the closest people to me, I definitely respect their work and things, plus they are my closest friends and I know that they will tell me straight up like, you suck or that’s good. 13

I Yeah, anything else or anyone else you when you seek out that the ideas or the debate?

4:3 I really would like to talk to some of the professors but I think sometime you feel a little bit intimidated by some of them. 13

I Why?
I don’t know, maybe it’s the critical eye that they seem to place on you. Um, I don’t know it’s the whole mentality of the, they are the professor you are the student, I don’t know. Plus it’s really hard to get a hold of a lot of the professors because you don’t really want to bother them and they have other Studio’s that they are working with. Wendy has made herself really available so that’s nice. She’s our professor, but sometimes you do want to go outside and bring someone that doesn’t know about what’s going on, but it’s really hard because you know that there are always other things that are going on in Studio. I’m not a really spoken out person where I can just go grab someone and say, hey come over here I want to talk to you.

When you talk to someone like Wendy, your professor, who is your Studio Professor, do they give you these ideas and stuff that you are wanting, or how is that.

They never really give you ideas, it’s more like questions. They’ll just present a list of questions for you about what you should be thinking about, so that’s nice because I’m not looking for a solution really.

What are you looking for?

Um, I’m looking for a solution for myself, like I’m looking for me to come up with that ultimate idea or fix to whatever the question is, um, so, I think the more that I think about it, even if it’s at home or anything, I will come up with something.

And so when you seek out these other people, what are you seeking them out for?

Just like, what did you think about this? Did you look at that? And then all of a sudden it will trigger an idea in my head automatically and I’m like, Oh gosh, you are so right and then off I’ll go.
Student 4:4

I How would you describe studio this fall?

4:4 Umm, I guess I would describe studio as… that we don’t have the full ahh, balance of 4\textsuperscript{th} year people enrolled in landscape… there not here now. So umm it draws away from the energy not having the people.

I So not having the people makes the pace slow?

4:4 Right.

I Why is that a problem not having the full 4\textsuperscript{th} year class?

4:4 Well I think its ahh, you get the mentality of like, students are kinda, you know, used to having the same kind of people there and I think that’s a problem. I mean it could be good, it could be bad. I mean its like we know those people and how there going to respond to our projects.

I What do you mean respond to your projects?

4:4 Well, I think it’s a main issue or big point to make, that having so much time in studio, you get you know, brought into this perception of what one person is gonna think or what one persons not gonna think. And that detracts.

I What’s the benefit of having all the students there?

4:4 Umm, I guess… a larger variety of things. Sometimes umm, you know having a larger class you to find more people that will back your opinions up and maybe that plays into that perception of others, and why people aren’t here it draws energy away. I think people expect to have, you know, especially for us this semester right now, people are here and some people aren’t here and its hard to get that backing up on projects or you get that confidence boost sometimes. Some of the people that aren’t here, you kinda wish they were here to ask questions.

I It sounds to me that a big part of studio for you is talking to other people and getting that backing or confidence, explain to me why that is important for you?

4:4 I guess its more implemented in me where, I guess some other students, I guess other students opinions of your work, you know, you question them to on how I could do better… I think that is the whole underlying statement of studio.

I The statement is what?

4:4 Is the interaction with other students not so much as the project.

I Why is the interaction with other students more important at times than the project?
Umm, I think it’s just the physical setup of the whole department. Where you see each other every day, you see the same people every day, it’s kinda, your all drawn in and we have like a bubble over the department, where there’s not a lot of interaction with the real world or clients. You know, we can guess what, professors and students feel about work. I feel that sometimes, maybe smaller projects or assignments, you can just… ahh, you know what the professor wants and you can give it to them.

What’s the difference in a bigger project?

Umm, I guess all projects you can expect what the professor can expect and how other people will evaluate your work and you can kinda play off that.

You’ve been talking about interaction with other student, how have you interacted with other students this semester?

Well I think, I kinda, this semester, it seems kinda negative. I kinda expected that because you know… umm.

Why did you expect that?

Because I knew the people that were gonna leave and you know, I felt comfortable questioning them about my work or I could help them out and if they’re not here, I think, you don’t have that resource to tap into.

How are the people a resource for you?

I guess they act like, the client, I guess in the real world. And how, if they have positive things to say about your work then, you know it seems to me like it will be positive when you get out of school.

You mentioned negative, do they ever have negative things to say?

I think that’s the problem. I mean, there’s a negative aspect of not having all these people here. But it’s also a positive and a negative to have this studio set-up, because you don’t react with the whole variety of people. Maybe if, ahh, there were activities or, like a charrette between years where, say second year could evaluate fourth year. Or whatever years where you see a variety of different people you don’t talk to everyday on landscape architecture.

What are you suggesting?

I think that the department could, you know, have not the same old assignments, spice it up a little bit. I mean by like, charettes are a good idea, but I think the variety of levels, 2nd, 3rd, 4th, 5th, and grad students, the whole interaction between them in studio would be helpful, or it would create more positive energy, it would be a bigger resource.

Is it fair to say its an unused resource?
4:4 Yeah. 3

I Why is it an unused resource?

4:4 I think its just instilled from the very start. See that’s why the interaction between different years is important and I think its important to have interaction between the architecture department or industrial design or even art majors or whatever. I think its important to look outside of landscape architecture because I think that’s equally important. 3

I Why?

4:4 Umm, because you can draw more resources and tap into things you’ve never witnessed. I mean, there’s that bubble aspect, where you all think one way. I mean we might be creative of course but we might have an overall one way thinking gear in this the department on issues and ideas. I mean architecture students or civil engineers, maybe we can get a larger variety of sources and creative ideas. 3

I Other than the student resource, what other kinds of resources are important to you in studio?

4:4 I think at the very beginning of the 2nd year, not the library but periodicals and landscape architecture magazine and design magazines and design books and references to other authors on all types of design are more important know, like later on, compared to the very beginning. Like if a professor said, I got this book on the author of landscape architecture your kinda not into it and your just gonna blow it off, where now… 3

I When you’re just a 2nd year your not into it…

4:4 Yeah, where now you find it more important because you just realized there is a big group of resources like the library and ahh… 3

I Do you use the library as a resource?

4:4 Nowadays, especially this semester and some last semester, especially this semester, I find the library and not just the library, you know, internet sites and the images of sites that were discussed in class. 3

I How do you use that information?

4:4 Well, I guess memory plays an important role. You just build a memory patchwork up in you mind and the more you accumulate the easier it is to design and come up with design ideas. Whereas I know a lot of people in 2nd year say when you first come into landscape architecture your just struggling for ideas. And now you just have this framework and quilt in your head where you’re just a library and pulling out ideas and testing other resources. 4
I How do you know what should go into the library in your head, as you’ve put it, and what doesn’t go in?

4:4 Umm, I guess its important to also visit and have a chance to go to sites is also important because you can see first hand if those spaces and if those projects are successful. And I think that’s equally important, you know, in judging if I could you this or not, or if I could use this one idea from a book or not because I’ve seen it used before and it works.

I So you’ve talked about other students as a resources, the internet, books, the library, places, and that sounds like a lot. Do they seem to conflict or seem like to too much and what do you do?

4:4 Yeah. Like I said before we are in a bubble and we should look out to architecture, art, and everywhere else is also important but that also creates a problem, an overwhelming mindset I guess. Where sometimes you think, jeez I got so much to do, so many factors in this project or something.

I So how do you deal with that?

4:4 I guess just experience year after year, it just, becomes easier to pull out all those ideas which are successful and which aren’t successful.

I In the beginning, you mentioned the teacher, do you view them as a resource?

4:4 Well, yeah, they offer a lot of other places to look. I think its important. They do that pretty well, where they offer a lot of places for resources.

I So it sounds like your not saying the professor is necessarily a resource but something else?

4:4 I think that one of the main positives of the professors is that they can offer places to look where you don’t, you know, know where to go.

I When they offer you this advice and they tell you places to look, what do you do?

4:4 Nowadays, like I said, its more important now – later on. I think I find more meaning in what they’re saying now, so I usually go and, you know, I’m not forced to go look there but I have the willingness to go look there on my own time.

I Why?

4:4 I guess its hard your first few years you know. Sometimes, I mean, you have to have a lot of motivation in landscape architecture. I mean you do have people who think, I know from talking to people here in college, that yeah, they want to have their career but they want to have that 9 to 5 mentality of a job but then there are people who are almost like living through their career like it’s the most important aspect of their lives.

I Career as a student or in the real world or…
Both. I think over time students are gonna have way more interests in what they’re doing, where they enjoy what they’re doing. Whereas in the beginning it was like, well I like landscape architecture and I’ll sign up for it and maybe make some money by graduating. Where, I think successful people and well know people and people who have done successful projects, they tend to live for landscape architecture. I mean you have to have a passion for it.

I When you were starting were you like how you’ve just described, interesting in landscape architecture as a major?

Yeah, I think so and sometimes I still feel that way. Umm, you can just get overwhelmed with the project and the way all design is set-up and I’m assuming the way firms are set-up, where you have deadlines and stuff. Where stuff has to be done a certain date instead of just pushed back.

I And have you changed now towards more like what you described?

Well, I’m kinda trying to develop… I’m not at that point yet but I think I need to be.

I How are you trying to develop?

I think just moving on.

I Tell me about what you’ve been working on this semester?

I guess at the beginning of school, the first few weeks, were just to get back into the drawing mode and representation with drawing. And then we went on to a large Roanoke project. Which there were 3 segments. First there is the analysis which was done in groups for maybe 3 weeks, and then we went into group work for Belmont Fallon neighborhood in Roanoke, and finally were doing individual projects for site specific projects inside the Belmont neighborhood. I guess the first part, the analysis part was kind of downplayed.

I What do you mean?

It was kinda set where it was required to do an analysis. But I think, a problem with that was that several times over my course of times being here we’ve had group analysis and it doesn’t seem to work well. I think we’ve never had an individual analysis of this site. If it was individual analysis, I think it would have been more beneficial later on. For example someone focused on one aspect of analysis, topography, and it wasn’t clear between the whole class and well represented and given to the class and the class didn’t grasp topography they just focused on their own analysis. And it didn’t really help in their actual design work. I think everybody worked on it and spent some time on it but for analysis people just don’t communicate it well in the very end. They have something there but there’s no organization. Its like, lets take a day and actually go over it. I mean, we made a pamphlet where it just set somewhere. I think if the students actually took a
day and went over. I think analysis is very important and we don’t have pin-ups of analysis. 6

I Why is analysis so important to you?

4:4 I don’t think it’s been that important because we haven’t spent as much time discussing it. 6

I What was the next part of the project?

4:4 It was more a group project of the neighborhood. More of a conceptual idea, urban design, and we had to come up with a concept or theme for this region but we didn’t have to work site specific because the neighborhood was over a mile long. 6

I How did the second part work?

4:4 Well compared to the first, actually the group project worked well at the end to come up with a set of documents and then we presented it at a community meeting. I think it was successful and the people felt good and at the very end I think we felt good. But at the very beginning it was really hard and we knew it was hard to have a large group of 4 people because usually groups take some time to come up with their finalize idea. And people are bickering. 6

I In these situations, what is your role in these groups?

4:4 I just get mad. (laughs) It comes to the point that I don’t even care about the concept. I like the group projects when your actually physically drawing and your coming up with final documents. But I like the individual projects for the ideas. You have that say, where, I know from my instance and I guess, partly from other people, in that group, we didn’t have all of our say. It was maybe one person’s theme to start out with and we ran with that one idea and I kinda felt like I was, like not uninvolved, but like I didn’t have a say and I kinda felt like I wasn’t really doing anything and I felt bad, like why even show up. But then later on I felt better with the final documents. We were all drawing and everybody had equal work in that. 6

I What was the next project?

4:4 The last project is an individual project where you pick out one aspect of that larger conceptual design in Roanoke and focus on that. We focused on an art school and larger pedestrian mall corridor – off the group project conceptual framework we branched off into individual projects where we are now. And I’m working on an art school slash community area in there. 6

I Why did you pick that?

4:4 I don’t know, because I’m just interested in that Roanoke neighborhood. See there was a possibility, because it has a unique, you know, architectural framework with buildings to use to make positive community growth. 7
I: So tell me a little bit about this individual project, the site design?

4:4 I like it. When I’m talking about all three phases I see this last phase as being real productive. Because I got the analysis done but for the individual projects it was all up to you. There was not required analysis I guess, there was, but no need for a document. So its kinda like since we were there all semester I could go straight to the conceptual design.

I: So you went to the conceptual design from the beginning of the individual design?

4:4 I mean I did an analysis. Instead of being a large portion of studio like two or three weeks of analysis like the first part of the group. From being in a previous group and just from me going to a smaller aspect, I knew after the first few days I moved into the conceptual design.

I: When you say you moved into the conceptual design what does that mean?

4:4 Well, I just started making and actual, larger more regional diagram. Well, large scale of the whole neighborhood, where the design is going to be at and why its going to be there I guess. I just came up with the general main ideas of what’s going to be there. And then now I’m in the process of scaled drawings and models.

I: What were some of the main ideas you had?

4:4 I guess I should say that a problem I guess, is that I can’t go to the site. The site is not accessible and so I can only view the site from a distance. I have the basemap but… it’s the Norfolk southern building in the north end of town. From the analysis I had questions for my professor: can I still do this project? And I guess I got the OK to move along. And it is a site scale design but it almost has a… in my mind its still just a conceptual design. It is, there is an actual scale to it but in my mind I know its not going to happen so…

I: What do you mean its not going to happen?

4:4 A lot of times I try to… I think a lot of people… its nice to come up with these ideas and things creative that no one has thought of before, but sometimes its hard to visual this as: can people actually use this. I know a lot of times people in their presentations have said that this is going to cost a million dollars and its just never going to happen but I usually take heart and totally focus on, this is going to be built. With this last design here, I feel that the idea is good but I know it just couldn’t be built. Umm, I guess that’s a problem sometimes you know.

I: Why is that a problem?

4:4 Well in my mind, to evaluate – can this be built. Like a lot of times, I guess people show, umm, maybe the conceptual. I kinda narrow it down to a site, a site scale specific design, I guess, the finalized design right off the bat. Where I’m pretty positive this is gonna happen. I don’t have that conceptual - well I’m just floating ideas out there and…
I So you have a more concrete idea from the beginning right?

4:4 Yeah.

I And then what do you do after that?

4:4 Well, I guess it’s a short time of conceptual ideas, I condense them personally. I have them down in an hour or one or two days. Where some people, even now when we have a project due next week, their not on their finalized design. I mean we have four or five, you know, full more studios to get that finalized design in and they’re still working on a conceptual design. 8

I You think that’s a problem?

4:4 Oh yeah. 8

I Why?

4:4 Well, I guess I started off kinda in the first few years, where I got the conceptual design and I’m sticking to it. And, umm, then I move right into the finalized design because I know in my mind how its going to be and I just have to draw it, make the model. 8

4/5 MINUTE BREAK

I When we left we were talking about the design process you’ve been going through for this individual project and you were talking about starting off with a finalized idea initially, early. Then what happens.

4:4 I’ve heard professors say, I’d like to see this drawn out on paper. Well I guess I don’t really work like that. I just randomly go through my mind. Maybe I do need to start drawing right off the bat, or you know, to show people. 8

I So when you talk about coming up with a concept initially, you don’t necessarily mean on paper.

4:4 Yeah, that might be a problem. 8

I Is that a problem for you?

4:4 Umm, not really. It seems to me that I just throw a lot of factors into my mind. Does this relate to this and does this relate. Maybe even detailed questions. 9

I Now, when you have this idea in your mind, after you have that, then what do you do?

4:4 I just start to try and represent it. I don’t know. I guess I represent it abstractly. I just start making these, I guess, simple forms. 9
Once you make these forms, is that before you come up with your concept?

Its during I guess. 9

You’ve used the word finalized to describe the beginning, does your concept ever change?

I think, umm, maybe 2nd year, I remember I would kinda grasp what the studio professors were trying to do, general ideas and context. I kinda grasped that quickly. And then when one idea just came into my mind I just went with it. And for 2nd year people its just so overwhelming. I just started picking one idea and trying to manipulate that idea. Instead of the framework of just sitting there and coming up with one concept and tearing that away and then coming up with another concept and another concept and another. Say the concept was a square, and I had the square, I stuck with it and tried to, and, even I would manipulate the square but the context still remained. It wasn’t that there was just one idea, I mean it was manipulated. I think a lot of people had one concept and then moved to a separate concept and another to come up with an idea. And they were just struggling, so… 9

So when you do change your concept, what causes that change?

Umm, just general physical factors of how, mainly manipulating it within the landform. Making it accessible, just simple standards, like making the entrances wide enough. You know, like here's the square but well its not accessible to cars so I need to make the square bigger. 9

What do you do after you have the basic concept and you make some changes, what happens?

Umm, I don’t really, I think it is a problem that I don’t go back and question it over and over. Maybe I should go back and re-question several more times. But I guess I don’t. I go with it until I have to produce some documents. 9

When do you start producing the documents?

Well I guess this is the main point of the whole thing. Is that it bothers me that I guess we all procrastinate. I guess from all design professions we wait till the last moment. I mean you see it all the time in studio and I think it’s a problem where the whole studio set-up, I don’t know, the way the department is set-up. I had one point I was wanting to make, I think everybody would function better if we, OK, we all have the same classes but maybe you should relate all those classes to say, if you have studio Monday, Wednesday, Friday – then have all the lecture classes in the landscape architecture department on those same days so that the whole day is very productive. I think if you have all these department classes and your up here in studio that same day, I think it would be easier and more energetic to start these projects and have this as more of a normal real world work day. Whereas we, just buy time, from one studio and then we come up here. 10

What do you mean buy time?
Just procrastinate. I think it’s a problem for the whole university. I mean all college people – they procrastinate. For some people it would help to have, they could produce better quality work. Either some people falter.  

It sounds like your seeing a difference between studios and other classes.

Right. I know that some people do have these classes but I think making the whole day back to back to back classes, people would show up and you would have full attendance I would think. Umm, you cant just miss the whole day and you would show up anyway. I think you would have better work habits.

If that’s your feelings, do you do that now personally?

No.

Why not?

That’s what I kind of worry about. Like I feel that I can be way more productive, if... if everything was on one day.

If that’s your feelings, do you do that now personally?

No.

Why not?

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No.

Why not?

That’s what I kind of worry about. Like I feel that I can be way more productive, if... if everything was on one day.
4:4 Like urban characteristic like regionalism and things. 11

I What has been the biggest challenge of this project for you?

4:4 I guess for this individual project and the conceptual project, that umm, I’m focused right from the start and maybe there was group tension or you know I didn’t express my intentions or I kinda backed away from them because I got frustrated with the group not being more specific, I guess for the group part of it, I was looking more details, I was trying to be detailed throughout the whole community whereas they were just like well, throwing out ideas and I wanted more specific stuff. I mean I wanted those ideas but we needed to be more specific. I kinda got frustrated. And even in this individual project I still, I would like to be really detailed. Umm, and I’m not sure, if I guess I’m successful in the studios, in all the years. Or I question the level of detail in these projects. In this last project, the site is still fairly large. Multiple, multiple acres. So I’m not sure how specific, should all the materials be taken care of or stuff like that. Definitely, in all the studios, I think people and fellow students are generally successful in coming up with those concepts and stuff. But I kinda question and I don’t know, in the real world the need for being specific. 11

I You talked about success, what would you say have been the most important factors for you being successful?

4:4 Umm, I guess, being very confident in the major concept of a project in the design studios. I think I base that on coming from umm grasping concepts of say this one studio, urban design, in a general way I know I grasp the major points. 11

I How do you know?

4:4 I guess from through desk crits. I mean, and the presentations and what people said right there on the spot. The feedback. Not necessarily feedback from people inside the class during the studio work time. If maybe I go back to the beginning of the discussion, the first part, umm, I’m not sure what I said then but is… the studio atmosphere and the people in my class helpful to me really. I tend maybe nowadays, to look at those one persons who are just scooting along and just not look at them. I don’t want those people to evaluate our work and maybe we should be more open minded. I think maybe when its forced upon us or when the professor asks us personally in a whole class discussion – what do you feel about this work or what’s positive or what’s a bad characteristic. That’s kinda helpful because your forcing the student to say their ideas. But during normal studio time its hard, people tend to say its good just to make the other person happy. And I think that a big problem. And a lot of time that person does successful things but I don’t think people are that open minded. I think people want to hear that its good. I want to hear that its good. But I think we all need to change our minds but I don’t know how to do that. I mean, you know later on when we know who puts more time into their work, of course its going to be more successful or they clearly present their work at least. And they do just a lot of work time, should be considered grade wise. 12

I What do you mean grade wise?
Well not really grades but people don’t just come up and challenge each others work by criticizing it. I think criticism is missed in the studio. 12

Why is that?

Well, its just based on well, people just say yeah that’s a good idea. It seems to me that some people get mad. I think the studio should hold goals. I think when you come in, professors and faculty should come in open minded to take in anything. 12

What’s the biggest obstacle or hindrance to your success?

Well I guess just time management. I mean personally I think I could do and show a lot more. I think I could present my ideas more clearly or I have a higher standard. That’s what I think on anything. But in reality I procrastinate. I guess everyone does. You might come up with successful representation of your work a lot of times but I still think I could do a lot better. 12

You mentioned time management, what do you do to manage your time?

I think maybe at the beginning of school, I know I do this compared to the other people in the class, there always maybe asking me, I always mark down when the things are do at the beginning of the school year and I have in my mind when things are do. Its just I get frustrated with myself because I don’t say well, I have free time right now let me go back and do the work. 12

So are you saying you don’t use your free time?

No I don’t. 12

When do you make time to work?

I guess I don’t use studio time successfully. Especially in reading for other lecture classes in the department. I cant just sit there and read a lot. I think reading is important for studio and all the other classes and stuff. Its like I waste time up here. 12

What other obstacles or hindrance in your success?

Not challenging myself to learn things like computer programs or the features of PhotoShop. I think I would like to use that. But I don’t use PhotoShop and a while back I didn’t use cad because I didn’t know it. 13

Let's imagining your department head, what would you do to change studio?

Umm, I think I would shorten studio. The time in studio. Maybe 130 to 3. I wouldn’t force it or have that written thing with the registrar that says studio goes until 515. 13

Why?
Maybe it’s a combination of assigning a project and having a shorter time where people are in and there on their way and not there not sitting here wasting time. Like me I would read and look at references. People are always coming up and asking to borrow something and just chit chat. 13

Earlier you mentioned you’d have lecture classes on the same day as studios. But now your talking about shortening studios, explain that?

If I was to change the whole curriculum time, instead of having those Tuesday and Thursday lecture times, I would just put those into Monday, Wednesday, and Friday. So Monday, Wednesday, and Friday is landscape architecture time. Pretty much on Tuesday and Thursday you have time to do your projects or just go to other classes. 13

What else would you change about studio if you could?

Assigning projects that kinda forcing the student to think about computer projects right then, understanding that they’re trying to learn too. 13

What do you think is the most beneficial part of studio?

I guess umm, critiques of the projects. I kinda look forward to them now whereas, 2nd year, you’d see people roll their eyes and say were over time and we’ve been here six hours. But now, because I said before, you kinda develop an interest and lifestyle. 13

What do you think the purpose of studios in LA education is?

Well, I guess the purpose of the studio is to build creative thinking among people in landscape architecture. 13

What’s the best part of studio?

I guess the most positive thing about LA is, and you see it later on more than in this year. Is that you see compared to other majors, people have that general overall bonding where you kinda no matter who you are or your background your interesting in all the factors of landscape architecture. You belong to that group of people to where its almost like a click. 14

And you personally, what’s the one thing as a student in LA studios, what do you think is the most important thing you do?

The whole landscape architecture curriculum forces you to think about everything, even life in general, even politics and not just environmental factors. And I guess it creates an interest to think about everything I guess. Instead of just saying for a mechanical engineer, and I was freshmen in that program, they don’t instill those life lessons to have concern about all issues in life. 14
I: I'll first questions how do describe studio this fall?

4:5: it started out kind of slow. I guess. It didn't seem like there is much of workload. But then the last probably two weeks before break and these two weeks have been pretty rigorous I guess.

I: why has it been rigorous?

4:5: maybe it's a combination of just everything from other classes being due at the same time but it seems like before at the beginning of the semester we had all this time to do everything and now we have no time and everything is due.

I: what happened to all the time?

4:5: I don't know. It's just by I guess, I mean...

I: uh huh. Why did it start out slow?

4:5: I thought it was the way she was, I guess, trying to structure the class. Like we had plenty of time to the projects, smaller projects than like the ones were doing now and maybe she did that for reason. I don't know. But just the beginning.

I: so it seems slowed at first and then it started to pick up and then it became rather rigorous.

4:5: yeah, and right now I guess we are in the hurricane winds.

I: (laugh)

4:5: out in the eye

I: so you're describing it as kind of as a hurricane wind, rigorous, a why are you giving in such a dyer description?

4:5: I mean, again it could be related to the way I'm thinking about all the other assignments I have due, but so you just want me to focus on studio?

I: no no no, well we're going to focus on studio but it sounds to me like you're having some, you're outside classes (dnu comment) are having an effect.

4:5: I'm mainly just feeling like I guess (dnu) where you have to get a lot of stuff done. So, I

I: so what do you do, what you do at the end of the semester or whenever you feel a pinch, between outside classes and studio, how do you deal with that?
4:5 time management I guess is the key 2

I what you do to manage your time?

4:5 I mean I'll lay out certain time periods when I am going to work on certain projects and kind of set goals and, say I need to finish this paper in two hours or I need to you know start working on studio by 6 PM. Things like that. 2

I do you actually write this stuff down?

4:5 no it's all up here. 2

I all in your head, huh? You mentioned you set goals, what kind of goals do you set?

4:5 like I said like completing a paper, completing a project, not necessarily… 2

I so you said you set goals, and you also say you have time periods. You say, it takes two hours to do this, and he also block out times when your gonna work, right?

4:5 yeah. I mean, I guess I do that anyway whether it's work-related or not, even if I'm home on break, I'll kind of think of my day in that way. 2

I in what way, what you mean?

4:5 I'm a real structured person I guess I need, to function I need structure kinda deal. 2

I what gives you that structure? What for you is structure?

4:5 I mean the way I'm thinking about is the way I'll set up things for me to do and I guess the way I'll work on a project. Do you see what I'm saying? 2

I yeah I'm starting to understand. Explain some more.

4:5 I guess just the way I'm laying out my day is how I structure things, or how I think about things. After I do this, I can do this, but before I can do this I need to do this, type thing. 2

I uh huh. Now when your, when your planning out your day, how do you know, how do you accounts for unforeseen things that may come up, especially at this time of year like the pinch?

4:5 yeah, yeah like the snowstorm. The snowstorm was a blessing 2

I why?

4:5 well my paper that was do at 1:00 is now do tomorrow at noon. 2

I where you not, it sounds to me that if that was a blessing that why would that?
well I could have finish it, I basically had finished, but it was subpar, it was not as good as it could have been. I felt like, we should have had more time anyway. But that's all different matter.

(laugh) what else about studio this semester, what else would you say about studio, what comes to mind when you reflect on studio this semester?

it's been different, the technology, just the way the studio has changed from last year where there was five computers that everyone thought over, and relied so heavily to do anything AutoCAD GIS and now no one uses those computers, I guess feels like I can do everything from my desk just about.

why?

they have emphasized having your own personal computer up here.

do you have your own computer here?

yeah.

and how has that been so beneficial to you?

I mean as far as getting work done and efficiency I'm not depending on anyone else at the computers or anything. I am more self-reliant I guess.

so having the computer at your desk has made you more self-reliant?

yeah in terms of like, getting a base map or you know just studio doing things in studio. During studio anything else, what else in studio might, is there anything else other than having a computer at your desk that has helped you become self-reliant.

I mean I just think that each year you come back you realize how you're building on everything that you learn so far. Guess that's what one thing I have noticed this year is kind of comparing watching second years and third years go through and take classes and kind of reflect back on what you've learned I guess.

this semester what have you been, when you reflect back, when you see the second and third year students, what do you reflect back on?

I mean, anytime you're working on a drawing or something or you see second or third year drawing you'll kind of reflect on your technique and see how you have evolved or improved.

how do say that when you reflect back personally you have evolved or improved or not improved?
I think I have improved, I think every time, I don't know if I draw as much, but I think every time I sit down to draw something, using drawing as an example, I feel like once I actually start doing it I can tell that it's an improvement from last time.

How can you tell?

just because I'll remember a technique or something, maybe it's not necessarily a better drawing, but for me maybe I'm learning more out of the drawing or I'm getting what I want to get out of the drawing.

How else do you, what other ways you know you're improving?

I have been working on this paper, just being able to talk about landscape architecture, I think that's one of the big things.

What do you mean?

just the terminology and seems like (dnu) everything, I have been dancing around these, I am designing for diversity, you kind of have to watch out for the politically correct and... That's one of the things that you learn as you go through the program is to be able to talk about your work and talk about landscape architecture.

Why is that? Why is that important to learn?

well, if your going to present your work to anyone else do you want to sound like you know what you're talking about.

Now the paper you are talking about, designing for diversity, is that a studio paper?

no, it's for a topics course, designing public urban space, designing public spaces.

And, the paper, what role does that paper in that class, does that have any role or have any effect on studio at all for you?

Yeah definitely. We are doing the urban design studio so my site right now, the project I'm working on is basically, I am designing a town square so you have to consider all different elements to go into public spaces vs. a private residence

Other than this paper, in this topics class do classes outside of studio ever help you?

Oh yeah definitely. They all run into, they're all very interrelated.

How so?

I mean the main topic is usually landscape architecture, so either its history its theory, it's you know an actual design, so it's all very interrelated. I will use sources for this
paper from my history class, I am exposed different projects and then I can site them in my writing. 5

I in what other ways to use things from classes in studio? Do You know I mean? How do you do that?

4:5 well the topics class, I mean it's about design so it directly relates from knowing what is square is and knowing what a piazza or plaza in different public space types is definitely, if anything it expand your pallets to work with. 5

I what pallets?

4:5 like, your knowledge. I mean if you have only ever seen parks you'll probably only never design a park so … know what is out there. 5

I how do you use that pallet of knowledge that you are getting in these other classes about parks, or about urban issues. How do you actually integrate that into studio?

4:5 well when you do site analysis or anything, I guess certain sites call for certain things for instance, I almost see it as having stored knowledge just, I guess more of a tool for, more design solutions, more ways to approach a problem. 5

I well, tell me what you've been working on for studio this fall.

4:5 we started out, well it is all about urban form, condition, we started out we looked at Pulaski. We kind of did an analysis, of the town not really any design work, and then we moved to Roanoke in Fowler neighborhood. Then we did like an analysis of the whole neighborhood as a class, kind of like what we did in your studio, each person or group research certain aspects such as vacant lots or (dnu). We did group work and did one (dnu) for the whole neighborhood. And currently we are doing site scale work a block or two blocks, but like a smaller scale area site design. 5

I so, you had how many projects have you had then?

4:5 I would say this is our third, third or fourth project, depending on how you look at it. Well you could look at it as two, Pulaski and everything, we might have had another small project at the beginning, and then this neighborhood project is just all these different parts. 5

I so, the first it sounds like the first project, or the first couple of projects however you want to look at it were group projects. Is that right?

4:5 well, no the Pulaski was individual and the first part of Belmont Fallon was all group. 5

I how was, what was your experience working with a group?
4:5 it was good, ever since I have been here I have had pretty positive experiences working in groups. Maybe it is who I choose to work with. Maybe that says something about me.

I right, I am sure it's does, why do you think your experience has been mostly positive?

4:5 like I said, choosing the character of other people, sometimes it who you choose to work with, other times it's just knowing it's a give-and-take thing, it's not always I guess you have to back down when necessary I guess.

I when you are working in a group what role to usually take, assume, leader?

4:5 no, well, sometimes I guess I kind of look at it has what can I do or what we as individuals do to make the sum > parts.

I so, what kind of things do you do when you're working in groups to make the sum > parts?

4:5 I am a great mediator.

I what does that mean?

4:5 it's kind of a joke but I am just thinking of sometimes people disagree and that can really disrupt the work, and somehow mediate the problem, and things will run a lot smoother, and you can actually progress.

I what is the key to progressing when you're working in a group?

4:5 a lot of times if you kind of in the beginning outline your vision, what you're trying to work for, set goals I guess, so you don't get lost along the way, you can always refer back to what you're trying to do, what's the main point.

I how do goals get set in a group?

4:5 democratically everybody throws out ideas, some get axed, and some stay, that kind of deal.

I what's been your experience in the Democratic session of goal setting?

4:5 pretty positive,

I why?

4:5 what's the question?

I why do you think you had such a positive experience in terms of setting goals in groups?

Group goal setting.
4:5 I don't know, I can't really pinpoint 1, I'm just thinking usually of the outcome... 7

I which of the projects this semester to you think has been more significant to you?

4:5 on my mind the most is this one I am currently working on because it is unfinished. I think a group conceptual, the whole neighborhood concepts is pretty interesting... 7

I why?

4:5 I just think we had a lot of good ideas, I don't know how feasible some of them were, but that's one thing good that came out of our work was the generation of these good ideas. 7

I how have you used those ideas, group ideas?

4:5 how did we in the final iteration of the project? Or how does it trans(?) into what I am doing? 7

I how does it trans(?) into what you're doing, how have you taken those ideas... You mentioned that it was good, a lot of good ideas came out of the group work, how have used those ideas?

4:5 they are more specific design ideas, I actually, one of ideas was to turn whole Street into a pedestrian thoroughfare and I actually chose to focus on that for my individual project, and but it has since changed a lot. That was an idea that came from the group that I was really interested in that I thought had a lot of merits I guess. 7

I tell me a little bit about the individual project. You are able to... Just tell me a little bit about.

4:5 about mine? 7

I yeah.

4:5 personally? Well, well I'm looking at an area where the Belmont, do you know anything about neighborhood? 7

I no.

4:5 it's kind of rundown, I guess blacks, certain things. 581 kind of severed it from the downtown Roanoke so my site is actually right on the other side of the neighborhood side of 581, and it's where fourth Street runs into Tazwell Avenue, in its right now you mix of like commercial and there's a church on one corner and residential along the Tazwell side. So, I'm proposing a square, like a mixed-use square, to kind of elaborate on the downtown like the center in a square. But on a neighborhood level, almost creating like, like a central node. 8

I and you were allowed to pick this? Choose your site?
4:5 yes. 8

I why did you choose that site?

4:5 I originally chose the whole Tazwell Avenue to turn into a pedestrian only corridor or whatever. And then I went and realize there is no way that it would happen 8

I (laugh) how did you... what do you mean it wouldn't happen?

4:5 topography, like houses were 15-20 feet above Street level, and how are you going to get someone to walk up three flights of stairs to business? It just did not seem, I think, well maybe because I'm pretty practical in nature, and sometimes maybe that will hinder the way I look at things but I didn't see it as a pedestrian Avenue. I'm sure you could make it a pedestrian Avenue, maybe a new innovative way of moving people up-and-down... 8

I but you didn't do that?

4:5 no, I saw that as a little tough and not very real world or actually that could get built or something that would really... 8

I so you didn't think it would get built?

4:5 no. 8

I how often does the likelihood that something will get built, how does that affect you as a designer?

4:5 like I was saying, I kind of approach projects in a practical matter, maybe I'm not outside the box enough, but sometimes I feel like that hurts the way I work in studio. But when someone comes from way out of left field, its like wow, I never thought of that. Maybe it's because I'm just focused on how things are, sometimes. 8

I what does that mean, you say you take a practical approach, describe what you mean by practical approach.

4:5 well, kind of like could it be built? Is it feasible? Spaces like this exist, and if they exist how well do they get used?... 8

I and, and why that hinder you? you said that could also be a hindrance I think.

4:5 well, in academia I guess sometimes you’re penalized for not thinking way outside the box, and say you come up with everyday solution that could be the right solution or a right solution to the problem a lot of times the professor is looking for something that is fresh and innovative. 9

I how does that make you feel whenever you are conflicting with this practical approach and the knowledge, the fact that you know that that's not always in academia what they're looking for. How does that make you feel?
well it's kind of frustrating, but then it also kind of motivates me to think that way. Or I will start to, a lot of times I'll agree, I'll say yeah, or if it is really whacked-out or rattles what I feel will say that doesn't make much sense, but...so, it's frustrating but at the same time if academia wasn't like that, or if studio wasn't like that it would be really boring.

I like what, would you mean?

like, where your praised for, coming up with this, fresh, innovative perhaps, crazy idea. That's definitely necessary.

is that, is that when you are approaching the project, something that is in your mind?

I think so. But I just think that it's my nature that it doesn't usually come out.

so what happens whenever you came up with, you used your practical approach, and the professor sits down, I think you mentioned the professor a second ago, and they don't like that, they don't see the fresh approach, what happens? Has that ever happened?

yeah, what do you do?

I mean it's frustrating, but that's, I mean no one likes to be told their wrong. Or that this won't work. But then when you sit back and think about it, you're actually learning instead of taking it as you idiot, you can't do this.

how do you learn from that?

make the same mistake twice. Think of it that way.

when the professor, if for example the professor wants to see a fresh idea and they feel yours is not, like you said, it has happened before, do you change?

yeah, I have. Then again, I have never been totally excited about an idea that I had in studio.

what you mean?

like, come up with a design that you are just convinced that it was the perfect solution. Maybe that's because I don't feel like I have ever completely finished the project.

why?

I never feel like I have enough time to work on it, and I always leave things unfinished as a person. Maybe that just is reflected in my studio work.
I well, let me ask you, you were talking earlier about managing your time, and you'll look and see how much you have to do, and try and fit that in with your daily schedule. How do you know what to do to make your daily schedule or weekly schedule, if you don't know how your going to finish. Maybe I am not understanding that.

4:5 well, in terms of how I'm thinking in my head throughout the day, I might say well of got class from 11 to 12 and I go to work for an hour, and then come home and wash dishes for half an hour. I haven't washed dishes and a week. 10

I that will take half-hour, ha ha ha ha ha ha ha.

4:5 yeah, if you don't have a dishwasher. Then I eat for half an hour so that leaves me with six hours until midnight. And if I go to sleep at midnight and wake up at 8 then I get 8 hours of sleep, because everyone needs 8 hours of sleep. 10

I right, right.

4:5 so I think of it that way. But if I don't, I don't know, get something finished, it's not like, the main idea for me doing that is so I can just go about my business throughout the day. It's not like I am that anal where if I don't finish something I freak out, and say like “my God, I've got two minutes to finish this”. 10

I right.

4:5 may be scheduled gets revised throughout the day. 10

I right, specifically though with the project how you know that you are, because the semester does end, so how you know, you mentioned that you have trouble finishing and you don't know when you're finished, well, when the semester is finished how do you resolve that?

4:5 I go home... 10

I (laugh)

4:5 I've had enough usually by the end of each semester, I'm pretty well done with landscape architecture for little while. 10

I do you work right up to the last day? And then, that it

4:5 and then it's out of my hands. 10

I it is as much as you can do until the last day.

4:5 yeah. 11

I well, tell me what you, we are talking about the individual project right? Tell me what you have learned from it.
4:5 (dnu) well one thing, choosing a site, like, a site you know, the less constraints or less factors that go into the design, I have found that's usually hasn't been true. 11

1 what do you mean?

4:5 well my site is basically just a block and...(dnu) factors... many. social factors or... just can go into it you kind of think well, it's only one block, so I guess, maybe I'm just going from the whole neighborhood down to... 11

1 what you learn from that?

4:5 I mean, I don't know if, I had never really approached a project that way, going from conceptually to a whole neighborhood down to 1, I guess I learned about all the different factors that are involved. You think that all these different factors are just involved in the whole neighborhood scale, but there also involved on the site scale, just possibly in a different way. 11

1 and how has this project challenged you? The individual project I'm speaking of.

4:5 I don't know, I don't feel like I spent as much time on it, tonight is like, I'm getting ready to stay up, spend a lot of time on it tonight, we have to present tomorrow, and I just have not had the time to devote to it. 11

1 why not?

4:5 just doing other things like the paper and (dnu) class so... 11

1 so the biggest challenge is what?

4:5 tonight? I mean I have most of my design issues resolved. But I guess I need to see it in 3-D. I haven't finished my model. I need to, I need to think about it more. I guess, and then from that develop the drawings. 11

1 what you mean think about it more? Think about what?

4:5 well, the actual design. I have my design issues pretty much solved but, for now I guess they are solved. I mean how they will affect other things is kinda... 11

1 what other things?

4:5 Basically (dnu), how I will present it, how I will talk about it. You know I have the idea of what is in my head, but...12

I idea of what is?

4:5 my site, my design. 12
I have you drawn that yet?

4:5 yeah, a really rough, like plan, I mean I presented... or I didn't present but had a desk critique I guess Monday. I talked about it then. 12

I what did you talk about in the desk critique?

4:5 I just showed told her my ideas and got feedback. She said I need to be working in three dimensions,(dnu) topography I guess on the site. It gave me some ideas, some things to look at. And shot down (?)(dnu) some of my ideas. 12

I how did that make you feel?

4:5 I don't know, you come to expect it. At least I do. What if every time a professor came to your desk he says "oh this is great, perfect, you did great, alright you're done." You are not getting educated. 12

I well, it sounds like this professor has said some positive, and some suggestions, and then she also had some criticism.

4:5 yeah. 12

I how do you reconcile the positive things and the negative things? Whenever the professor leaves, gets up from the desk, what do you next?

4:5 well it depends, some professors know how to criticize your work, and then leave you with a good feeling. Even if you did nothing wrong. They still leave you, like for Brian Katen for example. He knows how to criticize you and still inspire you and gets you excited about what you're doing. Wendy has that somewhat... Should I be saying these names? 12

I it's fine.

4:5 Professor X, I had two experiences with her. One where she kind of ripped me up I guess, and left me frustrated. I did not even want to work on it. I was like, it was before break and I was already you know had already been doing all this work, had been spending a lot of time doing and thinking about schoolwork. I had something I had spent a good amount of time on and she kind of discredited. Said “screw you”. I am going home. And then I come back and give her something else and then she was a little positive. She I guess, her criticism, her pat on the back whatever, has balanced and… 13

I since break?

4:5 yeah, left me, or just, maybe it was my work that improved. Because I had definitely taken something away from the criticism. While I didn’t want to work on it that day or maybe even the next day, I mean it was still in my mind. 13

I what’s been your experience, typically what’s your experience with desk critiques?
4:5 pretty good. Sometimes they can be intimidating, like if you don't say the right things, I mean you might have at all figured out in your head, but if you don't say the right things. That's like I was referring back to communicating about landscape architecture, but, they can be intimidating. Sometimes they are really beneficial, I mean sometimes you don't know really which direction to take on a project, or maybe you don't know where to go next especially in the beginning, the second and third year. And that's one thing desk critiques definitely help you out with. 13

I give you direction?

4:5 yeah. 13

I what about as you get older in your program?

4:5 when you get older sometimes you kind of think you know, not you know everything but, you kind of think know I don't have to do a site analysis. So I find myself thinking like that, and that is when I usually get burnt. And that's when the desk critique comes around, it's like... 13

I when you start what, thinking like what?

4:5 I know how to do this, this is what you want. This is what I want to do, and just whip it out. 13

I yeah, when you are doing your work are you trying to do what she wants?

4:5 no. 13

I what are you trying to do?

4:5 well I mean, it's whatever is best you are thinking about the site. And sometimes you are definitely thinking what the professor wants, I mean you think of what is the name of the class and what is the goal of the class. When we are doing the urban design studio, so there are certain things that she would like to see I guess. I could, you know, I couldn't really put a giant field in this block I am working with. 13

I now when you said that desk critiques are particularly helpful for second and third year's in terms of giving direction, and it's also helpful for fourth year? Right?

4:5 I mean I am in fourth year is only I guess halfway over, so I am able to reflect better. 14

I what else is helpful in giving direction and in these types of things other than desk critiques?

4:5 like, from the professor? Or from the class? Outside influences? 14

I any of that.
I guess that is kind of subjective what's... 14

what helps you? What has been helpful... It sounds like you say desk critiques have been helpful, what else has been helpful for you? In terms of when you are younger giving direction, or like now?

well, you kind of form your own opinions and kind of working towards forming a stance of the way you start thinking about landscape architecture. 14

how do you form that stance?

I mean, just by becoming educated and informed about, you have to know what is out there before you can... 14

how you know is out there?

I've learned from classes and from going to the library on my own, that's a way of informing your work I guess, or helping... 14

that, often?

yeah, when, I mean, I think when you approach a project you have to seek out examples of similar... 14

yeah, and how are those helpful?

someone else did it and… 14

all right, we are going to take a four or five minutes break…

4/5 MINUTE BREAK

Lets go back to the individual project. You chose the site and tell me again why you chose it.

I originally thought of its as, well like my site actually changed, I chose all of Tazwell Avenue. And from choosing that and going out and doing a site visit, I recognized this site, which is Tazwell as it goes into the downtown area. Kinda that one block. 15

OK. When the project was assigned by you teacher, or when you were allowed to make your choice, how did you begin?

Well I thought of what I wanted to do, like project wise, I was really interested in the pedestrian aspect of... I just approached it as kinda of a revitalization. You know, wheat can you bring to thins neighborhood. To somehow improve the conditions there. So I thought of this pedestrian mall, that was a direct route from the downtown, like just going all the way through the neighborhood. 15
I Well how did you begin work on the project?

4:5 Well, I did a site analysis I guess you would say. From the individual project. The first step was going out to the site. Taking pictures. Walking the site. 15

I What were you looking for?

4:5 Just trying to see what’s there and the existing conditions. A basic site analysis kind of thing. 15

I What did you find out?

4:5 The topography for one. My original idea is not very feasible. So I found this ah, actual site that I don’t think I had been there before and so I didn’t even know it was there. And so, when I saw it, I saw a lot potential. 15

I So after site analysis and visit and thinking about potential, then what did you do?

4:5 Then you come back and plop everything out on your desk and start wading thorough it. 15

I What do you mean wading through it?

4:5 If you have a digital camera you just take picture everywhere. To kinda capture everything you can I guess. For the limited time your there. And then when you get back it’s a matter of printing out all the pictures and kinda investigating, seeing what you have obtained. 15

I And what kinds of things are you looking for while wading through?

4:5 You look at things that are successful. Things that look good. How people interact with the place. Its kinda like taking, or looking through all this information and pulling out things you could use to formulate your design. 15

I So when you’re at your desk do you start pulling things out?

4:5 Yeah. 16

I What kind of things do you pull out?

4:5 Like I've got pictures of the old houses. I don’t know if they’re actually vacant or what. And they have pretty architecture and some nice qualities. You take that out and you say: well this is what’s here and this isn’t as bad as it is over here. And this across the street is kinda crappy commercial, like warehouses. So you can think of it that way. 16

I When you get back and you plop all your stuff out and your pictures, what else do you put out on your desk?
4:5 I did some drawings. Like kind of feelings of the space. And kind of zones of the space. Like there was commercial, residential, the edges, and there was others, so. I kinda did a color coded map of the zones. 16

I Why did you do those drawings?

4:5 Cause that’s really information that you can’t get from the basemap back in studio. So its something you need to know. And I took notes in my sketchbook. Like what’s the condition of the houses and stuff like that. 16

I Did you take any notes in addition to those about the house?

4:5 I did some work in my sketchbook. I took a few small basemaps and drew on those too. 16

I So once you had this information and you come back to your desk and your wading through it, what are you looking for when wading through it?

4:5 I’m kinda looking at it as potentials. What does it offer. What is it now and what can it be. 16

I Whenever you start to ask those questions, what is it now, what can it be, what are the potentials, then what do you do?

4:5 Then the next step in this project was conceptual designs and alternatives. 16

I Is this kinda how you always approach a project?

4:5 I usually approach the project the way the professor has kinda structured it. If its left wide open, then it’s hard to think of it that way. You know after 3rd year you don’t do those conventional projects anymore. I mean they’re related and maybe you can approach them from the same way. 16

I What do you mean the same way?

4:5 I mean you could think of the board game project as the first step as site analysis, but its not really a site analysis. And you could think of concepts and such. You see what I’m saying. I don’t know if I have a set way of approaching it. Maybe I do and I just can’t articulate it. I’m sure I do. 17

I So you see the possibilities and then way do you do with those again?

4:5 Well, the next step would be kinda conceptual. 17

I Conceptual designs?

4:5 Yeah. 17
And how do you come up with a conceptual design?

A lot of it comes from, at least I will approach a project. Either good or bad, I have an idea of what I want to do. Like I said I approached it as a pedestrian mall in mind. So sometimes you go into it and kinda work back wards. Like this is my end product. I don’t know if this is the right way to work but. I wanted to do this here. And so then maybe you’ll find all this information to support that. Sometimes I’ve worked that way. And I've found that’s not the best way to work sometimes.

Why not?

Because it’s just kind of a narrow minded way of working. And a lot of times you won’t pay attention to something because it doesn’t relate to what you tried to do.

So when you come up with his concept, what do you do with it?

Well for this we had to come up with multiple concepts. Which I thought was pretty good. Cause instead it kinda gives you choices. And usually people will come up with one that they’re kinda partial to. But ah, I thought that was a good way of approaching it. So then you can kinda look at each one and say: what are the merits of this one, and what are the aspects of this one. And kinda of, from that, more to the final concept.

So you came up with a pedestrian mall, so did you also have concepts that were different?

Yeah the one that is actually, the one I’m gonna design, is the neighborhood square. And one of my other concepts was a plaza, kind of a sunken plaza.

So when you have multiple concepts, like for this project, how do you know which one is better?

You kind of do the pros and cons of each one. And that’s were a desk crit will definitely help. Because the idea was to present to her the multiple concepts.

So did you prepare the pros and cons in any way?

Yeah some on paper and mostly in my head.

And then you presented those in a desk critique?

Yeah.

And then what happened?

Then somewhere down the line you, you end up with your one concept. (laugh)

What do you mean by somewhere down the line?
Well you take what is offered at the desk crit and then you look at what your partial too, usually. And um, hash out your concept I guess.

So after the desk critique you took the advice of the critic and your own it sound like.

Yeah.

Then you moved into another phase.

Uh-huh.

What is that phase?

The final design.

What does that entail?

Staying up all night tonight. (laughs)

And what is the purpose of this phase – final design?

To provide a space for this town.

OK and you come up with a final design, hopefully, and then what?

Tomorrow we have substantial presentations. So its not final I guess.

And what are you feeling about this presentation tomorrow?

I’ll tell you in the morning. (laugh)

What are your expectations?

I have, a pretty clear idea of what I want to do. So.

Where did that idea come from?

Site analysis, desk critiques, the whole process. Kind of where I am now. I feel pretty good about it. And usually, when some people say: Wow I got to pull an all-nighter and I don’t know what I’m gonna do I don’t have a design. But its like I have all night to get my ideas on paper to be able to present my ideas the way they are in my head.

So you’re ideas are already in your head, its a matter of putting them on paper.

Yes.

How would you summarize the studio project?
4:5 So far? I mean I could better summarize it at the end. That’s one thing I find is, like I definitely think about the studio, like a semester afterwards or even two semester afterwards I can sit back and really reflect on it. And see how I've learned and see, what the professor assigned, while I thought it was crazy, it turned out to be a positive thing. Its like: oh I see where he was coming from and I see what she was doing. 19

I So you do that?

4:5 Oh yeah, I definitely reflect. Like I was talking about in the beginning of the interview, just looking back on seeing the 2\textsuperscript{nd} years and 3\textsuperscript{rd} years going through like grading or studio. I’ll start to reflect back. 19

I What’s been the biggest advantage of the studio this semester?

4:5 I guess you would say the class size. 19

I What do you mean?

4:5 Often, or when we had such a big class. Like when you would meet with your professor you wouldn’t always say what was on your mind, or ask a question. But I feel a lot closer to the professor. 19

I Why?

4:5 Just cause there is such a small number of students, you get to see a lot more of the professor. Like when you were our professor we had to many students. Like I feel she is more involved with the project because of the number of students I guess. 19

I What other advantages this semester?

4:5 One thing is I actually got some work done in studio.20

I What do you mean got work done?

4:5 Like 3\textsuperscript{rd} year somehow became social hour. Cause you become friends with everyone in your studio. Basically you sit around and talk about how much work you have to do. 20

I So this semester has been less chit chat?

4:5 Maybe the main chit chatters are elsewhere and we kind of broke up the nucleus of the class. That’s what you’re gonna get. 20

I Any other advantages?

4:5 No… 20

I How about disadvantages?
4:5 The size could be a disadvantage too.

I How?

4:5 You’re not exposed to as many, like different views points of the project. Cause we had some students in the class that I would look forward to what they would present and pin up because you know it will be a different way of thinking.

I How has that effected your work?

4:5 I don’t know if I can say now. I will have to compare it after the semester.

I It sounds like other students are pretty important to you, why is that?

4:5 That’s just the studio environment, you want as much input as you can get.

I Why?

4:5 I think it just helps your work. It makes it more well rounded.

I When you draw from these different people it sounds like there is more angles and perspective, do they ever conflict?

4:5 Yeah, I mean, I’m not saying that you use everything or even that you use anything. But it gets you thinking about…

I How do you know what to think about or use?

4:5 You just do it. Think about it and take what you need.

I Is there anything you would change about studio?

4:5 Yeah well, I guess it could be the way the studio is structured. It started off kinda slow… and maybe it could been maybe started off with a bang, then we would have a lot more time to work on this final projects. I mean this is something that will be a big part of you portfolio, or you know, its an important project. I mean each one you do in succession, so I just feel like this is the big one.

I Let’s talk about your work in studio, how would you summarize your work in general this semester?

4:5 I think it has improved since last year.

I How so?

4:5 Like I was saying the talking and the actually getting work done in studio. The quality of my work, maybe, I’m kinda hard on my work, but I’m like never really, totally pleased
with what I've done. Pleased enough to hand it in or present it but I always feel like there could be improvements. 21

I Anything else about your work in studio?

4:5 Well maybe just because your talking to me at the end of the semester, but I've become kinda disillusioned. You start thinking: do I really want to do this or do I not? 21

I What do you do when that creeps in?

4:5 Well sometimes you just let it creep in and you say: what the hell am I doing, what else could I be doing. And other times you say: suck it up, be a man and get it done. Talking like this isn’t helping me. 21

I When you’ve had success in studio, what has been some factors that led to your success?

4:5 Define success, like a grade? 21

I You define success – what is success in studio?

4:5 I guess it can be a number of things. But its ultimately, at least the way a lot of people judge it, it’s the letter grade. 21

I How do you judge it?

4:5 I do it by that. And I also, kinda a feeling I get. If I’m kinda inspired or you know, I’m thinking of landscape architecture outside of studio. And I’m really excited about a project. I think that definitely coincides with my success. 21

I So what factors have contributed to your being successful?

4:5 Professors. Landing on something I’m really interested in. Something that I feel like passionate about. 22

I Why is that?

4:5 If you don’t care about a project, its probably gonna show in the work. 22

I How do professor help in your success?

4:5 They expose you to different things. 22

I What kinds of obstacles or hindrances do you face in terms of being successful?

4:5 Procrastination. Outside interests. My own like… 22

I How do you overcome those obstacles?
Block it out, think of the big picture. What am I working for, what do I want? 22

If you were the department head or say in charge of things here, how would you change studio?

Well, first of all, being an undergraduate, I think the whole program should be a graduate program. 22

What do you mean?

Possibly 4 and 2. Four years undergrad and two years grad. 22

So change the structure of the curriculum.

Yeah I mean its ridiculous that the grad students come in and take basically the same classes we take and then leave with a masters. And they come in with an English degree or something… That’s a major concern. And the integration of some of the classes could be done a lot better. You know like grading and construction documents and how they work with studio. Last year I was doing a big project in construction documents and a big project in studio and I just felt like I didn’t give my total time to either one. It w as like split time and I could have done a lot better if it was just one project. 22

What else would you change?

That’s all I can think of right now. But I have a lot of qualms with the department that come periodically and then they quiet down. 22

What do you like most about working in studio?

Its definitely, I like the creative aspects of it. I don’t know many majors where creativity matters. I think that is a good thing. It kinda suits me personally. 23

You like the learning and creativity.

Well just the way we were told about it in foundations. Being in this environment you learn through that. Maybe that’s why they don’t teach a graphics course – you kind of look at your neighbor and take things that they’re doing. Its just all the influences that are around. 23

Do you do that?

Definitely. 23

Why?

The need to improve, you have to. Or if you see someone drawing trees better than you – I don’t know how many professors have said that – figure out how to draw those trees. 23
I What do you think the purpose of studios are in the LA education?

4:5 I think its at the core of LA education. It’s the central part of it. 23

I Why?

4:5 Design. That’s what landscape architecture is. 23
Student 4:6

I How would you describe studio this fall?

4:6 I would say its been very productive in the fact that were engaging in site specific projects, that deal with real life situations – and finding resources and different ways to go about doing that.

I You said that the studio has been real world and you have to go out and find resources for your projects – what does it mean to be on your own?

4:6 Just in the fact that the teacher presents you with a project but she doesn’t necessarily tell you how to find, or go about finding specific resources. You just went out into the field and took your pictures and site analysis. You basically did everything from scratch without someone leading you.

I How did you know what to do?

4:6 Basically from feeding off of other students, seeing what they do, over the last 3 years. Umm, asking teachers what you should do, researching other ways that are similar to what you’re trying to do.

I So you ask teachers, students, and you look up resources…

4:6 And, actually its been kinda interesting, we’ve actually had a few meetings and talked to a the people who your design will effect. And they had good insight.

I When you talk to other students what do you talk to them about?

4:6 Mainly things about, about your design and vision. You really don’t ask them about ways to go about it but what they think about a specific detail.

I Could you explain what you meant when you said feed off of other students?

4:6 Well, I guess more than asking people specific questions, I kinda learn more from looking at other peoples work. How they either graphically display it or things like that. I like to just look at other peoples work. Basically, just get my own interpretation of it. I do ask specifically – like I’ve asked Julia certain things.

I And whenever you talk to students, how has it been helpful for you?

4:6 Basically, it just gives me a new light on how I should go about working. At times, I start out with a project and focusing on the end, but I don’t really know what to do in between – kinda like how to develop your ideas and they give you more ideas on how to do things.

I Is that something new this semester or is that something you’ve done in the past?
I’d say it’s evolved over the past three years. It just gets more in depth as you go along and you learn more.

You say you also talk to your teachers – when you talk to your teachers what do you talk to them about?

I just basically explain what I’ve got. Get a sense of where I need to be, what the goals of the project should be. And they actually work things out for you. This semester, Wendy, she actually umm, helped me produce my thoughts a little more.

What has been your experience in the past?

I think in the past, I haven’t really been in depth with a project – putting different elements inside the space and concepts into the site. Everything that really drives the design to make it work. Have a purpose and a function. I mean in past projects, they kinda just get you to think and come up with creative designs that aren’t realistic in a sense, but just get you out of the box. But this semester, I mean in my eyes anyway, we have a realistic project that could actually go somewhere.

How has that been helpful for you – that difference between the past projects and the more realistic projects?

It just kinda makes you focus on the realistic of life and just actually things like how much traffic and density. We’re more directed to where you need to look at more realistic factors for what you’re designing.

You also mentioned resources on this project, you had to seek them out, what does that entail?

You look at what your design if focused on – like, certain designs are related to what other people have done and what they designed. You can just go to the library and research specific projects that relate to yours in some way. And find the pros and cons of that specific project and use other people’s ideas to foster your own.

How do you use other people’s ideas to foster your own?

Like the way they design, and how they designed the space and just how they integrated different elements.

You mentioned finding other people’s projects and what they’ve done, where do you find these?

On the internet, basically any form of projects you can just look at.

Do you do that a lot – go and look at other projects?
I wouldn’t say I do it enough, I do it some to just get started. I think one of the main problems with me is that I really don’t have the skill to find like I want to. I think the internet is kinda hard to find like the kind of things you want to find, certain types of designers and certain types of projects you could relate is hard. I think the main problem for students trying to find other projects is that there is just no immediate resources and it takes too long to find stuff like that in magazines and it seems like at the library there aren’t many projects you could review in terms of landscape architecture.

How would having that database be useful for you?

Personally it would just allow me to look at thousands of projects. That way students could focus in on their interests more. Projects that just help with students knowledge and how they want to work.

How did you find these resources in the past?

I would say I really don’t know, I just basically look on the internet because I don’t have subscriptions to magazines. But if you read enough you would actually see all these projects and you’d learn more. So personally, I think its difficult to find these things.

When you to the library what do you do?

I just type in a designers name or look for books that teachers and other students turn me on to. They give you names and titles and you just go look for those books.

You also mentioned talking to your teacher, explain that to me a little bit more?

When I talk to my teacher its kinda like, your on two different levels, and you don’t understand what they’re looking for and what they want you to do. And that’s not what your always worried about, your worried about your project but, you want them to understand where your trying to go. A lot of the times when I talk to teachers, like I have trouble trying to get across what I’m doing because of I don’t have the same vocabulary, like the same level as certain teachers. You just feel like your not on the same level and certain people you feel like you can talk to easier than others.

When do you usually talk to them?

During studio.

And what is that like?

Its usually quick. Kinda throw out a lot of idea just so you can get a lot of feedback. So you’ll be able to inform your work in a way that pleases the teacher in way, they either tell you your going on the right track or not going on the right track. So talk to them and get and idea of where they see your going.

What’s been you experience in talking to teachers?
I mean every teacher I talk to in studio has been a learning experience because they can offer so much more than I already know. I mean they really just give you a lot of insight. Pretty much every teacher can give you insight on your own work. I mean its been very helpful.

And when you talking to them, what kinds of things come out of these discussions?

Umm, mostly the discussion really make you approach it a different way. Everything, go about researching it different, sketch different, how you present it, the context that goes on your page.

So when you do these things different, is that from talking to your professor?

Yeah mainly just because of talking to the professor. Once you talk to them you go out and study some more. And the more you learn, I think, the more in depth you go in finding your own project and doing your own work. You do it more critically after talking to your professor.

After talking to your professor, are there times when they agree with what you’re doing?

Yeah there are a lot of times where they agree with what your doing but they want you to go a step farther than what you actually have, without leaving anything out.

So sometimes they agree and sometimes they disagree– is that fair to say?

Yeah.

Well how do you know what to do, if they’re sometimes agreeing and sometimes disagreeing, how do you know which time to make the change and which time not?

I guess, its kinda instinct. You gotta know when something are lacking and somethings aren’t. When you’re done with the conversation you should know where to focus more.

When you think of studio this semester, what else comes to mind?

It just seems there has been more interaction and a lot more emphasis on computer technology you know, everybody do things digitally. Not necessarily away from the drawing board but there’s just like an added pressure, I mean put on the digital effects of your design and everything. It won’t determine how good your design is but…

What determines how good your design is?

I think a lot of factors determine how good your design is. Like not only how you display it but a lot of it is, what resources you use, how well it functions, umm how well it fits the users, how well you talk about, the way you present it, the way it looks digitally, how well somebody could read it when your not talking about it. I think that all ties in to how successful the design will be.
I: Let's talk about the projects in studio this semester – have you had one or two projects...

4:6: We've had really one project dealing with one community in Roanoke. Part of the project was a group project and then we had one project that is now still in process. I think in the beginning, with the group it was kinda laid back and you didn't have to do as much on your own. Everybody could go off on your own and pursue different resources all over the class and that was helpful in a way. And then you know, you went and worked in a group...

I: What was your experience of working in a group?

4:6: Well it's got pros and cons. One, that you don't have to do all the research yourself but when it comes to finalizing everything that's when you have the most problems because some people have, I guess, aspirations different than others and they want things better than what some people want. And a lot of working in a group is just personal preference, how you want to display things. Creating the final piece is problematic and some people don't put enough effort into it. Just A to B some people put in more effort than other and that causes a problem.

I: How would you describe yourself in terms of group work this semester?

4:6: A lot of my work has usually been a lot of drawing and graphics… and designing. I mean its designing and the graphics as opposed to doing it on the PhotoShop or putting it on the finalized format.

I: Why has that been your role?

4:6: One, because I always thought there was someone else who could finalize it better graphically in the end, like finalize it on the computer. But with the group members I got, I guess graphically I can draw a little better or portray a little better than them.

I: Which part of this semester project was more significant to you?

4:6: I guess the individual part just because it made you work all the way through instead of doing just parts. This time you have to do the planning, you have to do the research, you have to do the graphics, and then you have to finalize it and then you have to present it. Basically, everything is just on your shoulders, you have to do it.

I: So do you like that type of work?

4:6: Yeah I enjoyed it.

I: Why?

4:6: I guess just the challenge of having to do something to prepare for when you have to do things in the real world. You know just preparing for when you get out there you can do work in your own way.
I What have you learned from this individual part of the project?

4:6 Honestly, I would say that I really learned where I’m at on the scale of everyone else in the class. Not really thinking in that terms but you’ve got to learn where your at in your learning process and where you need to be in two years. Really what you need to develop, what skills you need to develop so you can go out and get a job.

I How do you make a judgement of where your at in relation to other people in the class?

4:6 Just by looking at their projects. Not necessarily how they go about doing the work but by looking at their finalized project compared to yours you can see a lot.

I What is it that you see when you look at those?

4:6 You see how much more in depth that someone went compared to how you went on a certain project, and you can see different ways they went about looking at the project and how they went about designing the project and basically went about their whole project, you can relate it to how you do it.

I So would you say you learn a lot from looking at other people’s projects?

4:6 Yeah I would say a lot, a great deal. Not necessarily having them standing there explaining it but just looking at it, I mean, and reading over it. I learn a lot that way, just as much as I would having people just ask me questions about my design. Reading other landscapes and other projects just, really helps you inform your work. A great learning tool.

I You also said you see yourself in relationship to how you want to be in the future, in the real world – how does this project help you to see that?

4:6 Umm, considering I really haven’t been out in the real world, I don’t have that type of experience, I guess the main thing is, is just when you deal with a real life project and you see how many parameters and things go into a certain project, you realize what types of scale these projects are.

I What has been the biggest challenge on this project?

4:6 The biggest challenge for this project has basically been time management. Basically finding outside resources. I mean I always have my own ideas and put them in but you need background information and ideas and techniques.

I Anything else that has challenged you?

4:6 I guess what has challenge me is what I haven’t been able to do. It challenges your mind, because of the resources you don’t know how to find and you don’t know how to go and get that information. I think that has really hampered the design.

I As you reflect back on the project, what has it meant to you?
Overall, the project really meant, in a way I've looked at this project as something you could put in a portfolio and just show that you learned a lot and you went through many process to come up with a finalized design. It's been a greater learning experience that past projects because you're on your own and you go through each of the different process. 

What have you done in the past, typically?

I think in the past a lot of it has been more hypothetical. You haven't had to deal with the specifics that you dealt with in this project. That's one of the main things from years past. You had a concept for what you did but it really wasn't justified in a way. 

What has been one of the biggest advantages of the projects this semester?

I think one of the biggest advantages has been just realizing where your at in your work and where your learning ability is at and where you need to go. 

When you mention where you are and where you want to go – what do you do to get you where you want to go?

I think it comes from a combination of everything that you do while you're in studio – from project to when the teacher gives you the proposal. And then you go about finding, the neat part about this is that we chose our own site. That was unique because we haven't done that before in a studio project. So we got to focus on something of interest to you. It made people focus more on what they were doing instead of saying I've got to do this to get this done or get this grade or whatever. I think for me personally, I wanted to learn more about the overall process of how you go about doing the work. 

What have you learned about the overall process of how you do your work?

Umm, me personally, I don't think I go into enough depth and I don't know enough about the overall process. And on the other hand I have learned a lot of what I didn't do last year or freshman year. 

Why did you pick the site you chose?

I chose it just because it was related to the group project. I was really into that. I thought it was something that could really help the community and city of Roanoke. The project was to revitalize this neighborhood and I had some background that I was working with. I had just some little past knowledge of the site but it was more interesting than anything else I could have taken for a project. 

Once you chose your site, then what did you do?

I just really researched the site and the community. 

How did you research the site and community?
4:6 Just do a lot of things that professor provided and like the photography, maps, news articles of where they’re going, meetings with the community. They explained where the community was going, they’re goals, how they wanted to improve upon the community.

I After you did the research on the community then what did you do?

4:6 Umm, just basically went back to the drawing board and took those ideas of what those people wanted and the parameters of kinda like the ideas of where I was going with it. So I really had to study of how much people would use my design and really bring people in and kinda like boost the economy of the place. Everything about the community, what the best way to do that would be.

I So after your research you came up with an idea of how to enhance this community based on your research right?

4:6 Yeah.

I Other than research where did that idea come from?

4:6 Really just from my head. On what I was focusing on and my site needed to cover a lot of objectives, so I guess just my initial thoughts on how to improve the place is what sparked the idea and then sparked the research.

I Where do those ideas come from generally – the ones in your head?

4:6 Just from I guess, my own background, the way I've grown up. Values and morals and things like that.

I So after you had your idea of what the community should be about, then what did you do?

4:6 I thought about how to design a certain way and then I thought about with this design would they be able to use it – questions like that, how much will it be used and is it possible to imply something like this within the context of the way the place was.

I You asked yourself these questions?

4:6 Yea I just asked myself these questions. Then when we met with the community members, I asked them those types of questions.

I And then after you asked yourself these questions what did you do?

4:6 That’s really the stage were at now. I really haven’t gotten past that point, I’m still in the stage of actually designing the individual site and putting it in finalized form.

I How are you going to finish, put it in the finalized form?
Basiclly scanning drawings and really presenting it in a way that for whoever looks at the project, really making it to where somebody can understand it from the beginning to the end and really stems from having all the money shot and you want to have the right images, pictures, words, and the right, everything needs to be self explanatory.

I How do you know if its self explanatory?

I don’t think you can really know that. Its on the person. I don’t guess its going to be read by somebody who’s not in landscape architecture, so mainly in your mind you have to cover everything from the beginning to the end and the process of your work. From your idea in the beginning to the outcome of your design. You can kinda see that, like the future.

I What’s been the biggest disadvantage of this project?

I think the biggest disadvantage of this project has been the lack of time to work on it. It just seems like there hasn’t been enough. For me I have less access to the site, I haven’t been able to go to the site and back and forth and take picture and study it. So that’s really been the main disadvantage of this project – the site I chose is kinda restricted and you cant go there anytime you want.

I How do you overcome those disadvantages of time?

I really just have to stay up later. Stay up late at night and in a sense you have to map out your time and when everything is do and how much time it takes to get everything done. You really have a program of exactly what you want before you do it so that you can manage your time and make it like worthwhile. So when your up here in studio you accomplish things and get things done because you have a lot of things going on outside class. You cant spend Monday through Friday and not focus on anything else so a lot of it is just managing out what you have to do in a week and meeting deadlines.

I Where do the deadlines come from?

Just yourself mainly and then the deadlines come from the professor of when you have to present. Usually your given enough time so that the deadlines are up to yourself. Working with your own deadlines and how much work you want to put into a project and the type of work your trying to get out of it.

I What would you change about the project if you could?

Umm, I don’t know what I would change. I guess I would just change would be more insight from different people who have different background and different concepts and ideas. Just get more ideas flowing from different angles I guess you could say.

I How would you go about doing that?
4:6 I guess I would have to be more vocal and outspoken and just go up to certain people and just ask them hey would you come up and see my ideas and tell me what you think about it. I guess that’s really one of the problems that I have, I really don’t think I do that enough. Go out and talk to people and make yourself know and have people come over and talk about your design. When the teacher comes up you know you talk about it, but really I don’t have much involvement with other faculty. 10

I Why don’t you do those things?

4:6 Umm, I don’t know why I don’t do them. I guess a lot of it is that other professors have other things to do, its not like you see them walking around here with nothing to do and you can approach them and say do you have time to look at this. 10

3/4 MINUTE BREAK

I Lets talk about studio, how would you summarize your work in studio?

4:6 Umm, I would say its been pretty good. Its went along. I wouldn’t say I’ve struggled a lot. I would say my ambition has been pretty well kept. I've been pretty much working most every day. Coming up to lab every day. For a longer time period. I would say its been pretty productive in a way. Also, its lacked in a way too. 10

I How has it lacked?

4:6 Just in, I mean you’re up here for five straight hours and you’ll do so much work and it doesn’t look like five hours of work. It just seems like there’s never enough time, in a day, to get done what you want to get done. It seems like everything takes like, 4 hours longer than what you think initially. So one of the biggest problems in studio, is just knowing how much time everything takes. That’s the biggest problem I’ve had. 10

I How do you overcome that problem?

4:6 It takes a lot of weeks of just staying in longer that you normal would do. Its just like, I guess, pushing your body to the limits. Just like going on adrenaline. You just stay up here, and you just keep working, because you know you have to get something done. 10

I So you say that this semester has been productive for you and that you’ve had good motivation. Is that different than in the past?

4:6 I would say its been a little bit different. I would say in years past, you know, its kinda been… Honestly, I mean its kinda been, not less inclined to learn, its just like, what you’re learning, sometimes you don’t feel like you need to know it so you don’t put much time into it, or effort. It just seems this year and even last year, basically after 2nd year, it just seems like we have tried to focus in on what you’re trying to learn. 11

I What would you contribute to you wanting to learn more this semester?
4:6 Umm, a lot of it was just a desire to learn more. I mean, everybody knows what they don’t know and, they always want to know more. Just, you mature more because you want to learn more. Because you know the time is coming a lot sooner, to where your done and your out of school and, I mean, you got to know certain things. I don’t want the added pressure of time. 11

I When you say time, do you mean in terms of graduating?

4:6 Well not even graduating, its just like, well its not about graduating because I mean, when you graduate you can sit at your house and still learn. Its just the fact that, I guess its just the individual ambition of where somebody want to be. I mean that’s really what fuels somebody’s learning ability – is where they want to go and how they want to get there. And it comes to a certain to where you say: now there’s been enough nonsense or not learning that you, just really have to focus on more and more on what you’re here for. 11

I What have you focused on this semester in terms of learning?

4:6 A lot of it is a little bit of everything. I mean, I want to learn more about the digital stuff, just like the AutoCAD and PhotoShop. I’m still trying to learn more about the drawing aspects and different ways to do deign work. Different ways to research things. I mean its endless the amount of stuff I think you’re able to learn. And the way you could go about retrieving information and possibly changing. I mean I know there’s so much I don’t know, that I just want to keep, to keep ah evolving. I mean, keep evolving as like information changes, I mean everything is constantly changing and you got to change with it. 11

I So what would you say is the most important aspect to your being successful in studio?

4:6 I think that everything we do here in studio really, fits into your development as a landscape architect. 11

I Well, what has hindered you in terms of not begin successful?

4:6 It seems to me a lack of resources. Its kind of an oxymoron, because your at a university and you’re saying lack of resources. But it could be just a lack of knowledge in resources. I mean also, some of the things you learn in school, could be more directed, in a way. For example, in this curriculum there is no like specific classes for AutoCAD or GIS. I mean those are, vital tools that every landscape architect, at least now a days should know about. Even if they don’t know everything about those programs they should, I mean, yeah those type of things are self-taught but I think a lot of it is just, taking the idea and pumping it into somebody’s head. I guess you could really build in a way what the kinds are going to learn. 12

I What do you mean build?

4:6 yeah, I guess that kind of vague. Umm, its kinda like anything else. When I was young I went to basketball camps and things. And they would teach to drive in and dribble with
you left hand and I guess it’s teaching individuals and groups, I guess techniques of how
to do things. There’s less emphasis on specified techniques and its more about individual
learning. I mean, everybody knows its college and your on your own, but in a way, your
paying for services and I mean there is a lot of things you can’t do on your own. I mean,
cause everyone is different. I mean not everybody is computer literate. I mean just
anything, they need to give you the idea that you really need to learn it. And I mean, this
is something that is like, its hard to learn something that you don’t know anything about.

Anything else, or other obstacles you face in terms of being successful?

I would say one of the main things with me personally, has been just my, I wouldn’t say
personality but more like presentation skills. Its like, you get real nervous and your
scared to do it and.. I wouldn’t even say that its not that I don’t know how but, all
through my life I’ve been you know, on stages and stuff. It just, I guess one of my
weakest points is just getting up there, and presenting your work in a way that is just
confident. You know, and I think a lot of that comes from just not knowing enough about
design. Its like not knowing enough about the overall, objectives I would say. Its just,
you know.  

When you’ve had success, what would you attribute that success to personally?

In studio?  

Yeah, in studio?

Umm, I would say, I mean what I've deemed successful in my mind is really something
that I felt like I really understood, and like, to where it made me understand other things
that are related to it. That makes me feel like I really accomplished something. As long as
I can like learn something that wasn’t there before or really contributed to the overall
idea, I think that’s one way I see things. I mean there are other ways. I mean, just how
well I’ve been able to present the work that I’ve done. I mean, that really the overall
outcome as what I see as successful. Because if, I mean, its not presentable then its really
not successful because nobody can learn from it. They cant even see what your ideas, and
I guess, thoughts were. So a lot of it is like presentation and your overall knowledge of a
site, makes you feel like a success or failure.

What about when your presenting, how do you know if people are getting it or not getting
it, so that you’ll know if your presentation was successful?

Umm, I would just say, its like, I guess you can know by the type of questions that they
ask you, how much they are involved in your, I guess your project. I mean, like after the
Roanoke project, it just seemed like enough people came up. I mean, not that our
presentation was that good or anything because I really didn’t think that it was that good.
But enough people came up and like, talked about it and asked questions and seemed like
they were interested in it. It just gives you a feeling that you succeeded. I think that when
people give you positive feedback or even negative feedback, as long as its some type of
critical feedback on what you did, then I think some kind of success can come from that. I mean, that is a learning process. 13

I

If you were the department head or in charge of things, what would you change about studio?

4:6 I don’t know exactly what I would change. I like the way students… 13

I

Well tell me first what you like about studio?

4:6 I like how studio is set up. Just the fact that, it is individualistic. You have to get garner your own resources and do a lot of your own work because that’s what separates people, in this work environment. How far you make it, is how hard you work. I really like that idea about studio. And I like the studio because its kinda like a small community in way. I mean, you know everybody and you can talk to different groups. Its not like your alienated from other people. 13

I

Why is that beneficent?

4:6 Just cause, I mean you so much from other people. That’s just how people learn. Just from other people. I mean when you can communicate in a group, I mean its easier to communicate when you’re comfortable, I guess to go up and ask questions. And receive positive and negative. You learn more from it when you learn more, I guess, you’re more familiar with your surroundings. Its like if you hear something that’s not your parent telling you, its like, then you don’t listen really to them very much. But if its family telling you something, its gonna register because your more familiar with them. And I think that’s one of the big benefits with this type of studio. Its like you’re a little community and you know people. So you’re more familiar with them and more comfortable. 13

I

What else do you like about working in studio?

4:6 I think an advantage to this studio is the fact that you have wireless in here and the laptops. It just makes everything more accessible for the individual. 13

I

What would you change about studio if you could?

4:6 If I could change anything about the studio, me personally, Id like to have more interaction with, I guess people who are more knowledge than you are. I mean, more upperclassmen, more faculty. I never really went down to 2nd years or 3rd years and talked to them about their work. But it just seems like there is a separation between years. You can talk to them but I mean, I just think you could get a lot more insight if there was more interaction between the, different levels of class because I mean, the upper levels of class do know a little bit more. And they can lead you into more directions. 14

I

Anything else you would change?
I mean, I think when you’re up in studio, you’re up here for 4 or 5 hours a day, three times a week. And it seems that a lot of studio time is wasted. Just because there is a lot of stuff going on and it’s hard to focus. When you got so much going on, I mean, a lot of times I see myself personally doing better work when I’m up here from 2 in the morning to 2 in the afternoon. Just because nobody is up here and you can just focus. I guess it just seems to me, that even though there is a lot of interaction between students, and I guess there’s a lot of it that isn’t all about learning about each others projects – there's a lot that’s casual talk. That’s necessary when you’re in a place for 4 hours but I mean, in reality I think it happens all 4 hours and I don’t think it helps everybody overall learning experience. It just seems like you could learn so much more if it were, I guess, efficient to where people were respective classes. Cause there is a lot of times when your class is working but the other class don’t care whether they’re being loud you know. It just seems like it would be more toned down to where everybody is more focused on the work. But I don’t think you can set restrictions because everybody is an individual. I mean they work individually. That would just be hard thing to change. That’s why some people put headphones on in studio.

I What do you do to avoid that?

I just really listed through my headphones. And block everything else out. I mean in a way that hurts you just because you can’t hear other people. I mean that’s one of the reasons I don’t talk to other people in studio because I’m just sitting there listen to my own music in like my own world. I just think you can change that by people getting older and respecting other people more.

I Any final thoughts?

I just think basically, one thing that would really help people in landscape architecture is having things focused in on computers would just be more helpful. I mean, in high school, they don’t teach things like you need to know as a 2nd year. I mean there are certain things that you, that would really help you if you knew before hand. I mean, when I was in high school, I never even heard about this profession. I think when you come to the university, you shouldn’t really have to mess around with things that you should already know if you’re interested in that kind of field. I think that things should be more direct. I think there could be some more directed knowledge taught. Students would really benefit from more than just, saying: alright here are these ideas and if you wanna learn these or have time go ahead and learn them.

I When you say directed, what do you mean?

I guess what I’m talking about is the different computer programs. That’s what this world is coming to. I mean, a lot of people don’t know how to use the internet and it could be vital to their career. Not only internet but also AutoCAD, and PhotoShop and just everything. That stuff is going to change every year. And I just think if you had that kind of directed learning, learning specific programs where, in studio, you could take 1 hour, 2 hours or 12 hours of the week learning things like that. I think that would help everybody’s learning ability and their design development over time if you just had that,
repetition of doing something every week. Even if its less than an hour, it helps out tremendously in your overall, I guess learning process. 15
Student 4:7

I How would you describe studio this fall?

4:7 It’s been a good learning process and we’ve dealt a lot with real life situations and going into, I guess what you’d call it the real world. And ah talking to some people and just you know presenting our work to people beyond the studio. Which is a big help, I think it gets you more prepared for life once we finally get out there.

I What have you worked on in studio this fall?

4:7 We’ve been dealing with ah this neighborhood in Roanoke called Belmont Fallon. And we pretty much been doing that the whole semester. And ah we were first asked to do, jus ah, an overall site analysis and inventory of the whole place and just get to know the site a little better and its context. We did a group project on, um you know a specified area in the neighborhood, and that lasted for about half the semester. And now we’ve gone on to a more specified site. Like detail design project which is individual and that was anywhere of our choice and that’s gonna finish up the semester.

I Lets talk about the group aspect of it (the project), what was it like working in a group?

4:7 Well it was good because you to have, you know for the final part of it you had a lot more work, and you had a larger scope of you know things you could cover. And you didn’t have to do it all yourself. But we had four different people in the group including myself. And um, I thing your always going to discover problems when working in a group because people are gonna think and feel differently about things and how things should be done. But we ere able to talk to ourselves and figure it out and come to a pretty good conclusion bout what we need to do. And I think it has been more beneficial that I think hurting in any way.

I Why do you think its beneficial working in a group?

4:7 Like I said it give you a chance to have a lot more work in your final project. I think that might be the main things because when working by yourself it might be harder, its just harder to get everything that you wanna have actually done.

I So in terms of production?

4:7 Yes in terms of production its definitely a plus.

I What are the negative of working in a group?

4:7 Well like I also said earlier. People in the group are gonna think and feel differently about certain things in the project. And A couple time we came to problems where one person felt this way and another person felt that way. And I guess we kinda had to come to a compromise.
I How did you come to a compromise, how does that usually happen?

4:7 You just got to talk it out and do something that will please this person. And visa versa. Its never gonna end up completely, or the way everyone wants it but as long as you get to you know that certain medium in between its not really a problem. 2

I Were you satisfied with the comprise on this particular project?

4:7 Yeah I was, I think we all were as satisfied. 2

I Do you do any group work now, even though the project has changed?

4:7 Now that were doing the individual? 2

I Yeah.

4:7 Well were always consulting fellow students in the class and asking them what they think about certain design aspects or. you know. ask them a question about what’s actually there on site. I wouldn't really call it group work, but we definitely console our other classmates for some reasons. 2

I Like what kinds of reasons?

4:7 Well for example, on my site, there was a baseball field. And I was unsure of the exact location and the way it faced and everything. And I was over there talking to one of my classes and he was able to tell me you know where it was exactly and where it faced and it was a pretty vital part of my design because I actually turned it a little bit because ah the center and right field were basically facing into the sun. And that was something I sort of tried to make it a little better. 2

I Have you enjoyed working on your project this semester?

4:7 Yeah. AS far as deadlines and production rate its been pretty laid back. And ah, like our professor has been very understanding about other classes that obviously take up a lot of time. So she’s been really well in granting us extra time or you know, just understanding we have other needs outside studio. 2

I How do those outside needs effect your work in studio do you think?

4:7 Well, there’s always more time that could be spent on studio work. I guess its just a matter of balancing time. And knowing when’s the best time to work on studio or when is the best time to work on you other classes. 2

I How do you balance time?

4:7 Umm, (laugh) I guess what’s most logical or realistic for me and I try to do, is ah, well I always feel like I could manage my time better but I mean, who doesn’t except for those few perfectionists out there. So I think I balance my time pretty well. 3
I What kinds of things do you do?

4:7 I have a little book with, you know, all my assignments and when there do. And every week I’ll look at the book and see what I have to do. I will try to you know, estimate a certain time period that I’m gonna have to you know spend on each assignment or project. I try to allot that minimum amount of time because I know from past experience that it will take a little longer than you expect. 3

I Do you set specific work times or amounts of time needed to work?

4:7 I would just say amounts of time needed to work. 3

I Do you prioritize?

4:7 Umm, for the most part no. Maybe just, you know the assignments and the projects I know are most important and will effect my grade more and have a bigger impact on my grade I will definitely try to get tot those first. And just try my best to get it all done. 3

I What would you say that you’ve learned from studio this semester?

4:7 Lets see what have learned from studio this semester (thinks out loud this to self). Well, ah, I learned that umm its not as easy as you think to go out there and really talk to some people that are, you know, dealing with your site. I mean we went and presented our first [projects to a group at Belmont fallon. And they were real pleased with our work but it just seems, ah, being students in college now, its not really, it just doesn’t like our work is going to be really implemented or acted upon like it sort of made out to seem. 3

I How does that effect you?

4:7 Oh it’s a little disappointing but it sort of understood. Or maybe just people probably know that what were doing wont get implement in the future. 3

I So would you say then the main thing you learned is learning how to talk to people or interact with the client?

4:7 Right. That’s a big part of it. Knowing how to present. 3

I Do you have any examples of this interaction?

4:7 Personally now when I think back on it, I didn’t talk for too long but I can remember myself basically looking at the project board the whole time. And you know, trying to point to that and trying to show what I was talking about. And afterwards I realized and after the professor was talking about it, I realized it was more important to look at your audience, more so than look at, you know, your project or what your presenting. Because that’s their job, to look at it. And your job is to look at them and helped them understand what your trying to convey. 4
Apart from um present to people and interaction what else have you learned this semester?

Umm, I guess I learned that there’s always gonna be… you’re always gonna encounter problems in design work.

What do you mean?

Um, well, I guess, you know, you have your set design and your teacher says something: change this one thing and well its gonna change three of four other things you know you cant just change one little thing without it changes everything else and the bigger picture of your design. Just having to modify your design over and over.

How do you know you need to make a modification… what initiates it?

Definitely what initiates it is a comment from the teacher. They say this wont work or, it has to be like this or, you know, they, you tend to look past these things and the future helps you to see how it really is and what’s really going on there. I guess that would be the first thing, as to you know, modifying your work in studio.

And how do you feel when you teacher says that to you?

Well its usually no big surprise. But ah, I mean its not discouraging you take it as constructive criticism. Ah, you know that its going to continue to happened, as you visit different stages of design.

Do you make the modifications they suggest?

Usually.

Why wouldn’t you?

(laughs) Grades. That’s not the only reason but first of all, you know if your teachers suggests something then it would be, just almost stupid to not do what they say because they obviously know much better than we do.

Is there ever a time that you don’t make the modifications?

Probably not. I wouldn't say too often if any.

In terms of this semester and projects, how have you been challenged?

Well of course, my graphic skills are being challenged more and more as each semester goes on. Um, drawing, rendering, you know, 3-D. Our teacher this, semester has tried to really stress, ah bringing two and three dimensions into our projects. Which really gives anyone who, you know, looking at our finished project will get a better sense of, you know, the actual spaces and spatial context that the place has. I think that’s a real good
thing. I think our teacher this semester has forced that upon us more so than any other teacher. And I think that’s a very good thing. 5

I So the biggest challenge for you was graphics this semester?

4:7 Yes, I would say. 5

I Was that something, a challenge caused by this project, your professor, yourself, who posed that challenge of graphics?

4:7 Probably me myself. I think there good and people would probably agree but I could always make them better. And never really and I 100 percent pleased with my work because I always think it could be better. 5

I Which project did you do this semester that was more significant?

4:7 I guess this one now. Ah, I guess because the individual project give me a better chance for me to show my skills and what I know and what I can do. As opposed to the group project where, only a portion of the entire thing is part of what you did, you know. So I think the individual project is taken a little more seriously. 5

I Do you learn more from an individual project or group project?

4:7 I don’t know if there is a good answer to that. I mean they have such different characteristics throughout the whole process. Umm, if anything I say you probably learn more from the group projects because you've got more minds to work with and figure out what is what and what you want to do. 5

I How do you compare that to the individual project?

4:7 Well with the individual project you don’t really have anything holding you back and you can just do anything you want to do. Anything you envision in your mind you can do that. As opposed to the group project, when, you might think you have a great idea and, you know, your fellow group members just fire hose you. 5

I So how did the individual project start?

4:7 Well, like I said, we did the first group project in Belmont Fallon and finished them up half way through the semester. And then the remaining part of the semester, our teacher gave a chance to choose a specific place, specific site in Belmont Fallon. Whereas our group project was to bring Belmont Fallon, you know, Belmont Fallon was the whole site. So the group was to understand and do something with Belmont Fallon and its context as a neighborhood in coordination with the whole city of Roanoke. Whereas the individual project is this specific site in the Belmont Fallon neighborhood. 6

I Why did you choose the site you chose?
I chose Fallon Park which is the major, and basically only, ah public park in Belmont Fallon neighborhood. It’s a pretty good size park and I saw a lot of opportunities there. And every time I went there it just seemed so drab and underused and it just didn’t seem like it was fulfilling any of the potential it was possessing. So I guess I took Fallon Park on as not only a challenge to my own design abilities and capabilities and see what I could do with it. And my program for it isn’t finalized now but I think I've done a real good job, you know, bringing something to Fallon Park that will make it a much more used, ah better recreational, leisurely, type place for residents of the Belmont Fallon neighborhood and Roanoke to go and do their thing.

I You said you saw some opportunities for you to test your design skills – what were those opportunities?

4:7 Well, Fallon Park has a great diversity of topography. So I saw that as a first, or basically, main driving force. You know, this park has a lot of potential. There was a few… there’s a baseball field, soccer fields, tennis courts, and a swimming pool and a lot of just open area. So I wanted to bring this, you know, active-organized type of recreation. I wanted to bring that into a more, like leisurely, passive form of recreation. In my design, that’s what I did, I tried to ah, tried to design a few things around the park that would lead to a more leisurely and passive type of recreation.

I Other than the opportunities that the site had, in terms of LA and design, what type of opportunities did it have for you personally?

4:7 Well, maybe you can relate to this because I know you’re a fan of disc golf. And that was one of things that really excited me about the park. I wanted to design a disc golf course. So I did that. But I designed the course on the park as it stands with none of my design aspects into it. So I just basically designed a course on the park as it is now. That basically helped me sort of, get a feel for what it would take to design a successful one (disc golf course). And umm, in the final stages of my design now, I’m gonna you know, also design another disc golf course that goes along with all my design aspects. And that was more, you know, probably the more personal thing that guided me through this. I wanted to do that.

I You kinda talked about that you picked the site for the design considerations and your personal considerations and the program is starting to come along – but in terms of process, what was the next thing you did after you pick the site?

4:7 Well in the group project I actually looked at Fallon Park. So that was a big help you know, I had already done a nice analysis of the park and I realized the characteristics it possessed. The steep slopes with heavy vegetation and just pretty much everything. So going into my individual project I already, I guess, had sort if, I guess you could call it a head start as to what the park consisted of.

I What do you mean by head start, what was it exactly that gave you the head start?
4:7 Well I studied Fallon Park for the group work. And all that information I attained from pretty much the first stages of the group project I was able to use in the first stages of my individual project because you know, it had already been done. 7

I So this head start, how did that help you – what did you do with it?

4:7 Well, I was to realize, you know, what the park, really had potentials for. Umm… it was… I don’t know, it was just helpful to know, just, everything I did know going into it. 7

I And so after you got this information, which you kinda got from the first project, then you started the second project, then what did you do?

4:7 That’s not to say that I didn’t try to get more information during the first stages of the individual project. 7

I Well what more information did you need?

4:7 Well, I just needed I guess… I don’t know…. I made a few visits to the site after I started my individual project. I didn’t really make, you know, a good lengthy visit to the site until after I started the individual project. So once I did that, I took about 30 or so pictures all over the park, and umm, through those picture was able to see… I was able to picture in my mind what I wanted to be there. I don’t know I guess, maybe, you know, looking at Fallon Park, trying to study and observe it in the group project, maybe that’s what, informed me to choose the Park for my individual project. 7

I You mentioned you studied and observed, what do you mean by that?

4:7 Well, ah first of all, I had to look at topographic maps. And umm, when I looked at Fallon Park and the topography of it I noticed that all the major ridgelines ran from east to west and there where pretty much no north to south ridges. So I concluded that this, you know, type of topography made much steeper slopes that had over time made much thicker vegetation. And made borders and edges and just gave the park a unique spatial quality. Just things like that, just looking at the park and studying it and observing. First on paper and then you know through actual visits to the site. 7

I And once you did this and you said earlier, pictured it in your mind – what do you mean about that?

4:7 I guess I tried to get it down as fast as possible. From my brain through my hand and onto the paper. 7

I How did that work – did it work?

4:7 Probably not as good as I had hoped for. That’s probably just my, lack of experience and my, just 3 or 4 years in the program and, I mean, I’m sure 10 or 20 years from now I’d be a lot different. Id be able to put my ideas better on paper. But overall I was pretty pleased. 8
And once you had these thoughts down on paper, how did you know where you were going? Did you have intentions?

Yeah I did. And of course I had to talk to my professor first then, see, if you know, these were gonna work, these ideas were feasible. And for the most part she liked my design program and, you know, told me a few things I needed to do, you know, those modifications we were talking about earlier. And I made those, and still not in the final stages of my design but, um through talking to my professor, that really helps to you know, know what I need to do to make a successful design.

You mentioned a couple times the design program. What is that and where did that come from?

I guess that’s just a term that describes the overall process and concept and goal, I guess, of the final project, umm. Program is something that, I guess, since my 2nd year, they’ve tried to beat into our heads. You’ve got to have a program for what you do – you can’t just throw something here and put something there. It’s all got to be part of a bigger program, you know, part of a bigger main process.

And what would you say your goal was for this project?

My goal was to provide the residents of Belmont Fallon and also residents of Roanoke with a recreational area that offer many kinds of recreation. As opposed to the park now that just has swimming, tennis, baseball, and soccer. Umm, I wanted to – there is actually an elementary school on the site, in the park. So I wanted to provide opportunities for the school kids all the way up to elderly people. I designed a pedestrian loop path that umm is going to be universally accessible, even for people in wheelchairs. I designed a, 12 station exercise loop path that goes up one of the steepest parts of the park. Just a wide range of recreational uses, um you know all the way from something a 5 year old could play on to something an 85 year old could play on. I think that’s an important part.

Other than these goals you had for the project, this goal you were explaining to me, did you have any other goals that don’t show up in the program?

Well, like I said, I wanted to design that disc golf course and I say that was more of a personal goal than it was anything else. I know I played for a good while now and never really thought about really designing a course but now that I have the opportunity to, it was something I wanted to take on. You know, see if I do it and it was more of a personal goal than it was anything else.

How would you summarize your studio project this semester?

I’d say that it definitely give me a good learning experience as to what it takes to have a successful design. Umm, on a neighborhood standpoint and a more specific site design standpoint.
I What’s been the biggest advantage of the project?

4:7 The biggest advantage, probably, would be, the location of our sites and how close it is, And having the chance to go down there and visit our actual site. That makes it much more realistic, and easy, to, you know picture. You know its not some site that imaged up in our heads. Or some site far away that we have some access to. So I think being able to go has probably been the biggest advantage. 9

I What’s been the biggest disadvantage?

4:7 Probably the allotted time to work on the project. 9

I What do you mean?

4:7 Like I said, umm, you know, like my personal work, I always feel like it could be better. So maybe the time issue has a lot to do with that. Such a project could take, you know, months and months of just even pre-planning. So the fact that we had to have what we had to have in the allotted time we had to do it in, sort of hindered us, as how we were you know going to be able to present our projects, and have everything the way we wanted it. 9

I How would you umm, summarize your work in studio this semester?

4:7 Umm, I think its, I've taken a step up. 9

I What do you mean?

4:7 Well, think that every semester I feel that I, have become a better, ah future landscape architect. I think I learn more and more every semester. And umm, I don’t know, I feel pretty confident about my design processes. Especially in this individual project. 9

I What’s given you that confidence?

4:7 Well, I guess praise from the teacher. Knowing that they really like your design and they think that it actually could work is a big thing. Because Ah, you know we respect their opinion and we know they are much more trained in the area than we are. So to hear that praise is a good feeling and definitely inspires you more so. 9

I What are the most important aspects to being successful in studio?

4:7 Ah, I think you need to go everyday. Missing one day, you know, gets you behind. 10

I How did you learn that?

4:7 Probably through freshman foundation lab. It was there I realized that you cant skip, skip you lab. 10

APPENDIX B

Student 47
Any other important aspects to being successful in studio?

Having an open mind to any sort of criticism or, comments or ideas or anything that people are willing to give you. Taken all those in with open arms, I think will lead to, you know, success. Just being closed minded is just asking for problems and troubles in you design I think., Because if you not going to listen to what other people have to say, you’re not going to be: your just gonna say – well they’re wrong, whatever I do is right only. And I think that hinders the design.

Any other keys to being successful in studio?

Just practice, practice the drawing and your graphic techniques and practice your computer skills.

Do you set aside time to practice these?

I just basically get the practice by doing the projects. I don’t just jump right into a drawing you know, I’ll try a few different techniques of drawing or rendering or whatever. And figure out, you know, what looks best or what I think works best. So sort of just as I’m going along in a project.

What are the biggest problems one faces when trying to be successful in studio?

A hindrance of being successful?

Yeah.

The fact that people, you know, in your studio might take advantage of you.

What do you mean, take advantage of you?

Ah, well. You know, certain people are better on the computer on certain programs than other people. And somebody who’s, willing to, you know, do all the work, you know piecing a map together or getting a base map into a file so where everybody, you know, can just save it and print it off. Umm, I guess you know, if that happens to somebody and maybe they don’t mind but, the fact that, ah, they know they’re better and more capable than other students, I guess could be a hindrance to their success.

What’s been a hindrance to you success?

Umm, (longest pause, 20 seconds or more). I don’t know that’s a tough question. I guess, like I said the allotted time we have for projects is a hindrance. Just lack of experience, you know, only doing this for two or three years like we've been doing, I’d say is a hindrance.

What has been your overall experience in LA at VT?
I look at the world and all it encompasses in a different way. Just freshman year, taking Intro to LA I found myself looking at landscapes in a new light. Another class, Evolution of the American Landscape, really helped me to see how the landscape evolved over the many, many years and centuries even. So I guess, just a couple classes and everything in general has just made me look at our landscape in a different way. And I think that’s a real good aspect of the program and that they’re able to do that, I’m sure that’s one of their goals. You know, to make their students see the landscape in a different way you know.

Do you ever bring the stuff you learn in those outside classes into studio – classes outside of studio into studio?

Yeah I try to but ah its not you know that easy I guess.

Why not?

Just because studio is so different from any other class because you know, you’re doing actual design work and you’re drawing and you’re doing everything you’re doing in studio where with every other class you feel like your just basically learning information and writing papers and doing assignments and it doesn’t really compare to studio, and what you do in studio.

If you were the department head or in charge of things, what would you change about studio?

I would probably make more trips out to sites that are being looked at and designed by students. Like I said, I think that was the most helpful thing in the Roanoke projects, was that we were able to a go to the site and be able to experience it through actual visitation. Instead of looking at pictures of it. On the other hand, try to choose projects that you know you could actually visit. The quarry up the road or you know or in Pulaski or just closer vicinity. Being able to visit your site before and after is a great help in the whole design solution or process.

What would you say is the purpose of studio in LA education?

I’d say studio is to get you thinking and on the same wave length as your predecessors out there doing the same thing. To get you to think on that professional level and to work on that professional level is I’m sure a main goal of the studio. Just getting you ready for when you graduate and get on with a firm and start doing work. Studio is actually the closest thing your gonna be doing once you finally get down there.

What do you think your responsibility as a student is in terms of following your predecessors?

Doing the best work I can, never, you know, slacking off. Trying my best to look a things in a new light, at how I can change them for the better.
APPENDIX C

TRANSCRIPTIONS – FIFTH YEAR STUDENTS
Student 5:1

I all right Alison, how would you describe Studio this Fall?

5:1 Studio was very self taught I think this Studio, or this semester it’s, I don’t know, it’s just a very independent Studio that I wouldn’t even, I don’t even know if I would call it a Studio class it was just, like I said, very independent and I don’t know, very unprogrammatic as far as what needed to be done and the projects and things like that, so. 1

I Okay. Explain to me what you mean by self taught, it’s very self taught, what does that mean?

5:1 Um, well it wasn’t the type of thing where you would get assignments and based on the criteria for those assignments you would kind of accomplish those tasks, it was, you had to, by self taught I guess I mean you had to go out and figure out what you needed to do, so, maybe not self taught is the best word, self driven and um, then kind of your professors were kind of in the shadows um, you are almost your own professor and then when you kind of came to a hurdle or you just needed a second opinion that’s when you would go to your professors, but, I don’t know, everyone’s projects were unique so there is no way to run this organized class, everyone’s goals at the end of the semester were different because everyone had a different assignment so there was no way to, I don’t know. 1

I So, what kind of, how was that different from Studios in the past, is this one is so self driven and self taught, how does that differ from Studio’s in the past?

5:1 Well, I think there are, I guess the first thing that pops in my mind which is actually negative, well, I don’t know, I mean it was completely different, it’s just. 1

I In the past how would you characterize Studios?

5:1 In the past I would say Studio’s were a bit more competitive, um, definitely more focused, well, definitely more competitive, but also there was a lot more feedback because everyone was working on a similar project, so there is a lot more interaction between not only professors and students but students and students. I think Studio this semester, because everyone was working on their on project, they kind of took that to extreme and people didn’t talk as much as they should have. There should have definitely been more collaboration among students and among students and their professors. Um, so I think that was one negative thing, Studios in the past there was definitely, and you can even see it now, I mean in the other years, when you are working on a common project there is a lot more talking and collaboration. 1

I How would you encourage collaboration in your Studio this semester?

5:1 In a fifth year student? 1

I: Yeah.
5:1: Um when you are working on your senior project? 2

I: Yeah.

5:1: Well one thing Terry did, who is my advisor, first of all she took on four students, which I don’t think any of the other professors did, she probably had a schedule that she could do that, some professors could not, but what she did with us is a long, or throughout the semester we would have mini pin ups and it was required in a since to come to the other students pin-ups so it was, you know there was four of us and I saw the three other presentations and it was kind of assumed that we would comment and critique and that really, even though we were working on four different projects that really helped us, and for instance Brad was very focused from the beginning and looked at things, um, didn’t look at it at a larger scale than beyond the site, whereas I was apt to take it to the opposite extreme and I had such a hard time and only recently got to that point where I could look at it very narrowly and specifically, so it was good for me to listen to Brad and for Brad to listen to myself, because we were coming from different opposites of the spectrum and that’s how, and then we began to collaborate and have discussions about how I could work towards the other end and how he could. And so even just like working in these smaller groups, and um, I don’t like saying being forced to do it, but I mean there was just a stronger emphasis by a professor to be there for these presentations. 2

I: Now when she required you guys to have these mini pin-ups and work together and collaborate, did that extend outside of her requirements? Did you collaborate a part from the times that she, these mini-in ups?

5:1: Yeah, and I think, I’d say we probably did more than any of the other students, but auh, not to the extent that we were pinning up for one another, but we felt more comfortable talking to them because we knew about their projects. I think there was a lot of hesitance because know one knew, I didn’t know what Dave was doing and I didn’t know what Jarret, you know, all these other people were doing and I think that makes you hesitant to go over that first time, and like ask some questions. We already knew what our projects were about and I knew, in a way, when I was doing my own projects, things and questions would arise and I could relate it, I could already relate it to Sarah’s project or just someone else’s projects, so I was more inclined to ask questions whereas if I didn’t know what anyone else’s project was about, I wouldn’t know who to ask, kind of thing, so it did in a way, extend beyond. 2

I: You had also said earlier that it was independent and it wasn’t very programmed, Studio this Fall.

5:1: Auh huh. 2

I: What do you mean by that? What do you mean that it wasn’t very programmed?

5:1: I mean it’s hard to talk about Studio this semester because there’s Studio and a Studio professor but then there’s kind of the project and your advisor, so as far as Studio I mean, I
really don’t even know how to define Studio this semester, it’s just, by not being programmatic I just mean there are no, kind of what I said before, when I think of a program I would like of kind of these objectives for the rest of the semester, there was no kind of clear objectives as to what was expected of us from the beginning of the semester, it was expected that we work on our project, we knew that, and in a way we had a list of kind of things that we needed to do but everything was just very unclear. 3

I Okay. So, given the ambiguity of that, and the fact that they didn’t give you many objectives, how did you know what to do, how did you know where to go, where to take your project?

5:1 Well I think many people didn’t. I think, um, I speak for myself when I just did the in progress presentation, I was so unclear even where I was, as far, and to think about where I was going, I mean Dean asked me what was my next step and I just kind of looked at him and I wasn’t sure, so I think for many people it was kind of hit or miss and we just kind of went along and um, there are ways to, referencing other people and what they were doing were kind of ways to know that you were kind of ahead or behind or kind of on the right track looking at previous projects and kind of remembering those presentations based on your second, third, fourth year’s it’s just another way of just kind of remembering what had been done historically, so just kind of like the precedence of it for one and two that now, just looking at your other classmates and seeing how far they had come and kind of what they were doing. 3

I Okay. What about in terms of your project, yourself, and the project that you are working on. One of the objectives that’s you did say that they had was to come in the Studio and work on your project

5:1 Right 3

I right, so how did you go about doing, how did you go about doing that, did you do that in reference to how much other people worked or was it something more personal or what?

5:1 Are you asking me how did I know how much I needed to do or what I needed to do? 3

I Both

5:1 Okay. Um, well how much for me has always, I’ve never put limits to myself which is actually a problem so I never tell myself how much I need to do, because I never stop. I mean, I keep working and that actually is probably a downfall for myself, even though I try to be clear about what needs to be done, like I just always feel like there is more information so how much, I don’t know, I really don’t even think about what I need to do. What I needed to do, um, I don’t know. It started out, I mean, that’s very dependent on the person too. I started out with a project that I really wasn’t sure what I was doing so the what at first, I definitely spent the semester just trying to find out what was my project and because of that I tried to just learn everything I could because I didn’t know what angle I was going to be taking. Um, I don’t know, talking to other people is really kind of just the best ways. I
mean, talking with Terry she helped to focus me, just because like I said it wasn’t quite sure. Talking, I talked to Chuck Ware from the Design Workshop, I had kind of like a mini interview with him and we wound up talking about my senior project for like a half an hour and so he actually guided a lot of what I did after that interview. Um, so talking to a professional was actually pretty interesting and to kind of feel what he said. 4

I Okay. Let’s take, what are you working on this Fall, what project are you working on? Tell me the project that you have been working on this Fall.

5:1 Tell you about my senior project? 4

I Yeah, yeah.

5:1 Um, my senior project, well it recently changed, but, I mean, it’s in German Town which is in Northwest section of Philadelphia and originally I was, it’s changed actually a lot, I was doing an open space plan that connected, that used vacant lots along the avenue, it’s about, the section I was looking at is about two miles long and it created this open space pocket along the avenue using vacant lots. Um, it has since changed and what has happened, it required me to look at the avenue and it really has to become about connecting the neighborhoods in German Town. It’s very segregated and there is many different things going on, but many different communities and neighborhoods and now it has become that I am specifically looking at this one intersection which I feel kind of best describes the relationships and just kind of the area and I’m honestly not even quite sure what I’m doing yet, but that’s what I’ve narrowed it down to and that was just when I gave my presentation. 4

I Okay. How did you pick this, I know that you were allowed to pick your project in your fifth year, how did you go about getting your project.

5:1 Um, I didn’t pick my project until basically I got back here. And that came about, um, I’ve always kind of been interested in urban redevelopment, um, so I knew I wanted to do an urban project and I was particularly interested in looking at vacant properties, so I figured being from the Philadelphia area and Philadelphia is a prime example of a city that has many areas in decline and many vacant properties. I start of kind of looking at the city and different trends that were occurring there and I came across German Town actually some for personal reasons and some for looking at those trends and it was kind of a combination of the both, because I was born right in that area and my parents kind of grew up in that area too so it kind of had some, I wanted to do something that had, you know, meaning to to me and that’s kind of. 4

I Why did you want to do something that had meaning for you?

5:1 I mean if you are working on a project for a year, even though the topic, I mean the idea of urban redevelopment, that in itself had meaning, but, it’s just easier to do something that you have more passion about than just, “this is a project that I need to get done.” Rather it’s more, you know, just kind of goes to heart. 4
How does it affect your work, a project that is more meaningful to you? Does it affect your work?

I think it definitely does. I think I, I just think that I have put more time into it than I would have if I just really didn’t like I said had any kind of true passion for it. I mean it’s not an assignment. I think it just affects the time and the effort that you put into it, yeah.

So once you look at your maps and you kind of look at these issues from your home time, you kind of, a project emerged, and when you had your project, what’s the first thing you did, once you kind of had a project.

I went there again.

Okay, what did you do?

Actually, I did nothing. The first time, the first thing I wanted to do is just go to German Town and just spend the day. And I did. I went for two days and I didn’t do any analysis, I didn’t want to do any inventory, as far as more formal analysis and inventory. I just wanted to go as kind of a spectator and just hang out. And so that’s what I did for the first two days and think that was kind of important because I had no, absolutely no focus, I was able to kind of get a little bit of everything and then decide on my next step. And that’s when I became intrigued by the avenue and that’s kind of, and then I started looking at the avenue more closely. I went up again and I did a kind of more formal analysis.

Including what?

Um, including, I kind of divided it up into a couple of different sections of analysis. The first was purely I was looking at kind of the structure of the street as in the frontages, buildings, and the architecture itself and the very physical components of the avenue. The second time I went it was more about the community and the people and the social activity. Um, and then the third time I went it was really trying to look at the interaction between those two.

Okay. Why did you look at those things, those two things. Why did you think those were important to look at?

Um, well I began by looking at the physical components the German Town Avenue was described as like the most chaotic corridor, chaotic corridor and it really is. The dynamics along the avenue are just amazing, the changes in architecture and set backs and materials and building, like all these different things, they just immediately pop out at you and they kind of sectionized, I don’t know if that’s a word but I know it, section the avenue into these different coors and so I felt that was important because I had to try and explain why, it really came down to how you felt when you went through, why did you feel differently and the most, and the easiest way was to really just look at the physical structure. Now looking at the social activity takes I think a little bit more insight into and so that’s why I started with just
the physical structures and then I moved on from there. But I had to find, and I had to some
how categorize the avenue and how it changed along this two mile stretch. 6

I Did you figure out that you needed to categorize this or that even that you wanted to look at
the architecture first, the physical elements first and then the social elements second. Did
you decide upon that before you left Blacksburg or was that something that you decided
when you got there when you saw the place. When did you figure out that kind of approach
was what you were going to do?

5:1 I figured that out after the first time I visited but while I was in Blacksburg before I made my
second trip. And I think I had to purely because I have to, I mean, being seven and a half
hours a way, it kind of came down to, I knew I couldn’t go to my site so I really had to think
about what my next steps were going to be, I couldn’t waste any time and you know, things,
it kind of came down to things like that. So, I did think about what I needed to do and that
was kind of a conscious decision before I went out the second, and the third, and fourth times
that that’s what I needed to be looking at. 6

I Okay. And so then after you looked at these things and you started doing that kind of analysis
what did you do next?

5:1 Um, actually what I did next, because that’s when I didn’t have a base map to work with and
I was having a hard time relating what I saw with and then coming back down to Blacksburg
and then putting that on paper and kind of seeing that in my head, I worked on developing a
base map which actually took a while and that was a little disappointing. So that was my
next step. 6

I So you developed, you made your own base map?

5:1 I had to make my own that’s why it was a little disappointing because I tried to acquire one
from the city or different agencies but I couldn’t get one, so I wound up. 6

I What was your experience with making your own base map?

5:1 It was just tedious, more than anything. I mean, and just realizing the inaccuracies in it was a
little upsetting but for what I was doing it was just fine. I mean it didn’t have to be
completely accurate and 6

I What were you needing it for?

5:1 I was needing it, I mean, I wanted it basically because like I said so that I could use it almost
more as a meter than anything and more so I could, I mean, quite frankly, put pictures where
they were along the roads and you know just do some written analysis on there and kind of
describing how I felt, but on paper and how the avenue changed, um, how the places changed
along the avenue or the different corridors and notes and just being able to write that down. 6

I How do you personally go about putting how you feel on paper, how did you do that?
5:1 That’s kind of hard but sometimes pictures because I think when people take pictures they are definitely biased about what they take and because there are certain pictures that I take and I’ve like gated store fronts and things like that and that I’ve emphasized the gates or the locks and things like that and so even through pictures sometimes you express how you feel and what you took. Um, just kind of really just diagramming a lot of, you know, some using kind of symbols that express maybe if you felt a little confined in a place or when it opened and it was kind of like a relief or um, I just write it flat out. If a place seems unsafe, but that’s from me, so you have to kind of keep that in mind too. As a community member, I don’t know.

I And so you put these all on that map?

5:1 Yeah. I had several kind of layers.

I Why do you think it was important for you to write down or try to represent what you felt about it, why did you even think to do that, why was that important to you?

5:1 Um a lot of that for me was because I was trying to find connections between neighborhoods and the avenue and so I was going in thinking that the reflection of the neighborhood beyond the avenue, or the neighborhoods were a reflection of the avenue so, I don’t know, I felt like I had to first look at the avenue and see how that kind of felt so that I could go back later and look at the neighborhoods and see how that interaction was between it. I don’t know, more or less it was something I just kind of felt that I had to and needed to do.

I Okay. And so what did you do after that. You got your base map drawn, and you put down your feelings and your observations on the base map. Is that right?

5:1 Auh huh.

I And then what?

5:1 I actually went back and looked at a larger scale. Um, I which was a little backwards I think, um, but a lot of that too is I had finally gotten a map that was larger than the one I had made so I went back and took a more regional approach. One that looked at the whole northwest section of the city and so I had the avenue and then I started looking at, like I was saying, the neighborhoods beyond the avenue once I had this kind of larger map and could again, it was the most difficult thing that just taking a 3-D, you know, just taking information that you look at normally and putting in onto, you know, just this flat, it doesn’t seem like it would be that difficult but for me it really was, so yeah, that’s what I began to do. I began to take steps back further and further from um German Town Avenue and just kind of looked at just more general um school systems, parks within the area, help centers.

I Why did you back out like that, why did you feel it was important to you to move, open the context up?
5:1 Um, because I was looking at, I didn’t feel that, it became clear when I went to German Town that the avenue was not a true reflection kind of what I said of the communities and so I had to take that step back, and I had to see why that was true, um, I keep losing my train of thought, 8

I Then after that, what did you do after, where has that lead you to?

5:1 Um, just some further analysis, I mean basically it started as looking at just the avenue, well I looked at the city of Philadelphia first, then I looked a little bit at German Town but I concentrated on the avenue, then I looked, took another step back and looked at neighborhoods and more a regional, the northwest section of Philadelphia and after that I just tried to piece it all together pretty much, I mean, I just tried to connect the corridor with 8

I And is that where you are at now?

5:1 Pretty much, yeah. Well now I am focused back in on one particular section which actually from doing that research I feel best connect, like I said the neighborhood and expand the avenue beyond this one strip. So now I’m kind of focusing in again. 8

I So do you think all of that was worth while then?

5:1 Yeah, it, I was talking the other day about it, it’s one of those things that I probably 75% of the research I’ve done, I can now throw out, I really don’t need it, and almost in a way it’s kind of saddening, but I couldn’t have gotten here if I wouldn’t have done that. 8

I What do you mean you don’t need it?

5:1 I was looking very specific at just demographics and doing some market analysis and research and things like that, not that I needed it to get to where I am, but I don’t think it’s going to help the design of what I am going to be doing now. 8

I Okay. So how would you summarize your work in Studio this Fall?

5:1 Um, very patchy. Patchy. 8

I All right.

5:1 I don’t know, I felt like every time I was on, this whole semester I felt like I was organized and that I was you know everything made since but it definitely didn’t and I felt that, you know, it kind of helped me explaining it, it sounds like maybe it flowed a lot better than it did, actually it was very patchy like, I would look at one thing and then I would look at another thing and even just my motive work. I was either working constantly for two weeks and then I wouldn’t do so much for two weeks and then I would work lots. So it was just, I don’t know, I wish it was a little bit more steady in how I went about it. 8
I What do you think, what does success mean in Studio, to you what do you think success means?

5:1 Success to me just means that, I mean in the past I can say I felt most successful when I presented a project and I could find a reason for every decision I made. That would be success to me. Not whether my professors liked it, but if they asked me a question of why I did something, that I could say well I looked into that and this is why. That’s my ultimate goal for this project. 9

I Well what’s the key then, key factor to being successful?

5:1 Um doing a lot of research, keeping an open mind, getting a lot of different opinions, um realizing that you can’t just, that you only think yourself in one way so that getting different input from other people will open and expand your mind to other possibilities. 9

I Who do you get the, who are good people to get this information from and these other points of view.

5:1 Um, I mean the obvious answer would be professors, other students, I would say kind of what I said before, professionals, I think that would be nice if students could converse with professionals and even just people that aren’t in landscape architecture. For a project you are working on, the community, I did a survey and I think that really helps. I actually wound out throwing out the survey and just talking to people, but that was a big help in um kind of answering some questions that I had had for the project. 9

I When you get successful, what else would you contribute to your success?

5:1 What else would contribute to? 9

I What other factors would you say are important in terms of being successful in Studio?

5:1 Um, I guess creating 9

I Let me ask you another question. What are the biggest obstacles or problems you faced in terms of being successful?

5:1 For myself again knowing my limits. I tried to tackle something that quite frankly I could never have completed and just the whole like going into a market analysis and there’s just so many things that a landscape architect cannot do and solve, but you know, I mean, one of my biggest obstacles was just knowing, “what can I do” and basically, “what can I help or to improve the situation or to whatever” just knowing that, you know, there are a lot of people that just have huge projects this year and I think we’re all trying to save the world and it’s just completely impractical. 9
I What advice would you have for some of the younger students. You are a fifth year student, what advice would you have for some of the younger students in terms of being successful in Landscape Architecture Studios?

5:1 Well for your senior project, I would think small. Um, I’m almost starting to think that a smaller project, as far as just smaller site wise, would allow a student to just really, I don’t know, just think about every aspect of that site, and I think, I don’t know, I’m starting to think that smaller, although you have to look at your project in this larger context, I don’t know, it just seems like you can learn more.

I What kind of, again if you were to give them some advice based on what’s worked for you, what kind of behaviors would you suggest that they kind of take part of in terms of being successful? Is there any behaviors or any activities that you can do to help you out in Studio?

5:1 Um, be very organized, document everything, document everything. Organization is the key I think and just, I mean, there is just going to be so many papers and research and all these numbers and facts and stuff and so I’ve been keeping binders and I’ve noticed some other students have been doing that too and that has helped out a lot and even dividing those binders in sections and a lot of it is just in the research and how you organize yourself. Limit as far as time. Just looking at it as just kind of dividing the semester up and having goals by certain points in the semester will help keep you on track.

I Where do the goals come from?

5:1 Where some of them come just from when things are due, so you have to, I mean there are certain requirements that are just requirements that you have to meet, but the goals will probably change throughout the semester, but it’s always good to have kind of a starting point and they will probably, I mean sometimes the goals even come as you are working and maybe you decided you need to look at the transportation or whatever but, so your new goal is now to you know complete that analysis by such and such date. But it keeps you from kind of lingering on one point for too long.

I Let’s imagine that you were department head, what would you change about Studio?

5:1 I would, I thought about this the other day actually, I might regret this answer after I say it, I would not stop, I mean this whole semester has been a huge kind of learning process in many different ways as far as a project, being about organizing yourself and these different things, but it seems like the project began and that’s it. I don’t know how to describe it. I kind of continued the whole learning as far as me be reading the assignments the professors could recommend for students and kind of maybe enforcing that more or people didn’t really delve elsewhere in you know, magazines and things like that.

I So what you are suggesting that

5:1 Maybe like, to be more specific every two weeks there is kind of maybe a meeting that discusses a reading or something like that that you know people are doing something outside
of their project to kind of take them a way but I think that would really contribute to what
they are doing, they may not even know it. So maybe yeah, something like that. People
might hate it, but, reading a stupid article and yeahhhhhh but and just some kind of
discussion. 11

I What wouldn’t you change about Studio?

5:1 The fifth year is having two desks. No. What wouldn’t I change about studio? I wouldn’t
change the freedoms that we’ve really had. In one way that can be a hindrance if you are not
very self motivated, but on the other hand it just forces you to be that way. It kind of, to go
from fourth year to fifth year is a huge leap. Probably the biggest one that you are going to
make. I don’t know, I mean I have loved the freedom that they gave us and just the
responsibilities and then the no pampering, I mean get it done, do it, that’s it. 11

I All right, that’s it.
I How would you describe Studio this Fall?

5:2 This Fall things are a little different considering we are given a whole lot of free reign as to our senior thesis project, I’m a big fan of sort of a no hands attitude that I’ve been given, numbers have been somewhat available to me when asked, not to mention my own advisor, but I can go to each individual specialty and ask a question about their specific specialty that depends on my, that might have an application to my project. So that’s a bonus. That wasn’t always there during the standard four year Studios, because back then you basically depended on your Studio professor during Studio time but they seem a little bit more like helping us out since we are fifth years and they want to see us go.

I Tell me a little bit about, you say you’ve had free reign, you’ve said it’s been no hands this semester, what do you mean by that?

5:2 All right, um, given that as a fifth year we are allowed to choose our own projects and set our own terms for that project, within reason, it has to be worth while to do, for the school and for you, um, I’ve worked on my own schedule, um, there is no set Studio time, I’m basically allowed to create How and What I want as long as when it comes down to presentation time, if I want to graduate, it meets a certain set of criteria which were made known to us vaguely but broadly enough that we can understand them and interpret them to our own project. So, if I want to speak to a professor I can ask, otherwise, I don’t need to. Something along those lines.

I Okay. Let’s talk a little bit about the faculty. After you were talking about the project this semester you mentioned that it’s been a bonus this semester because you have been able to talk to different faculty, apart from your advisor, explain that, what do you mean?

5:2 Okay. Um, in certain cases, each faculty is always going to have their own specialty and their own view points, it’s given by previous practice and just general interest. So I can go to a specific faculty member and ask about an urban design issue that one might know on top of another while another one definitely has an ecological or land planning, things along, so I can go and pick upon their specific specialty during, on their own time since I can schedule my time around, um, pretty much I can schedule my schedule around theirs because I don’t have a set Studio time so that gives a four hour chunk open throughout the day to open up room to get, you know, not only my work done, definitely, you know, try and sit down and talk with them whenever they have free time, we’re a lot more flexible now, plus since we’ve been here for five years they know our base personalities and they know our work habits I would hope so they can pretty much figure out when would be best for us and them at the same time. Does that make any sense?

I It does definitely. Do you do that. You mentioned that you can go and talk to faculty members, have you done that?

5:2 Auh huh, I’ve chosen specific, should I name people?
I: Sure.

5:2 I’ve gone to Wendy and asked her about Urban Issues. I’ve gone to Margaret and asked about Land Planning Issues.

I: Why do you do that?

5:2 Um, with each faculty member, you know, if they have more experience on a certain area, their definitely going to, well I would hope would have more insight onto my specific problem. If I had gone to someone who had never worked in an urban environment, they would likely not be able to point me in the right direction towards, well not the answer that I want, but the one I need.

I: How do you know the answer you need?

5:2 You don’t. Not until they give it to you and you sit down and try and figure out what they’ve given you. You read the book they asked you to read, you look at the studies, or you sit down and you start doing the diagrams and then usually you will figure out what they are speaking about. But off hand it’s never a just hand you something and say all right, now move on. They can’t answer a question like that especially since it’s project specific, you know, I’m the only one that knows my project they just know little bits and pieces so they can’t give an answer they give an idea for us to follow.

I: How do you know when to go and talk to a professor?

5:2 Usually when I’m stuck or if I sit down and I’m looking at something for a while and I don’t feel like it’s worth while. I’ve had times where I sat at my desk and stared at my computer screen and said this project is shallow, I’m never going to do this for a full year, so I go and ask, you know, I wouldn’t ask something as open as, “what do I need to do” but, “I’m having issue with this, how would you see someone going about accomplishing point a, point b, from what I have now?” and they will give me one or two steps along the way. Ben has been really helpful with giving flow charts and giving diagrams and saying, “in order to get to here, you need at least these steps” something along those lines.

I: Now, explain that a little bit more. He gives you a chart that has, what do you mean?

5:2 Okay. Um,

I: Here to where?

5:2 In my particular case, I am doing a recreation master plan for an urban area in Staten Island, Suburban, New York. Part of New York City. And it started out in nothing but demographic research. The same thing that any urban planner could do, not necessarily a landscape architecture project, so Ben says, or Ben has came to me, as well as Wendy, that from where I am now, I have to start delving into the actual landscape. What can an actual landscape architect bring to this specific issue? What can they bring to this project? All right, now that you have the demographics done, how are you going to pick...
your site, as a landscape architect? Not just saying what can go here, what is best to go here. From there you can branch off and go to the actual site scale design saying what is around this site, what would be best for this particular site, then I would actually design it and then see how that design looks on to the overall hull of the entire recreation scheme. So, I can’t get to that final looking at how my changes affect anything without doing the actual site scale design without looking at the site itself, without doing the recreation planning I did in the very beginning. It can be done just with a pure planning perspective, but again that’s probably pretty shallow for a landscape architecture project.

Well that sounds to me the way that you just described that you started at the end and you said if I want to get there I have to go here, so you described the process.

Right. 3

Is that your process?

In part. It didn’t start out as my process, um, I just kind of fly by whatever I see and auh,

What do you mean?

I do, I’m subscribed to a lot of different landscape architecture newsgroups, I check out a lot of like projects. I do a whole lot of, what’s the word, you know, I search for projects that have the same idea as mine. Um, for example, Boston’s Big Dig, I’ve done a whole lot of looking into that. Because that’s creating new land and a lot of type of sort so um, so that’s impressive. So I’ll look at those and say all right what kind of things have they created and try to figure out why and see if that applies to mine. And say, “well actually this would help my design, all right, I’ll try and get this. Now what do I have to do to get here” and I’ll sit down and I’ll think out that process. Then, when and if I’ve accomplished that maybe that puts me to a new step or a new thought I wouldn’t have thought of originally without looking at the other impressive projects.

Then what’s the role of the, what’s Ben role then in giving you these diagrams. I’m a little confused as to your process and his telling you these steps, or Wendy.

Okay, it’s not necessarily him or her just giving me steps, it’s more along the lines of their helping me clarify the areas I need to focus on in order to reach the goal that I see, so they are helping me towards my goal instead of something that I’ve noticed in previous years of they will sit down and you will show them what you have and then they will try and go towards one of their goals and their particular interests. I learned pretty quick on from talking with a fifth year when I was a second year because I was pretty depressed about how things were going with my projects and they said, you are not designing for them, you are designing for you, you know, when you stand up in front of the professor to show your project for the last time, you will talk about it with heart and interest and that’s better than anything that they can ever tell you to do with focus your design on, it’s your design, that’s what’s important. So, they are helping me out a lot
with that, and ahh, the fact even really, actually they have been really good with getting me towards my focus, my ideas instead of focusing on theirs. 4

I  Okay, you mentioned the goal that you see. Where did that come from.

5:2  That comes from my previous experience just the experience that I’ve had in my life, I grew up on Staten Island so I know what I would like things to be like because I grew up with it and I knew what it was lacking. So, it’s very broad. It starts off as a very broad goal and as you start doing the work you can pin point out things you can, and not necessarily can’t, but might not be qualified to do and ahh, probably shouldn’t put too much of your time into those as opposed to things that you feel you would be a good candidate to take care of. I feel I can do some pretty good site design for this type of thing, so I’m going to try. 4

I  Why do you feel that way?

5:2  Partly because of my education here, and also mostly just because again mine is sports related, I play a lot of sports, I’m interested in a lot of sports. I’ve been to a whole lot of sporting facilities. So, it’s all based on previous experience. It’s all based on what I’ve live through, what I’ve been used to, not only what I like, but what I know that people of my age group as I was growing up like, cause Staten Island was, there was a lot of kids there, you know there was 4000 kids in my high school, 4000+ and we all saw each other everywhere. I know what all those kids were into, I know what I was into, so that is one large demographic that I could draw upon. 4

I  You also just said your education here, you said your experience has helped you in getting this goal and moving along, but also your education here. What about your education here has helped you?

5:2  Well my experience in life definitely fostered my education here, you know, I wouldn’t have been, the paths I have taken, especially I am very computer oriented, um, took place just because I started getting into computers in high school so because of that I have taken a lot of computer classes or tried doing standard projects through the department on my computer, um, other things like the base technology course that we have to take, they, some helped, some not necessarily did, but that’s definitely for me. It’s going to be different for every person, obviously, so, my education here, you know, outside of the department and other than the courses they require me to take, I can definitely focus on the areas I’m interested in and put those towards, put those ideas and those skills towards my project and my future, I hope. 4

I  Okay. You talked a second ago about precedence. What do you mean by that, what does that entail for you?

5:2  Okay. I would look at other projects with the same ideas and ideals and that’s the one’s that I’m trying to follow, like, the same idea of a goal, and see what they did and if it worked. Obviously, I’m not going to do something that doesn’t work. Auh, let me think, seeing examples of how professionals have done this, people with much more experience as I have. Much more experience than I have can definitely guide me towards an idea,
I’m not trying to copy anyone’s style, I’m definitely not trying to copy anyone’s ideas, but looking at them will put new thoughts in my head. So, I don’t necessarily look at how they did something, I just look at what they produced and figure out how I personally could produce that. 5

I How do you find these things that other people have done.

5:2 Mostly through just playing around on the internet, you know, I’ll search for a topic or through the newsgroups that I’m subscribed to like Landscape Architecture Newsgroup, things along those lines. Also talking to each professor that has a specific specialty. I can go to Margaret and ask for one of the things that she did down in Georgia on one of her large land planning things and has she done a project that relates to this, if so what can you tell me about it, something like that. 5

I Okay. You also talked a few minutes ago when you were talking about faculty and this semester and your ability, your schedule and having time to go see them. Can you talk a little bit more about time this semester for you and your relationship to Studio.

5:2 Okay, I have done a lot of things early here at school. You know I can with some credit through high school which opened up my schedule early, helped me get rid of a whole lot of, I don’t want to call it junk, but I consider some of it to be the University core requirement, which opened up my 3rd, 4th, 5th year. I took classes that were necessarily on the school, on the departments curriculum relegated to 4th year I took them 3rd year. I went to Alexandria, I took classes there. That opened up large slots in my schedule to take other classes, like computer modeling courses, things along those lines, definitely pushed me towards what I’m into now. I don’t know if that answers your question. 5

I Auh huh. Earlier you were talking about, when you were talking about your education here, you also mentioned classes outside the department and now you were kind of talking about the early classes as being junk, what do you mean when you talk about classes outside, are they all junk, what do you mean.

5:2 No, um, the university core requirements, you know like Core Area 1, 2, 3 that type of stuff, I definitely have issue with, I see how it’s necessarily, it’s the age old thing, who is ever going to use Algebra 5

I Yeah

5:2 You know, it’s just that basic thought, you know, I’m going to have to take two courses because of the change in curriculum in my time year, the whole department changed over their curriculum so certain courses I took don’t fit into the university requirements anymore so next semester I’m going to have to take introduction into Sociology or something along those lines and one other urban affairs and planning class. Urban Affairs and Planning that’s fine, I want to take that, but me having to take introduction into Sociology, I don’t want to sit down and write the papers, that’s just laziness on my part, but that’s fine. A lot of the knowledge that the university puts upon you, I don’t think that I’ll ever use. That’s what I mean by junk. 6
But you are interested in taking this Urban Affairs and Planning class?

Auh huh. 6

Why?

Okay, because I think that can apply to my chosen career path. Not only that, I’ve basically built a minor out of medieval history, taking courses along those lines just because they interest me and um, it’s what you get out of the courses and certain ones I get a lot out of, certain ones I don’t. 6

Right. Now a lot of the classes, the classes that we are talking about, be it sociology, urban affairs and planning, those aren’t Studio classes, those are even outside the department, how do those classes outside of Studio affect you in Studio, do they?

Oh definitely. Um, without taking a couple of UAP courses, I probably wouldn’t have decided upon this project because I would have no grounding in any type of planning. Um, without taking all the computer type courses I probably wouldn’t be able to do the certain things that I do, you know working on the computer is not that much faster than working by hand. Reproduction is a whole lot easier and changing things are easier, but I wouldn’t know that unless I had taken a class or two on it. So, it definitely pushed me a long in certain directions that I think I’m interested in the beginning and definitely have become interested during and after the class. So sometimes, it’s hit or miss. I’ve chosen a couple of courses that I wish I didn’t, but it all works out. 6

Okay. How would you summarize your work in Studio so far this semester?

Do you mean quality wise or? 6

I don’t know, how would you summarize it?

Okay. I definitely didn’t produce what I wanted to. 6

Why not?

A lot of that is me, you know, I’ll come in since I don’t have a set schedule and I’ll sit down and check my e-mail and talk on, talk to some friends, you know, waste a lot time. But, basically I felt a little lost, you know. 6

Why?

I would sit down with the faculty, they would give me great ideas and I wouldn’t know where to begin because you know this is suppose to be a fostering of minds, this is suppose to be my project, my ideas, I’m suppose to figure out the way to get from point A to point B from beginning to end and if they hand it, if a faculty member handed me the idea, handed me their particular answer it wouldn’t be my project anymore. So, I had a whole lot of information to deal with. I knew where I wanted to go, had no idea how to
get there and I was a little stumped but you know once in a while a faculty member or even just one of my peers would come up with a word or term that would put it into a new light and I could keep going. But, I’m pretty happy with what I’ve done so far this semester.

I: You just said that when faculty members, I don’t know how you said it, faculty members tell you what to do, but it’s you project,

5:2: Right.

I: Do they tell you what to do?

5:2: They won’t tell me what to do. They will say, if I want to get to this goal, I need to be able to show this particular idea, how I show it is completely up to me. And that idea was brought up by me in the first place.

I: Okay.

5:2: So, they only, this year at least, they only use what I have given them. So I guess they are acting the point of informed client saying if you are going to show this to other people like me, I don’t understand this drawing.

I: Well, when they don’t understand the drawing or they don’t understand this, how does that make you feel?

5:2: Well, it depends, if it is something that I think is perfectly clear, which I definitely get defensive in supporting my stuff, I’ll, you know, I’ll have to ask why without a doubt, and if there is a valid answer, with valid reasoning behind it, according to my validity, I’ll try about changing it. But if it’s something that I think is perfectly understandable, you know, and if they are just being difficult or maybe it’s an idea that that particular faulty member can’t grasp, I will definitely go and get a second opinion. And it’s not trying, it’s not back stabbing in my eyes, it’s not second guessing, it’s just, do I really need to rethink this or can I move forward.

I: Who do you get a second opinion from?

5:2: Another faculty member that I feel I have a good rapport with.

I: Okay.

5:2: There are some that you have personal conflicts with others who don’t.

I: You also mentioned a second ago when you were talking about your faculty you also mentioned your peers or your classmates, would you speak a little bit more about the role of your peers or classmates.

5:2: Oh sure, computers are a big help in that, you know. I will create one thing and then create another, both trying to bring about the same idea and ask someone other and say
can I borrow your eyes for a minute? Which do you think makes more sense? This one or this one? Do you think this particular idea would work right here? Do you think that I should even bother wasting my time with this particular idea, this particular drawing? And um, they call upon me for the same thing. It’s, we’ve all gotten to know each other in the four years we’ve been in these Studio’s together and we know, everyone has their own style, we know everyone’s style. If you should put up a drawing, we know names, we should be able to pick it out, and ahh, so also just like the faculty, we know what our peers expertise’s are so, for example, if I need to know how I should show something, I will probably ask Allison or Lauren over because they are really good with the graphic demonstration and stuff, design basis, there are a bunch of other people I would ask. 8

I So do you talk to everybody in the Studio?

5:2 No. 8

I Everybody in your class I mean.

5:2 No, no, there are, I definitely have a select few that I trust to give me honest information without lying flat to my face, saying it’s fine. 6

I Okay. Um, when you’ve been successful, when you have had success in Studio, what’s been the factors that you would contribute to your success?

5:2 In the past? 8

I Sure.

5:2 Okay. 8

I And currently, whenever, when you’ve had success why do you think that has been?

5:2 Well previous Studio has been very different from this one. I kind of feel that teachers hold a little bit back in Studios and wait for your final presentation just to see if you will find something out on your own. Which isn’t bad but it doesn’t make you feel very good when you are standing up and you wonder why they didn’t mention it a month or two ago. But, if I, like I know when I’m creating something of worth and I know when I’m creating something that’s maybe not the right thing to pin up but I know will lead me towards the right thing to pin up, the right thing to show. It’s a gut feeling, you just know you understand that this is good work, I can take this and move on. This is something professional, I guess this is the only word I can throw it at. 8

I Why would you pin something up that you knew wasn’t good?

5:2 For clarification. If I didn’t know how to go further, if I didn’t know how to take the next step, I would hang it up and say here is what I have, here is what I was trying to do, help! 9

I What else has contributed to you being successful?
5:2 I don’t know, I got a pretty good group of friends around here that help keep the stress off, you can’t work too good when you are stressed like crazy. Um, it’s usually a pretty good environment. In past years, as an underclassman. I definitely had the older guys to work off of, you know, the 4th and 5th years when I was younger were a big help. You don’t see as much anymore? 9

I Why?

5:2 The newer crops of kids don’t come up to us and ask questions anymore, like we did, like my class did especially, we are a very vocal group. 9

I How was it helpful to you talking to older students?

5:2 Well they have taken courses that I haven’t, they had an inside I haven’t, plus they had taken the classes that I had, so they have the same grounding, yet they have a further knowledge of it because they have practiced on it more, they have had more time to think about it, plus in most cases they were a bit more mature in their outlook, so that helped. 9

I When you, what hindrances or obstacles have you faced in terms of being successful.

5:2 Um, well things have changed now, but definitely my dependence on the computer early on was a big fight, it was a huge fight actually. 9

I What do you mean?

5:2 People just didn’t feel that working digitally was an equal for working by hand and in some cases they are right, but in a lot of cases they are not. It’s definitely situational. So that was always a big fight. Earlier on, especially in 2nd and no well in foundation lab and in 2nd year it seems to me that teachers are trying to recruit people and 9

I What do you mean recruit people?

5:2 Yeah, see who has their ideas, see who they can impress their specific design ideals on and basically make a miniature version of them. 9

I So, teachers are doing this?

5:2 Oh yeah, and early on, they don’t do it later, don’t do it later, but early on. So, if they can make, you know, a smaller version of themselves, they can train them to their design specific ideas, the projects, that was what I was trying to get on earlier, the project stops being yours, becomes theirs, you can’t get up and speak about it because you don’t know the answers to the questions, because they are not your questions. So, that was early on. 10

I How did you overcome that? Did you overcome it?
Yeah, that was, I was really depressed 2nd year and I went to one of the 5th years and they told me to just do what you design for yourself and that definitely helps, definitely, definitely helps. It took practice, because a teacher comes over and says I think you should do something this way, you know, they are the ones that hold a grade in your hand, so it has a whole lot of sway, 10

Were you worried about your grades?

Oh you’re always worried about grades, you’re always worried about grades but after a point, grading is very subjective and a design major there is no right and wrong so you do what you feel is quality, not necessarily is right, and you can argue forever on whether or not who is right or wrong, it’s whether or not you get the idea across that matters. 10

Have you faced any other obstacles in terms of being successful in Studio?

There is always scheduling that’s a problem, you know, especially with other courses. 10

What do you do to overcome that problem.

Just kind of get a head, as soon as something is given, as soon as a project is given, think about how to do it, if you are not going to sit down and do it right then, get the game plan in your head, otherwise if you have to start thinking about that, you know, a couple of nights before it is due, it’s not like writing a paper, when you’re doing a project it’s a whole lot more intense. 10

What do you mean by game plan?

Well, you know say for my senior project I liked that flow chart idea. I know where I want to go, what steps do I have to do to get there? If I don’t have that thought out now and I’m trying to do it near the end, I will have, not only will I probably not get that stuff done, but it won’t go any further than what I can think of right then. So you can actually develop in a project, the earlier you start because you will have more time to think on it. 10

How did you learn how to make a game plan for projects?

From my parents. It’s a planning strategy to get me throughout high school and middle school when I was writing papers and all that type of stuff. That’s definitely impressed upon you early on. 10

So when you started your project, you made a game plan?

Yeah, definitely. I had a set idea, I don’t put my ideas on paper very well. They stay up in my head until I can put them down on paper and that’s always been an issue with me, but I don’t see any way to make it change too quickly. 11

So in terms of this project, after you made your game plan, then what did you do?
I started on the foundation, you’ve just got to build it up.

What’s the foundation?

The foundation is just getting base information, understanding base information, seeing what you can do with it, seeing where the gaps are, trying to fill them in, and then you can actually start interpreting that information, turning it towards what you want it to be in the end. And sometimes that, in looking at that information what you want it to be changes, but it’s still an informed decision and from there you can go on and start doing some basic design and doing that basic design you will come back to to more problems and go backwards. And so it’s always looping around. The final product is never really final, I’ve definitely found that out.

Right. Well how to you know you mentioned you get your base information, your final information, and then things change, how do they change? Do you have an example?

Sure until you start studying it, until you start looking at the actual situation that you are trying to figure out, the actual era you are doing this project in, you only have general ideas, I thought that where I grew up had, I had access to a whole lot of other places that the average public doesn’t have access to, I find out know that it wasn’t necessarily legal me going in and playing and fooling around in these places and maybe that’s the reason why, but for someone who didn’t necessarily, see if I was to choose a project away from home, someone might not know that until they do an interview or until they read a study or until they sit down, like what I did I actually looked at the areas that were actually made public to children in this age group and it’s very limited so I had a very different idea of the project of what I can and can’t do before I looked at that. Now that I have looked at it, not only did it narrow my scope, but it narrowed the idea of what I feel I need to do to open things up again.

Now, it sounds to me because your project is a place that you grew up at, how is that affecting you?

Oh it’s definitely deep in your heart, you know. I sit down and like yeah, this is where I hit my first homerun when I was playing, I want to make this place great, but I really can’t take that into affect.

How does that affect your work.

It really makes me want to go for it. You know, I am very familiar with every single aspect of my project. I can so, okay, the parks and recreation department might say that this happens right here, I know for a fact that it didn’t in the twelve years that I was coherent enough to go play there, you know, and remember so I definitely have an insight that other people might not.

And have you, you said, in terms of this project you are really ready to go after it, have you had that feeling on past projects.

Once or twice, it’s rare, it’s definitely rare and um.
And how does that affect you, your work.

It’s both good and bad. You know, you sit there and you neck through it, but it’s all part of finding your niche, finding what you’re interested in, and aha, I think I found that probably not until the beginning of my 4th year here. It took me a while to figure out, not just what I was good at, but what I wanted to be good at.

Let’s imagine that you are the department head or you are just in charge of things, what would you change about Studio?

Making the faculty, there needs to be faculty offices near by. That’s a big problem. Because if you need, if you are desperate to speak to one person, or any person, for that matter, you know, it’s a long walk to that Architecture Annex. Now that’s not likely to stay that way considering things are moving so that’s a big issue.

Okay. What else.

Again I’ve got to fall on computer stuff, making computers available, making computers understandable, getting some sort of, with the way things are going now in technology you’ve got to make some sort of basic understanding an idea and teaching CAD isn’t enough, you’ve got to get an opening there. The other big thing is I tried to get a graphic design minor – day 1 and you can’t do it, so I would try, I know people have tried, I know that both Patrick and Dean have tried as hard as they can to open up other classes and certain departments just won’t let it happen.

What else would you change, anything else about Studio?

Other than that I just can’t think of anything, you know I know that the architects have the Studio five days a week and I don’t know if that necessarily hurts us that we don’t, we have it three days a week.

Well what do you like about Studio, what wouldn’t you change?

I definitely like the environment, it’s a really good environment.

what do you mean?

Especially as a younger student having the older kids to draw upon it’s a great help. The way that desk crits are handled on gourmet faculty, I’ve always liked that. You know, you can sit down and work and it’s not stopping you in your work process. A faculty person for me at least will come over and ask me what I’m doing right then and actually make me gather my thoughts and rethink what I’m doing, which is a huge help, um, as years have gone on, Studio has gotten better and better. I kind of miss the old atmosphere of PK’s but maybe that’s just the nostalgia, I don’t know.
Student 5:3

1 How would you describe studio this fall?

5:3 Pretty laid back, we really haven’t had as much pressure as usual. Umm, and it kinda depends on who you advisor is and how much your being investigated and how much you really have to produce up until the end at least (laugh). 1

1 What do you mean by that “produce up until the end?”

5:3 Well it’s just that umm, like I know personally I’ve been researching the whole semester and I’ve been looking at all my stuff, but I didn’t have that many drawings and I didn’t have that many actual hardcopies of things up until about a month ago. And then that’s when I really started getting more in-depth and really looking at more stuff at the end and closer to the presentation. 1

1 You mentioned that it depends a lot on your advisor, what role does your advisor play?

5:3 Umm, Brian plays about as much a role as I want him to play. Like if I needed him to be in here all the time he’d be perfectly happy to do it. But he’s just really helpful. He’s there as a support system if you need him. You can talk to him about stuff other than students if you had to. He’s just a really good person to bounce things off of. 1

1 You mentioned researching, what does that mean to you?

5:3 Basically what I’ve been doing through my research is just try to figure out, to understand the city that I’m working on. Right now, its got a pretty deteriorated interior downtown core and so I’ve been trying to look at what are the pluses that are happening in the city, umm, what are still the minus, the types of people that are there the institutions and stuff that exists. 1

1 So tell me what you’ve been working on this fall?

5:3 It originally started out as a park project and then moved on into more of a downtown revitalization project. Basically creating a link between the city of Camden which is in New Jersey straight over to Philly with is across the bridge from there. So basically I’m just looking at how there can be improvements to the downtown linking some major park systems. It’s a huge project, right now my major problem is that I need to scale it down. Cause its just so out of proportion now that there’s just no way I can get it done in the time allotted. 1

1 How did you come to that conclusion?

5:3 Basically, it’s a link of about a 50 mile stretch of land and, just the downtown of Camden alone is enough to focus 2 years of work on, not to mention just trying to figure out how to bring those two areas together. And its just really complicated. 1
I How did this project start?

5:3 It started because I live about 2 miles away from Camden. I grew up in a really nice suburb, full of old Victorian houses, a beautiful area and that’s what Camden started out as. But as the years have progressed people have moved out of Camden and it is severally downgraded. And right now its one of the worst cities in New Jersey. It’s the poorest city in New Jersey its got the highest crime rates. And it just generally not a particularly pleasant place. And for me it was already sort of a sore spot and when your coming into the city of Philly and out of Philly that’s your introduction to the city of Philly and that’s your final impression. And that’s just not the way I like it to be, especially for New Jersey. 2

I How did you get this project?

5:3 I got it by driving around with my dad this summer and he was like you know Lauren that section along the roadway, it had been originally a bunch of strip joints and bars and just not good business going on there. They ripped it out and now its just empty land next to a really nice river. So that’s where I started out from and it extended into the downtown of Camden. Basically just being out on the road with my Dad. 2

I After you got the project then what was the first thing you did?

5:3 After I figured out what I was doing (picked a project) I contacted the city of Camden and then they lead me to the Delta Group which is a landscape architecture group over in Philly. And umm, a guy over there helped me with getting maps and existing plans, basically just anything he had that I needed he gave me. And just started working from there. 2

I You say “anything that you needed”, how did you know what you needed?

5:3 Basically I new he had maps and that was what I was mostly looking for, just so I had a hard tangible copy of what I was working on so that I could look at it on a regular basis. 2

I So after talking to the Delta Group and getting these maps, then what did you do?

5:3 I went out to the site and took pictures. That was maybe about a week or so before I came back here. So I was just trying to get, some, again visual reference points that I could constantly look back on too while I was doing my research. The whole time trying to think of design ideas but basically using reference points. 2

I So when you take these pictures, what do you do with them?

5:3 Umm, normally its just flip through them when I’m looking at a point or thinking about a particular point, I just bring them out and lay them across my desk. I got a board made
up with some of them, and basically just so I can have it and look at it and either refresh my memory about what’s there or see what’s actually going on or how people use it. 3

I After you took the pictures and started thinking about design ideas, then what did you do?

5:3 See that where the project really changed for me because originally I was just looking at one plot of land and the park that is existing there and then that’s when it shifted to the downtown and that’s when a lot of other work started for me because it was a fairly simple project and then I turned that corner and… 3

I Why did it change, why did you turn that corner?

5:3 Because I saw too many opportunities leading me into a different direction. See the way the river flows, the Cooper river, which is a tributary of the Delaware River, which separates Philly and Camden. So the Cooper River kinda flows upwards and then it goes into the Delaware. And now there is a park system that they’re working on that follows up the Cooper River and then come back down the Delaware. But there’s a turn in the river that leads you almost to the downtown, connecting like a straight line straight through the center of the city. And with the poor shape of the city, I just, its almost like you couldn’t deny it. Like it was too strong and there was too many opportunities there to ignore it and keep going up the river when the downtown is where the problem is. And in my opinion you need to have some boost there to help out economy and the people of the city before you can concentrate on this pastoral park on the upper river, you know. 3

I So after you made that change what did you do?

5:3 I started back from the beginning and contact against the city. I contacted some people with the Cooper’s Ferry development and they helped me with some aerial photos. And just looking at the history of the city and things like that. That where I’ve been, just understanding open spaces cause there is a lot of vacant land and surface parking and things. Its just kinda understanding: where the spaces are, how there used, why they function the way they do. 3

I How do you come to understand that stuff?

5:3 I did a series of diagrams, like figure diagrams, just basically blackening in open spaces and blacking in buildings and I created a series of 9 of them. Just overlaying them and looking at the way the overly one another and how there connected to one another. And that’s basically how I came to understand them and how I looked at it the most. 3

I So you mentioned photographs, aerial photos, and maps, are there any other kinds of information that you got there in what you called the beginning?

5:3 The library. Tons of books. Umm, I looked at a lot of books for diagramming and for, just investigations and analysis. I looked at a lot of Bacon, Lynch, umm Walter Hood.
Just basically trying to look at different peoples methods of, understandings of cities and how they can help me to understand. 4

OK, after you get this information, then what do you do?

Just a lot of drawing. And a lot of just getting everything down on paper because the way I work a lot of times, I have things in my head for a long time and it takes me a while to actually put them down on paper. And its not that I don’t think about them and its not that there already there but its just that, I have to mill it over so much in my head before I can actually put it down in hard copy. Its one of my biggest faults because I wish I could just do it and not worry about everything begin so perfect at the end. 4

What do you mean by “mill it over in my head“?

I just have to think constantly about how I want something laid out. How I want it to function, how I want the drawing to look, basically I think about it a lot before I ever put things down on paper. When I put down a sheet of trace I usually rip it off 4 times before I ever even do anything because if I make one wrong line I have to start all over. And its really time consuming and a really bad habit that I have. 4

Why do you think it’s a bad habit?

Because it wastes and ungodly amount of my time. And even when I print stuff off the computer and stuff I normally wide up printing off 3 copies just because I think I got it right and I see one wrong thing and I cant let it go so I have to go back and fix it because I constantly screw up. 4

So this fall have you got to the point where you are putting things down on paper?

Oh yeah. I had a ton of stuff for the presentations. I had that entire wall there on the south face there. 4

Sound like you have a lot of your ideas down?

Yeah every thing is down now. It just takes me a while to put it down. 4

Once you got them (your ideas) down on paper then what did you do?

Then I had presentation. And, got some input on where I need to look and where I need to look. The main problem I have with project is that there is only so much that can be done as a LA. There is a lot of things that have to be done with the government and a lot of things that are just not possible without doing design. Do you know what I mean? So I got to kind of figure out what’s possible for me to do and what’s stuff that can be recommendations but obviously things that I can never accomplish because its way out of my realm, And so now I need to go back and go and look at what are the current institutions that currently exist there. How are the city is providing these things and what
are there plans for the downtown there – I spoke about that a little bit with the person I met up there but he was basically talking about, you know, street lights and tree plantings and things that don’t do anything really. So that’s where I’m at now, I need to find out more of the meat and potatoes of what’s going on down there. 5

I Earlier you said, how I work, is how you’ve been working of this fall typical of how you’ve worked in the past?

5:3 Uh-huh. It is. 5

I And were did you develop that?

5:3 I’m a procrastinator. And I work best under pressure. I mean, like, I do work and when it gets down to crunch time that’s when my best stuff and best ideas come out. 5

I Why?

5:3 I just work better under pressure. I need to have that deadline and, when I’ve got a lot of time to work with and it gets down to it, and I have to focus and I really can focus that’s when my best stuff comes out. 5

I What do you like best about the project?

5:3 Right now nothing (laughs). 5

I Why do you say that?

5:3 Because I’m sick of it already. Its just kinda been every time I feel like I make headway with the project I got to drop back on it. And its just been continuos from the day I worked on it, up until the presentations a couple of days ago. Its just constantly feel like every time I feel like I’m going somewhere I’m no where. And Brian keeps saying your headway that’s why your getting the input your getting but its tough to feel that way when you always starting over at the beginning. It’s a project I believe in and something that I've grown up around. Its you know, it just has personal ties to me and that’s why I care about it and why I wanted to work on it from the beginning. 5

I How has this project challenged you?

5:3 It challenged me to try and stay focused. Like I said, its tough for me to come in here and pay attention to what I’m doing and to really sit down and get to work as opposed to sit an chat with everybody, and just kinda look on the internet for stuff and waste time. 5

I So what kinds of things do you do to stay focused?
I plug myself into music. I listen to my CDs a lot. And that helps me. If I can tune out the rest of the world, then it's OK. But it's been really loud in studio this semester it's been really tough to do that.

What would you say is the biggest advantage of this project so far for you?

It's given me the focus on the stuff that I want to do, for my future, my career. So it's given me a nice background and understanding on how to work on a somewhat disadvantaged city and maybe how to help them and how to bring it out. Make improvements and make a better place for the people that live there to live in.

What would you say is the biggest disadvantage to the project?

The personal tie.

But you said that that was what keeps you focused on it?

It does keep me focused on it but then there's certain, prejudices that I have to the area that I have. Because living 2 miles away from it, you know, it was a place you never went to. The only reason you would ever go to Camden is for not so good reasons. And just basically the way I get into the city the way I use it is totally different than the way someone coming over from Philly to go to the aquarium. You know my preconceptions are totally different than from outside users and it's tough sometimes to separate them.

How does that effect the project?

I think it's making me focus on areas that might not be quite as important but it's a place that I'm familiar with and that I use regularly. So it makes me shift focus a little bit more that someone who would be an outside observer and not really knows what I know about it.

What would you say you learned from the project so far?

That tough to answer because I've learned a lot obviously, about the city and I've learned... that's not easy to answer. (laugh) It's such a self involved projects that it's not easy to say like one thing I learned. And I have been busy doing analysis and things like that that I haven't gotten into many design issues. I mean I learned how to look at things. And I learned how to observe things more than in the past. Because we have always said that we have done analysis on other projects but it's not been to this extent and it's never been so self guided. It's been a good thing to learn and it's been a big challenge to, to figure out how to look at things.

How would you say how to look at things differently this semester?
5:3 By myself largely. Brian would help me and steer me and tell me to look at certain things. But its basically been me looking at the stuff on my desk and seeing how they function. Its been a lot more of a self involved process.

I How do you know what to look at when your siting there by yourself?

5:3 See that’s what’s helped with the books and the books I’m looking at. When you see like these fantastic drawings and diagrams of, umm, there's one (book) over there by Michael Graves that analysis Rome. And looking at the way that they looked at them. The things that they looked at, that helped me focus on what I was looking at on my desk and when it would go up to Camden it would give me the things I knew I really needed to examine. Like I did a whole section of street profiles and sections through streets of the city and that’s just something I got from looking at the Kevin Lynch book. You know it just helped me to look at things that I wouldn’t have really thought to look at and it helped me focus in on what the specifics were that I was looking at.

I You mention that Brian gives you some suggestions and you talk a lot. Could you characterized the type of interaction you’ve had this semester?

5:3 What we normally do is we meet with, Brian Fuller and I are in the same group. And what we do is we normally on a Tuesday afternoon and meet as a group. We don’t meet normally individually unless you specifically ask him to. And we, his main thing is he want as many people to give as much input as possible. And so when were siting together, he forces both of us to interact with one another and to give opinions. And kinda bounce things back and forth off each other. And that’s been kinda helpful to get multiple people’s perspective, And you do see things differently when you’re looking at another persons project and maybe what your doing wrong and what you’re doing right.

I And when he give you these suggestions about places to look and about you project, what do you do with them?

5:3 I said there is a about a 50/50 usage. Some Of them I will immediately go and look upon or research more, and some of them you get so overwhelmed with all of them that you just got to weed through and see which is the most important, I try to look at all of them but realistically it doesn’t happen hat way.

I So what’s it been like working in studio this fall?

5:3 Well I’m ready for a break during the holiday. I need to walk away.

I Why?

5:3 I just get overwhelmed and I just get sick and tired of looking at things. I’m going away for a couple of weeks. So I’m just looking forward to really not thinking about it. Maybe focusing in on my portfolio.
I: What does it mean to you to be successful in studio?

5:3: I have to be happy with it. Umm, see the presentations didn’t go the way I wanted them to go.

I: Why?

5:3: Because when I look at everything up on the wall I just didn’t feel like it was what I needed. And then when I got the feedback that wasn’t what I wanted… they aren’t clicking properly for me and, ah I feel like I got a really long way to go. Even though I feel like I been working pretty hard, I still, don’t think I’m anywhere near where I should be.

I: How do you know that?

5:3: It’s just a thing that I, it’s just a feeling I get when I look at my work. There’s a lot of times where I used to hang stuff up on the wall and just be like that looks good and I’m happy with the way that came out and I know that’s good work. And this last run through I didn’t necessarily feel that way.

I: Why didn’t that happen this time?

5:3: I don’t know. Maybe I’m not spending enough time on it. And umm, I don’t know.

I: So the biggest thing for you is being happy, what give you happiness in studio?

5:3: Like I said, just basically when I look at it and it makes me feel like I’ve put everything I’ve got into it and I’ve everything that’s possible for me to, like, had out of it. And I like to look at something on the wall and just think, hey that looks really good.

I: What would you say are the most important factors to your success in studio?

5:3: Concentrating. And focusing. Which is something I did not do. But ah, it’s nice to have other people in the studio too.

I: What do you mean?

5:3: To bounce off of and to kinda talk with and if you do need that break be able to you know, step back for a second and look at someone else’s project and then go back. Just to be able to get away, I can’t look at it constantly cause it drives me nuts.

I: What did you mean by bounce off of?

5:3: To say: hey this is what I’m thinking of doing here, what do you think? Or do you think that would work if I put something like that here? Or does that make any sense?
I What kinds of things do you hear?

5:3 Depends on who you ask (laugh). If you want to get one answer you ask certain people and if you want to get another answer you’d ask different people (laugh).

I So do you talk to everybody?

5:3 There’s normally about 2 or 3 people that I talk to more than anybody else?

I Why is that?

5:3 Because they’re friends of mine and I can get honest answers out of them.

I What would you say has been the biggest obstacles or hindrances to your success in studio?

5:3 I don’t know if there have been that many. Like I said, the noise level in here has been driving me crazy but our class has been pretty noisy before too (laugh). So you cant complain too much. But there has honestly been a few nights where I was like I cant handle this anymore and I have to go home and even if I did want to work Its just not possible for me with so many things happening around.

I You mentioned when you go home, do you work when you go home?

5:3 Normally not. I don’t like to bring my work home to much. Cause when I get home its just kinda like a place to unwind and not think about it anymore. That’s why I brought my computer in here and that why, you know, I’m just trying to keep the two spaces more separated.

I Lets imagine you’re the department head, what would you change about studio?

5:3 (Laugh) Id put more computers in that work. Making the technology more accessible would definitely be my main thrust. Because the level of work that you can put out is so much better when you have access to that stuff. And I know its tough because people abuse it and there’s a much higher chance of things breaking or not functioning the way there supposed to. But ah, I’ve spoken with people that have been up to Alexandria and they have full access to everything all the time. And they don’t seem to have any problems with it. I think if they are taught how to use the equipment properly and it would make just such a big difference because when you work on that stuff because when you only have the scanning room open 3 days a week but your working on it at midnight on Saturday but you need to work at it on the computer, you don’t have any choice and it’s a pain because you get a certain amount of momentum going, it slows you
down. So your like well, I'm gonna go home now so I guess I won't be able to work on it now. 10

I Any other changes you would make?

5:3 No. (some thought) 10

I What wouldn't you change about studio?

5:3 Actually, hold on, there is one more thing I would change a little bit. That's to have people more mixed up. 10

I What do you mean mixed up?

5:3 Years. More, maybe just a little more interspersed. Maybe watching other years presentations. Just so you get different perspectives and cause you know how they always say were gonna put the 5th years by the 2nd years because they say they bounce ideas off each other... that never happens unless it’s a little question. I’ve had a couple people ask you know, opinions and its not like you really mesh with one another and get a real understanding of what each other is working on. So just to have the professors make it somewhat mandatory to watch the 5th year presentations, I would make it a little more mandatory and make them sit in on once or twice a week on somebody else’s presentations and just kinda, just keep your eye out on what’s going on in studio and be a little more aware of what’s going on as opposed to being just confined to your class and not being aware of what going on in other peoples classes. 10

I Why do you think that’s so important to have this mixing?

5:3 It would just keep you thinking fresh. Because 2nd year is more artsy and its still kinda abstract and its not as in-depth or real as it is now. And as you start to get older you just forget about the stuff you used to do and you don’t really y concentrate on that way of thinking anymore. Which is a way good but in a way it would be nice to look at it with fresh eyes . And not always worrying if the grading is going to work properly here or you know that kinda stuff. 10

I Well what wouldn’t you change about studio?

5:3 Nothing off the top of my head. 10

I What do you think the purpose of studio are in landscape architecture education?

5:3 Just to keep you think in a design oriented way. Because you got the technology courses and those are important and you have to look at all that stuff but a lot of other schools as I understand it don’t have the same kinda design push in the studio, its more on a technical basis. And I think that the most important thing about our studio is that were constantly
looking at the aesthetics and you know different ways of manipulating spaces and stuff like that and not just technicality so you get the proper drainage glow.

I You mentioned classes outside of studio – how do those effect your work inside studio?

5:3 The technology classes, well obviously you learned how to grade and stuff like that. But when it comes do to like hydrology and things like that I don’t really, normally look at it the same way anymore because its like something we know and have been taught but when your getting down to it right now I don’t always think about those technology courses. But then when I think back on Evolution and those classes, I think they’ve been more helpful because again its teaching you how to look at what already existing and why certain things work the way they do and why cities have degraded and why people have moved out them. And they just give a little bit more of a background history that you might not always think of that connection.

I You mentioned the 2nd year students, do you have any advice for the 2nd year students about landscape architecture and studio what would you give them?

5:3 Don’t procrastinate too much. (laugh). Don’t put stuff off so much because there’s many an all nighter I could have avoided if I had just don stuff more in the beginning and just kinda spread my work load out a little bit. And listen to your professors. Cause a lot times it sounds like they’re just talking for the sake of talking but you know 9 times out 10 they do know what they’re talking about and they do have something useful to say to you. And its not just always just to hear themselves think, even though that does happen sometimes.

I The way you say that – was there a time you didn’t listen to your professor enough?

5:3 Yeah there was a time where you sit in on a critique for 4 hours and your butt is so board and your like come on lets wrap it up. And there is some of those critiques that I could have taken more out of probably, and umm, you just get so distracted that you just want to get out of there that its tough to, keep on target sometimes.
Student 5:4

I How would you describe Studio this Fall?

5:4 Fun 1

I Why don’t you get a little closer.

5:4 Um, I think it’s pretty fun, I enjoy being a 5th year it’s kind of a chance to be on your own, I enjoy that. You know I’ve always enjoyed coming through trying to interact with my professors and having feedback and direction, but it’s kind of nice for once to not, you know, do a new park in Blacksburg, I didn’t like that. You know to be able to do something that I want to do, that’s self initiated, self-directed. And you know, I think the atmosphere is good and I’m enjoying it. 1

I Okay. Um, you mentioned self-directed, be on your own, can you explain that to me?

5:4 Um, well of course, 1

I What do you mean by that?

5:4 Um, seeing a project set up to you know, your CAPs done but you are on your own, you don’t have a professor saying, all right this drawing, or this set of drawings is due by, you know next week at 5:00” or whatever, you know, your, you know we had a, you know, end of the semester presentation, we have a presentation in March, you know, you have got to do your best on your own to reach what you need to do to present your idea and, you know, yeah, me personally I had a weekly meeting with my advisor, but what I do on a daily basis is my own doing and I, you know, I like that and that’s the way it’s going to be in the real world, so, um, having that, and I think that self motivation is important because, you know, it’s because, since you don’t have to meet with someone every day or every other day, you know, well if I don’t want to be in Studio today and I want to go do something I can but you have got to be willing to accept those consequences or make it up later so. 1

I Right. So what kind of things do you do to direct yourself to do this, to make this all happen given the fact that you only see your professor once a week

5:4 Right. 1

I What kind of things do you do.

5:4 Not stop. I had a, this summer, you know this is speaking specific to my project, this summer I had a chance to really to a lot of research and I was rolling with it. I came back all fired up and, I was out in Denver this summer and I took two weeks to drive back and get moved into my new place and get set up and, you know, then that first week of your other classes and things like that and by the time I turned around, I had lost, you know, over a month of my, you know, going, my momentum 1
I Right.

5:4 and to try to rekindle that is hard, you can be like, well I’ll start that next week, or, I’ve got to
get this, this, and this done and then I’ll get to that, you know, you start making excuses and I
think just plugging away and making sure you set yourself a schedule, you know, a time
management is so important and I think for me personally a routine is good. Some people
find it boring, for me personally, I like it, you know, every Tuesday at 2:00 I’m meeting with
Brian and he expects something and so if I can keep that in mind I can work towards that as
well as, you know, not being afraid to, you know, go off on a tangent, now I say tangent, but
if my research is leading one way, you know, but I was trying to fight another way, you
know, don’t be afraid to check it out kind of thing, you know. So, auh, yeah, it’s 2

I How do you know what to do between the times that you meet Brian, you meet him each
Tuesday, is that your choice or his choice?

5:4 It’s just something we usually agreed on at the beginning of the semester. 2

I Okay.

5:4 Because for a while, um, he probably let I’m working with Lauren with him, he probably
went, I don’t know, five, four or five weeks at the beginning of the semester not really
meeting together and that was detrimental that wasn’t 2

I Why?

5:4 Just because I didn’t have that weekly sort of kick in the butt, you know, reality smack. I
mean I knew I was working, it wasn’t that I wasn’t working but I’m the type of person that
works off of feedback, you know I’ve got to have the interaction with somebody else and um,
so I wasn’t getting that, I wasn’t really seeking that through any of my friends or colleagues,
um, all I had to please myself I guess and of course that’s easy to do, you know, so if you are
not meeting up to somebody else’s expectations or somebody you know, not that I don’t set
self goals, but I think having that interaction is important. So we, then to break it down we
just, “hey this schedule works for both of us” 2

I Okay, so what do you do between um the times that, from Tuesday to Tuesday what, how do
you know what to do?

5:4 Um, personally I try to keep a check list, there are times that I got in the habit of writing
almost myself a schedule every day, you know, 9:00 I’m doing this, 10:30 I’m doing this,
and I think to be able to have that list and then to be able to take that pen back through it and
okay it’s done, um, I think for me that’s a good way to try to do things and I mean, when we
sit there and talk, and you know, I’ll look at my drawing and see something or he’ll say,
“Well think about this” or we’ll mutually agree and say “hey you mean to research this” and
I’ll write that down and then I can say okay hey what are the ways I need to find out, you
know, where the banjo is from or something like that and I can say all right well I know I can
look this book or this periodical or something like that so I think thinking those notes that we discuss and then putting those into the schedule of okay hey I need to accomplish this, I need to do this, that’s how it works. 3

I Okay, you mentioned self-goals, what, can you explain that?

5:4 Um, yeah, I have, you know, obviously I want to graduate and get a job and you know, I have an idea that, you know, I really want to go into preservation, I don’t want to be your cookie cutter, you know McDonald’s Landscape Architect, um, and I realize, I have some higher goals that I know I want to reach, um, and I know that at least right now the senior project may be a good vehicle for me to reach those so I really want to, you know, a good job on my senior project. I want to have, you know, a package to present, you know, and that one, like I said the capstone of who I am and where I come from in these five years but also where I’m going. And, auh, so I’m really trying to use this project as a vehicle to get me to that next level and um, so, you know I have these goals and of course I have other goals you know outside of this Studio. You know, yeah I want to get a good job but I’m getting ready to get married, you know, my fiancé is going to grad school right off the bat, you know, how to take care of those kind of things, you know, so trying to balance all of that gets tough sometimes but, um, you know, I think those goals are just like, you know, that check list almost, you know, if you do the work it takes to reach that goal than you can 3

I Check it off

5:4 Check it off and keep going. 3

I Okay. Um, you had also talked a little bit about research. You said this summer you had done some research and you got motivated, can you explain research, what you mean by research.

5:4 Well, you want me to talk specific to my project? 3

I Sure.

5:4 Well I knew I had this concept of my heritage area, you know, and then I had this concept of, well how does it apply to, you know, interpreting music and music in this region that I’m looking at in the Appalachian region. And auh, so, I’m a people person, I’d rather talk to somebody in person, you know, and telephone next, e-mail second, you know, that kind of thing, and auh, so I think one of the things I like to do first is just start talking to people and auh, you know, if I talk to someone and they say, hey you need to talk to this person and then that person can say well then you need to read this and then I can go on down the line. I like talking to people first and getting dialogue going, getting a conversation going and gathering ideas from that and then I can say, all right these set of ideas, these set of topics came forward, okay how can I look into those further. All right you can jump on the internet and type it in, those kind of things, you know, I feel like we’re all getting lazy to that, a little bit, it’s good, it’s easy, it’s quick, you know, and most of it is pretty factual, but um, I’m still not afraid to you know, go to the library and check out books and I’m real big on magazines and

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newspapers too and a lot of things um, I think when you create that dialogue with people then they can look out for you too, you know, it’s like you know, my grandmother knew I was doing this, you know, and she’s still here in Virginia but every other week I would get a newspaper article that she had clipped out and sent to me and so that’s keeping that chain, you know, and auh, so that’s research too and I think that the more and more people you can get behind you in your ideas is going to help, at least for me it helps fill my research.

I That’s interesting. Um, you also had talked a little bit about interacting with professors and that you were a person that needed feedback and direction, can you explain a little bit of what it’s been like interacting with the professors.

5:4 Um 4

I Maybe we can talk about Brian.

5:4 Well I was going to say, I don’t want you to smile too much here, but probably up until I had you, I was, and even with you, I will be honest and even after, I was afraid to talk to professors. The first year I think I made yeah I got three B’s but, you know, it’s just like, all right if I just do this and keep to myself then I will be all right. I struggled with that probably through the third year and then it was just like, you know, well wait a second, they are here for a reason right? 4

I Right.

5:4 You know and my end product might be a little richer, might be a little better if I get some feedback on this and then I don’t know, after that it was probably between you and Patrick that third year was a real transition for me to not be so scared to just sit in my corner and do my work and not talk to anybody because I was always afraid of what I had to show, you know, like it wasn’t good enough or I was going to get scolded on it or something like that but you need that kick in the butt, you know, because I don’t think there is a professor here or anywhere that is out to get you, you know, they want you to push yourself. And I was so afraid of being pushed, but now I want to be pushed, I wanted to be challenged, I want to walk out of there saying, all right I’m going to come back and I’m going to get you next time, you know what I’m saying? And auh, so that’s why I seek input now rather than try to shy from it. 4

I Now, just out of curiosity, you are a people person, where did that fear come from?

5:4 I think just an inadequacy of trying to compare myself to my fellow peers, you know, like, “well she’s got good graphics” or “he’s got a good idea” or “he’s got nice hand writing” or I don’t know just crazy things and I think it’s also tough a little bit coming through, I understand the reason and I don’t fault it at all, but it’s a little tough coming through architecture in Cowgill to get to where we are here. Because, yeah there are brother or sister or cousin or whatever over there in Architecture but it’s still a different world and some of the ways that they go about things and look at things and teach are a little different, it’s a lot more relaxed atmosphere here, I think we are all here because we like this like this and so it
was tough being only one of two you know landscape architecture majors in my architecture foundations class and so I was getting hammered at by this architecture thing and I didn’t really understand, of course I understand it now and I appreciate it now, but at the time I was just so scared that I wasn’t doing what they wanted or what seemed right to them, but I think also it came into this preconceived thing, I’m in landscape architecture this is a different architecture, I’m just, this is just a layover for a year to get me where I was like I can’t wait to get out of here kind of thing and I don’t think I appreciated it as much when I was there as I do now as I look back on it and all. So, I think being, you know, one saying push myself too much and saying, hey I’m a landscape architect I don’t need to be in this and trying to compare myself to these other architects, you know, I think at first was a little hard and then it just kind of carried over and you get into the second year and then you get with everybody else you are like, what are they doing I’m not going to get to that or, you know, and 5

I So, what’s it like now when you talk to your professors, you said you seek them out?

5:4 Yeah, I auh, it’s good now. You know, I mean, are we allowed to talk about specific people?

I Sure, yeah.

5:4 I mean, I chose Brian as my senior project advisor one because he and I just sort of hit it off personality wise when I was younger. He has a lot of similar interests that I do, um, you know, preservation, racing, you know, cultural aspects, those kind of things, so that’s his line, and so, um, that’s why I connect with him and why I chose him as my project advisor. And then you have someone like Terry who until you get to understand her she can be this, you know, T-Rex Terry kind of thing, you know, I mean it’s like everybody gets scared, it’s like, you know, but then I don’t know, I really don’t know what it was, it was after I had her once or twice and I was like hey stop being so afraid of what she’s grilling you at, but it’s important, she wouldn’t be saying it just to yell at you. 5

I Right, right.

5:4 You know, and so now 5

I What causes that change in people, do you think.

5:4 I think it’s just a part of, a basic, in simple terms yeah it’s just maturity and growing up and experiences like that, um, but I think, you know, um, when you have, an experience, um, you know, it opens your eyes more and makes you want to have more experiences, you know and so when you have somebody, you know, um, like her or anybody, you know, who hammers a way at you and then you get through it and you see the benefits of it, then you are like, hey that really wasn’t so bad maybe I can get this from everybody else too. And so, um, you start to seek out. I think it’s basically, you know, simple maturity and growing up and knowing what you want. I think we all come here with an idea maybe what we want but maybe not necessarily how we’re going to get there but I think once somewhere in your 3rd or 4th year when you turn that corner then you want to seek it out. 5
Could you tell me a little bit of what it’s like to work in Studio, what’s it like working in Studio for you?

5:4 Ummmm well I enjoy it and auh I still for the most part really enjoy everybody in here. It’s I guess maybe for me personally it’s been a little hard for the last couple of years more so than it was my first couple of years the fact that Studio and Landscape Architecture isn’t the only thing that I do here at Tech. You know I’m involved with, you know another two groups of friends and extra-curricular activities and things like that, you know I’m really involved with the Wesley Foundation. I have a really good set of friends there and the things I do in the Church and stuff like that are really important to me, well known of the other people in here relate to that, a vast majority of the people in here or at least in our Studio haven’t become involved with another set of friends or another group of activities outside of Studio, you know, and auh, we’re allowed to be honest? 6

I Yeah.

5:4 I mean it’s like, 6

I It’s confidential.

5:4 You know everybody comes in here and they do their work and then okay let’s go drink, you know, and I can pal my face in, but it’s not something I chose to do every Friday or every time a presentation is done or, you know, whatever, you know I have my other friends that I want to hang out with, not that I’m not friends with these people, so sometimes when you’re involved at least with this group, if you are involved with, you know, someone like Kinsey, you know, she’s got other friends she does, you know, she does rescue squad stuff or whatever so I don’t want to feel like I’ve become an outcast, because this isn’t my only group I don’t feel as close to them as I used to at first, but I still feel very good friends. Plus the fact, you know, that I was gone, I went to Alexandria last semester and so then you are removed from the group and the group still keeps going and then some other people come and go and, but then we are all back together and I think um, but I think what’s good is that we all still for the most part, well I say most of us still remain friends, 6

I Okay.

5:4 Friends in the fact that maybe we are not all buddy buddy but we’re all friendly and it’s a fun atmosphere, you know, 6

I Okay. Earlier you had talked about seeking out professors and interaction and you also said a little bit about interaction with your peers but there hasn’t been as much interaction with your peers, what, can you explain a little bit about your interaction with peers in terms of your project.

5:4 I think, um that we’re all on a level where maybe we’re not best friends outside the Studio session but we’re all reaching that stage I guess of maturity of getting there of a professional,
you know, courtesy or interest to everybody. I mean, I don’t think there is, there probably isn’t one person who hasn’t at least walked by everybody’s desk or, you know, asked what they were doing, you know, or expressed an interest and I know even for myself, you know, like I know Rich is working on a Plan for Roanoke College, well you know I read the Roanoke Times about every day, has a subscription. And I came across an issue that the college was talking about in an article so I clipped it out and gave it to him, you know, I mean just we all kind of have those courtesy’s for each other now that maybe wouldn’t have been there two or three years ago, I mean we’re all, we all know we’re reaching the end and we kind of all want to help each other get there and maybe it’s just our group um or maybe it’s just the structure of it, I don’t know. 7

I What does it mean for you, what is success in Studio mean to you? What does it mean to be successful in Studio?

5:4 Well I don’t know, you probably could ask some people and it would be an A. But for me it’s not necessarily whether or not the professor thinks I deserve an A but what I’ve learned along the way. Um, you know, like last semester, um, or last spring I got another B, I’m a pretty good B student. There isn’t anything wrong with that, that’s irrelevant. And ahh, because I seem to have a habit of having the great, the big idea but it’s just that last little stretch of details doesn’t always come through and I know what I want to do but I don’t always show it. And whether I’m just afraid to put it down or I run out of time or whatever, um, but ahh, like for example I wasn’t disappointed with the fact that I guess I ran out of time or I didn’t quite get that A because I knew I was carrying my idea onto this year, you know, to my senior project, um, and so for me it was successful what I gained last year because I knew I had a bigger thing. And what I gain this year I know is leading me to that next step of trying to get this heritage area developed you know twenty years down the road or something, you know. Um, so I think success is a personal thing, um, especially like I say with all the other things, you know, that I do, the other groups that I’m involved with, the other volunteer stuff that I do, playing sports, you know, all kinds of stuff, I feel like, um, you know, I may not be, you know completely successful at one thing, but I think I’m juggling everything pretty well and I’m happy with that. So my level of success is being able to juggle the most and be happy and not worry and feel like I’m neglecting one thing or another. 7

I Okay. In terms of Studio, what factors contributed to you being Successful in Studio, what has contributed to your success?

5:4 This semester or 7

I In all, in your experience what, when you’ve been successful this semester or in the past what would you say, what factors have contributed to that?

5:4 Um I think where as, you know I talk about in the past I was afraid to talk to my professors who initially wasn’t afraid to talk to other people, um, my first couple of years I made some friends like my second year I had some 5th year friends and so I would talk to them, you know, I would bounce ideas off of them, you know, the last year or so it’s been the
professors that I bounce ideas off. And I think, um, my success, you know, has been a product of the interaction with people and making sure you have your bases cover. Because I know for me, like in this project, you get so mired down, so bogged down with, you know, your research, you know, you could research until the cows come home or even try to work on detail, like this tree has got to be right here but you can talk to somebody else and be like, it’s not that at all, you know, it’s just over here and like to be able to have that broad perspective in a grasp the big idea, I think has been success for me and I think the more people I talk to, um, you know the better I can make my product.

I Okay. What are the biggest obstacles or hindrances to you being successful in Studio?

5:4 Just your general distractions. I think sometimes, a lot of times we’ll come in here and we’ll all work pretty good especially if we have a deadline due, but you know if I’m trying to read here and you know Matt is playing a video game and Dave has got his music going all loud or, you know, just random examples, not being specific but, you know sometimes those things are, or it’s snowing outside and, “oh let’s go play” you know those kind of things, but I think, you know, a lot of times I’ve had to, you know, go home, you know, and read and remove myself from the Studio atmosphere because, you know, I’ve got all these pencils and stacks of paper and all this kind of stuff and if you just sit here and look at it, it can kind of be overwhelming, um, I don’t know, just those things can kind of be distracting.

I Okay, let’s imagine you were the department head, what would you change about Studio?

5:4 What would I change about Studio? Well anything, the whole part.

I Yeah.

5:4 Well, I’ve enjoyed our facilities for the most part, um, PK’s wasn’t that bad, this place is nice, and I know now the bond has passed we’ll end up in Burruss in a couple of years, um, one of the things we’ve always had a problem of is cleanliness in the Studio and I’m not just saying maybe necessarily having a cleaning person come sweep the floor and make sure the bathrooms are clean, but I know it’s a product of work and I’m more of a neat freak, but a lot of people I don’t think take a lot of care of their area, but it also doesn’t help that you know we go two weeks and no one takes the trash out and you know we get flies everywhere and things like that. You know, I think making sure that our place stays clean and presentable and also, you know, I understand the argument that Virginia Tech University requires every student to have a computer, okay, I understand that basic requirement and I’ve always had a computer and for the most part I’ve done my best to keep my computer going as well as I can as well as I can afford to get the programs that I need to do my work, um, you know, and I’m not poor by any means but you know I’m not wealthy enough to go out and buy the latest upgrade every time or buy the latest piece of software to have every package that I need and you know, I understand the argument that well the University requires you to have a computer so we shouldn’t provide computers for you, but I still feel like there are some basic programs, some basic components, computer components that we could have and have better access to that we don’t. I mean you walk over to Cawgill, you know, and there’s 200 brand new black dells, you know everywhere and we walk in here and we’ve got four or five pieces
of crap that we can’t even keep going that crash every five seconds that you can’t print off, you can’t plot off of, um, and I um, I still would do a lot of hand work, you know, and I always will, but, I’m not saying that computers are everything, but, you can’t deny that resource. 9

I  Okay.

5:4 And I’ve seen other, seen or heard of other systems that maybe work a little better than what we have here. 9

I  Okay, what wouldn’t you change about Studio? What’s something you wouldn’t change?

5:4 Um, I don’t know what contributes to it, but, you know it’s, what wouldn’t I change, I don’t know. Things that I wouldn’t change are probably more people related, you know, and that may change year to year and that may change when a professor and we’ve had these professors here forever and ever and ever and I think that’s, you know, created a scene, you know, I mean, we play hard, we party hard, and it’s, you know, on task but it’s not stressful and I don’t know it’s kind of laid back in a sense that it’s fun, people are friendly and people help each other and I think, you know those are things that I wouldn’t want to change and so, you know, but I think that’s probably more just the personality of the people in the Studio. 9

I  Okay. What do you think is the purpose of Studio in Landscape Architecture Education Studio?

5:4 Hmm. I think the Studio is here for you to practice and hone and learn your skills of a professional office. You know, obviously being in a professional office you are going to have your tools and your drawing tables and things like that and you are going to be expected to, you know, do the type of work that you do in the Studio and I think the Studio is also, you know, there for you like say to work on the presentation skills that are going to be important in the profession. I think Studio is also important and also the purpose is, you know, I like being able to, you know, be here for a third year or a second year who has a question or, you know, be able to talk to a grad student, you know, I think being able to have that broticle interaction I think is important and enjoyable, that helps the learning process, you know, and just like I said, when I was afraid to talk to my professor, I wasn’t afraid to talk to a student, but I think to be able to have that those options, um, is unique and very important. 9

I  Okay. Earlier you had mentioned that when you were talking about success that part of the success for you was knowing what to do and you had also said that you had had the big idea and that’s also successful, you know, when you have the big idea. How do you get a big idea, how do you know what to do personally for you?

5:4 Where I am with this senior project right now, I have to tell a story it came from staring out the window one day. 9

I  Is that what it is.
5:4 Yeah, I mean we were sitting in Studio, we were talking about this project, you know this Galax project last spring and we were all supposed to do something, you know and sometimes you, you know it’s a nice day outside, or you’re just not paying attention or you’re a little tired and you, you know, you stare out the window and sometimes it just clicks for you. I’m not saying that you know a lot of times the big idea is just luck. And I know maybe that’s not scientific or the right thing to say, but sometimes it’s just luck. 10

I How did it come to you with the case of looking out the window, can you explain that?

5:4 Well, it was just one of those things where I had, you know, I had these separate ideas floating around and um, sometimes something will just click, whether you hear something or you see something or you experience something that just sort of like, whoa, puts it all together for you and um, you know, like I said, whether that’s, a divine interaction, or luck or whatever, sometimes that’s just the way it happens for you. But, also feel like the big pictures are a result of planning and goal setting and I think um, you have to work, you know, to reach the goal and you have to work to come up with the big picture and you know, but, a lot of times, you know, it’s just the set of chance, the set of circumstance, um, you know, I didn’t know that, you know, that I’m getting ready to marry the girl I started dating when I was in your Studio, you know, and she’s from Big Stone Gap, way out in the mountains. I had no clue where this place was until I met her, you know, and now where she lives is a very inextricable part of this totally separate you know idea that I had but I wouldn’t be able to do my project as affectively if I couldn’t go crash at her parents house while I’m doing research, you know what I’m saying. 10
Student 5:5

1 How would you describe studio this fall?

5:5 Umm, for me and my senior project, I had a class that met Mondays and Wednesdays so I didn’t come so much to the actual studio time scheduled. But it was pretty independent working process so everyday I came up, on weekdays. It was pretty positive. Now its starting to come down to the nitty gritty.

1 You mentioned that it was an independent working process, what do you mean that it was independent working process?

5:5 The project was basically done all by myself.

1 Explain for me a little more about what the independent working process is?

5:5 Having to realize what was necessary to the project. And what you want to find out. Then you got to figure out where your gonna get it. And basically go from figuring it out to getting information.

1 What was the first step for you in this independent working process?

5:5 I picked a site and then set goals to solve the problem. And then I have to try to get background information to solve the problem.

1 If this is an independent working process, how did you learn this process your talking about?

5:5 Its instilled in the department when you start off. In foundation, architecture, your pretty much on your own. You have reviews with other people. Maybe some of your peers that you talk with on a regular basis will give you feedback. Professors don’t always necessarily give you that good of feedback. Or whoever else is around you. That makes it kind of independent for me anyway.

1 What makes it independent?

5:5 The fact that you don’t really have other people helping you.

1 So how do you know if your doing the right thing?

5:5 Evaluations.

1 Evaluations from who?

5:5 From your professors here.
But if they’re not around a lot and the process is independent, what keeps you going and lets you know you’re moving in the right direction?

Past experience where you did have to choose your own path. Times in the past when the professor was looking over your shoulder trying to make sure you learned things.

So would you say you think like the professor based on how they taught you?

Sometimes. I know how to think like they want me to.

What are some of the key aspects to thinking like they want you to?

The idea and what might be bad about your idea and what might be good about your idea. Then trying to focus on making it better. Like highlighting the positive things about it. Kind of a concept that works to solve the problem.

What about you personally, is this how you approach studio work?

I approach it like that. Find the big idea. I think that’s kind of a good thing. I also have appreciation for details. The big idea is kind of, not abstract, but there are a lot of little pieces to make that concept a big idea.

What’s been your experience working in studio this fall?

It’s good being left to do things on your own.

What do you mean, left to do things on your own?

At least with my advisor, I don’t have him bugging you to pin up on Friday or Monday, it’s more like you know what you have to have done.

So how do you make those arrangements given your professor doesn’t do it for you?

I just basically have a 9 to 5 every Monday through Friday and I have all the free time I can possible use on the weekends. And basically that’s something my grandpa told me. Try to get up pretty early and come in. I do work at home when I get up and I try to stay doing work all afternoon.

Would you say then you have a kind of steady work ethic then?

Yeah, I’d say so. It was like one of the last times I was home before I went away to school and my grandpa said to try that. He said he did it when he was in college and it worked.

So within that 9 to 5 time that you work, how do you know what you have to do without the professor being there?
Well I know what I have to do. I have other classes that I have work for, and I try to get that work done first cause its set in stone when its due. Its like write this paper about this article it only has to be two or three pages long and its easy to me to do things like that. I do those things first to get them out of the way and then do the design project.

What makes the design project hard?

It takes longer to reason things out and find…

How do you reason things out?

Well, you explore alternatives and ahh, evaluate them. You try to. Do your best ability to find out which is one you think is better and then just stick to one.

Do you do these all in your mind?

Some of it is done on paper. You could explore that alternatives in your mind but I think its better to put them down on paper.

What are the purpose of alternative solutions?

In order to reason out a solution that you think fits within the concept you’ve begin with.

Is it problem solving or what would you call it?

That would be a good way to put it. An alternative in my project would be revamp the area, consolidate parking lots, make new parking lots. Kind of make it more of a community atmosphere so that everyone has their own driveway and that way its not all jumbled.

What have you been working on in studio this fall?

I’ve been working on getting Cad based maps and GIS. I really got those the first week, second week, of school. I got that stuff out of the way quick.

How do you start a project, like this generally?

I try to get up on it.

What do you mean get on it.

Get a lot of stuff done quickly.

Like what stuff?
5:5 Stuff like that. You know, busy work. Like you gotta run around talk to people, make phone calls, find documents you want to work off of. Just all the stuff like that just takes a lot of time. And, its an important time to spend on a project, its kinda like a big part of it anyway. When you have to work by yourself anyway. But if you’re working in an office you might have people to go and do that. 4

I What do you think about the beginning part of the project?

5:5 I think its good to know how to do. It will help eventually. Myself, I wouldn’t want to go and do it myself. Go and get stuff. 4

I How do you know what stuff to get?

5:5 Well you know what your problem is and what you want. You kinda have and idea of what the end might be. So you have an idea of what’s available because you’ve been working on projects like these for four years now. So you have an idea what’s out there. And you pick which stuff you think you might want to use and basically you can get it, if you go out and look for it. 4

I So you mentioned that you go and gather all this information because you know you problem, so you generally set the problem first before getting the information?

5:5 Initially you set the problem first. That’s what starts the whole design process. There’s some big design problem that you need to solve. 4

I And where does this problem come from usually?

5:5 In this case its just a personal pet peeve. It could be a real project. If they had the money to spend on this. 4

I So you set your problem, begin gather information, and then what else do you need up front?

5:5 I got USGS maps over time through the past century. It was kinda neat because it shows development patterns there. How things grow. That was kinda useful. But for some people it might not really be that relevant if there working in an area that’s not been touched anyway, then a 100 years ago it would be the same. You need to find books about your subject. In my case, I didn’t know about coastal processes. That’s one thing that I did find out about. 4

I What do those things, that information, help you do?

5:5 The maps help out by, well when your not there, they give you a nice visual reference for trying to figure out solutions for your design. Without them I don’t think you’d have any idea. Unless you were there – I don’t think you’d know how you’d want to use the space.
I guess the base maps help you do that, they give you an actual representation of what’s there. 5

I Do you actually go to the site?

5:5 It’s a good idea. I think its better to look at things in 3 dimensions rather than 2. I think that’s pretty obvious. 5

I What kind of things do you do with all these base maps after you have them?

5:5 I make diagrams. And drawings. And use the references for sections and perspectives. I guess all the drawings you do in the end could come from photographs too. 5

I What do you do after you do all that.

5:5 Then you use that information to ahh guide your alternatives for your concept, your big idea. Have some kind of, something that makes your decisions right you know. You’re not just coming up with these ideas out of thin air, you know something about it, you know what the problem is and this is the way to resolve it. You’ve seen it, its real. That’s why the research part is essential. In order to have a design that is accurate. 5

I What kinds of things do you do to help you come up with these alternatives?

5:5 You basically put your concept down on paper. And then get it onto the site. Make a design. And then make another design that’s like the first one but it has options. And then you make another one that might be a whole different idea that still underneath the main concept. Or even different scenarios. I cant really describe what you would be doing other than just playing with your pencil. 5

I What do you like about this project?

5:5 I like where it is. The location. And the content of the problem. 5

I What is the content of the problem?

5:5 A strip of beach that is 1/4 mile that the town owns part of and most of it is still private commercial. It just seems like the towns an afterthought there. Things were placed there for no reason, no style, nothing cohesive. I think it could be improved. 5

I Why does that project interest you?

5:5 Cause its in my hometown. I mean any area along the coast interests me though. 5

I What have you been learning about this semester?
I’ve been learning a lot about the computer programs we use. And I learned more about the coastal processes. All these things about hurricanes and people living on the coastline and stuff. And learned some techniques in the design process. I refined those things, its kinda an ongoing process.

I When you say you learned some things on the computer what did you learn?

Just practice. Getting better about using the programs we have here.

Has anyone given you any instruction on computers?

Yeah a little bit.

Another student?

Yeah, the computer guy here. So he knows the answer to a lot of questions.

How have other students helped you this semester?

They haven’t.

Really?

Well other students, like other friends of mine. But I haven’t asked for much help from other studio participants. But sometimes. So help isn’t the word, I’m not sure they’ve helped me. I mean they definitely help out but probably not in terms of my project.

Who has been your biggest help on the project?

Umm, probably my dad.

Why?

Because he is constantly sending me stuff in the mail about the area. I don’t know why there’s all of a sudden a lot of stuff about the area, but there is. He sends me a bunch of stuff like newspaper cutouts and stuff like that. He just shows a genuine interest in it which is kinda nice.

What has been the biggest challenge this semester?

I guess just getting to the point where I’m at so that I can present my progress on my senior project. I mean its been a challenge but I think I set out to accomplish it well so it seems pretty easy to overcome. Where I feel like I’m comfortable with my semesters work.

How did you know where you wanted to go?
Basically you knew myself what I needed to do. And then we had like one meeting where Ben gave us some specific things like we might wanna have. And then from there you just get all that stuff done.

Did you ever write down where you wanted to be?

I mean just short notes. I did have an outline of like month to month. Like September have a site analysis done. Go to a site and get all that information. October, do something with that information. Print things out that you need to print out. And then November, means you gotta start developing design concepts in order for December where you got something on the walls to talk about, that makes sense. That was pretty much how I went about it. So that was given to us though. It was from another student. It sounded like it would work pretty good. And it did. I think my month by month was pretty good this semester. Next semester will be more different. Probably week by week.

Why do you think it will be different?

Because next semester you have to have quality finished products.

So you’ve already been thinking about next semester?

Yeah.

What have you been thinking?

That I’m going to try to get some of it done before next semester so I wont have so much to do when I get back over break. At least get more of the design stuff done. So I can do more detail things.

What is your approach for next semester?

Finish this project and go get a job somewhere cool, nice.

How would you summarize the project so far?

A learning process. A capstone I guess they call it.

Why would you call it a learning process?

I guess because every project you do you keep learning more and more about the process of design. Because its just an ongoing learning process. If you’re not learning anything then you basically shouldn’t be in school. I don’t know why you would want to come to school if you didn’t want to learn. That’s the idea of being here. You’ve got to learn something each semester.
Do you do anything to ensure that you learn?

I try my hardest and do all the work that’s required.

Do you do anything that’s not required?

Yeah.

Like what?

You mean for class?

Do you have requirements of your own?

Yeah I have standards. I don’t like to get C’s. I don’t really like to get B’s either.

So in order to keep from getting C’s and B’s what do you do?

Work harder. And be more critical of the quality of projects that I’m handing in. Not just hand things in because they’re due. But because it’s done and it looks good and you want to hand it in.

How would you summarize studio this semester?

I’m not really sure. I guess it went by really quickly so it must have been kinda fun. It’s already December so I guess it was alright. If things are dragging on I would say there probably not very much fun so I guess I would say studio has been fun.

So what has been the biggest advantage of working here in studio?

Getting here early in the day when they’re aren’t many people in here.

Why?

I just think it’s easier to get stuff done. When lots of people get in here and everybody is trying to get things done it just gets hectic. It’s kinda fun like that I guess but…

What’s been the biggest disadvantage of studio?

Ahh, the fact that most of the technology we have is very hard to access.

What do you mean?

We have all these cool things to use but your not really allowed to go and use them. I can use them because for some reason they gave me the job of working the plotters and everyone else doesn’t get the same advantages. So I think the fact that we have lots of
things at our disposal that we don’t really get to use it a problem. And things cost a lot to use. Basically it's hard to get access and when you finally do it's expensive.

I If you could change something about studio what would you change?

5:5 I think it would be nice if there was an area in studio if kids could just relax. A lounge.

I Why would that be good?

5:5 Because you need breaks. Like when you’re here working for hours on end, you need a place where you could go relax for an hour or something. I mean we have space so we could definitely have one.

I How does that help?

5:5 It's just something different you can do to relieve stress from constantly working.

I Do you do things now to relax.

5:5 I just go home. It frees my mind for a little while.

I How does that help your project?

5:5 I think it makes it better. It helps me and I think in turn that helps my project.

I What’s been the biggest advantage of doing this project that you're working on?

5:5 I guess I got to learn about these coastal issues. I always thought that if I did a project about this kind of thing it might be a way to get me a job in the same realm when I got out of school. It would be something I wouldn’t mind doing necessarily. Not like I would care if I was getting paid but if it was a job I could enjoy, that’s what I would rather have.

I What’s been the biggest disadvantage of the project you were working on this semester?

5:5 I don’t know. I guess I could be selfish and say it takes away from my personal time. So I guess there is no disadvantage.

I What would you change if you could change anything about your project?

5:5 I would have probably got more done in the month of October.

I What happened in October?

5:5 I just kinda took a side track from the project. I didn’t really work on it very much. I was having fun doing other things with my friends.
I How did that cost you?

5:5 It didn’t really because I was still coming in everyday for a couple of hours and getting stuff done. But I definitely could have got that stuff done a lot faster. It would have given me another week or two. I probably lost a week. 10

I How do you know you lost a week?

5:5 I know what I could have got done in a week. I don’t due much school work on the weekends. 10

I Why don’t you do work on the weekends?

5:5 Because it’s the weekend and if you get enough done during the week then there’s no need to work on the weekends. I used to have to do things a lot at the last minute but in the past year I’ve gotten better at that. 10

I What’s caused that change in those regards?

5:5 The fact that I’m sick of staying up late at night doing work. Maybe some people like that. I don’t. So I like to get work done during the day and then have time to just.. I don’t know if that’s a product of the family I grew up with or what, that’s just the way I like to live. 10

I If you were department head can could change anything about 5th year, what would you change?

5:5 I would probably make it more mandatory for the advisors to meet with their students. I personally wasn’t that maligned by it but I think some people could be. 10

I Why do you notice that to be a problem?

5:5 Cause I think some students need more guidance than other. Not that it’s a bad thing, they just do. They need more feedback to move on. If I need guidance I’ll seek it out. 10

I Do you ever do that?

5:5 Yeah. Before thanksgiving break I made it a point to meet with my advisor. I needed to get an idea of where I was before I went away. 10

I What did he tell you?

5:5 He told me some things that I probably should do but that everything looked alright basically. 10
Are you gonna do those things he said you should do?

Yeah. They were things I already planned on doing I just hadn’t cause I wasn’t sure if I was supposed to go that far.

Do you ever seek help from anyone other than professors?

Yeah.

Like who?

Sometimes other students.

Is that helpful?

Yeah.

Do you have an example of that this semester?

I told you earlier about Dave. He helps me out. It’s not just the computer, it’s a little more. I probably talk to my roommates sometimes and other friends of mine.

What do you think the purpose of studios in landscape architecture are?

To create nice little educated landscape architects for the real world who can go out and do the job and make Virginia Tech look good. That’s the idea here I think. I think it worked pretty well. I think it shows up in some more than others but that human nature. I think some people grasp onto like a strategy, like the department seems to have a focus. I think some students see that and they go for it and some don’t.

Do you think you see the departments strategy?

I think I understand what it is, I’m not sure I see eye to eye with it.

What is it?

Umm, they have some kind of ecological focus and I guess nowadays they seem to be looking towards all the new technologies that are out there. So they seem to be stressing out a lot. Just so you can stay on the cusp of what’s going on out in the real world, which is a good idea. Some of the professors are different than others. Some are more urban than others but they all have this little ecological thing going on too. But I don’t think every student cares about that whether they’re an landscape architecture student or not.

What do you think they do care about?
Umm, not really the environment. So people don’t. I think some people don’t really worry about it I guess. Other people take it as their personal drive to change or to fix and they figure they can do it through this major. Probably could. But, I don’t think everybody goes into the major for that. Some people just like making gardens.

How would you describe your experience in LA so far?

I think it’s been a good experience but I mean I don’t know, I haven’t gone and went out and worked in a landscape architecture firm but… from people that I’m in class that have, I mean some of them say were in a good position and some of them probably think otherwise. Compared to other departments and programs I think we probably are. But I don’t know that it really matters. The accreditation board blew us a lot of smoke. But I don’t know it was that important because if we weren’t accredited I can’t imagine why anyone would want to go to school here. So.

So you feel like your prepared?

Yeah.
Student 5:6

I  All right Kinsey how would you describe Studio this Fall.

5:6 Pretty slack. Um, it’s been pretty self guided. Pretty much the only contact, I’ve had some contact with Ben but most of the other stuff that I’ve done is with my advisor. So, I’ve met with her on our schedules usually about two weeks apart at a time. But everything else, you know, I either do at home or some, the bigger stuff I do here.

I Okay, what do you mean by it’s been self guided, can you explain that.

5:6 Um, well, I mean, with it being a thesis we haven’t had any, you know, nothing set from my professor. We’re not all working on the same thing, we’re not all meeting certain deadlines, so it’s, I mean it’s really up to us to design our own schedules and design our own work time. So, if you work you work and if you don’t than you have to push it a head this week or whatever.

I And what do you do, when you say that you have to design your own schedule, what do you mean by that?

5:6 Um, I guess for me, I have set myself some goals for this semester, where I wanted to be by this point, um, and I’ve had to work like, I’ve had to figure out “today is the day that I’m going to work, tomorrow I don’t have to, next week I’m going to do a site visit” so it’s pretty much did getting myself to the different goals on my schedule with Margaret.

I Okay. What type of goals, well how would you define these goals, explain your goals.

5:6 Um, I guess for the over all goal that I’ve had this semester, and I guess I’m going to be talking a lot about my thesis so for the over all goal I wanted to have options chosen for my thesis site and it was a matter of doing site analysis before that, visiting the site, coming up with alternatives, coming up with conceptual stuff by this point in time. And those were like steps along the way basically, have been the goals.

I The steps along the way of what?

5:6 Of the thesis, like the thesis thing.

I The project.

5:6 Yeah, there you go.

I What other types of goals, any other goals have you set this semester?

5:6 None, in terms of Studio work really.

I Okay.
5:6 I’ve just like, I’ve just been busting my butt trying to make sure that I’ve done that I’ve needed to do and in talking with Margaret, especially very recently she said that I’ve been pretty much on the right track, that she thinks that I’ve got what I need to do, so at least I know that I’ve accomplished that, I just have to prove it to the rest of the professors now. 2

I Okay. Um, what kind of stuff have you been talking about when you talk to Margaret, can you explain that interaction?

5:6 Um, most of the stuff that I’ve done so far, or at least early in the semester hadn’t been any kind of large format, it was mostly in terms of written work and sketch book work, and so I would bring that to her and I would say, “you know this is what I found in the site, this is my site analysis, these are the criteria that I’ve come up with for picking another site” and it’s been fairly small and we talk briefly, maybe about a half an hour. 2

I Okay.

5:6 About where it’s going, what I’ve done so far, what I need to do, along on that step. 2

I Okay. What kind of stuff does she tell you?

5:6 Um, she has given me a lot of really good suggestions in terms of like who to contact, things that I wouldn’t have thought about, and so it was really nice to have that objective perspective in terms of how I do my work, you know, I have been immersed in it for the past semester and she’s been able to step back from it and see it every few weeks and say, “well why don’t you think about this” or “why don’t you think about other criteria and maybe you should contact this ??????” or whatever. 2

I Okay. And when she tells you that stuff, what do you do?

5:6 I’ll write it down and I’ll do it. I’ll do my best to do it. 2

I So, how would you characterize the type of comments you have been getting and how you use them.

5:6 It’s been very constructive. I haven’t gotten any real negative feedback from her which has been good, but it’s all been suggestions and kind of like, just little pushes. 2

I And so do you, when she gives you a suggestion, you do it.

5:6 Auh huh. 2

I Okay. You mentioned that you talked to Margaret and then you have a conversation with Margaret and then it’s like what you said, it’s about proving it to the other professors. What do you mean by that?

5:6 Well I haven’t, I haven’t shown any of my work to Ben, I haven’t shown any of my work to any of the other professors, so it’s as much up to them as what I’ve already done as far as what grade I’m going to get this semester. So, I’ve heard from Margaret, she’s said that the
things that I’ve done are good and that I’m on the right track and that I’ve done enough work, but whether or not the other professors see that is what I’m. 3

I Are you worried that they will or they won’t?

5:6 I’m really not sure, from how Lauren’s presentation went last week, I really don’t know. 3

I What did you learn from her presentation?

5:6 Unfortunately I was not able to witness it. I heard some of the stuff that the professors said, but I wasn’t able to stay for the whole thing, I was working on another project. 3

I How did you hear about it?

5:6 Just some of the stuff that she was commenting about afterwards. She just said that she pretty much got torn apart. 3

I Oh really.

5:6 She seemed to have a lot of work too, so, I mean, I don’t know. 3

I So, that worries you, okay. You said when you are talking about proving them, how do you go about proving to them that you’ve done enough?

5:6 Um 3

I To the other professors I mean.

5:6 Basically, I mean, I’ll put myself up on the wall and hopefully that will be able to speak for itself, but, I mean, there is going to be a presentation that goes along with it and it’s a matter of bring out my thought process throughout the semester into either written form or verbal form and hopefully I just won’t forget anything, you know, in speaking. You know, I didn’t forget to, you know, I didn’t talk about my site analysis or something like that. Hopefully I will be able to jog my memory enough in looking at the stuff that I’ve done that I will be able to prove to them that I’ve actually done work. 3

I So whenever you, when you make this presentation, do you think that if you just prove it to them that you’ve done enough work then that would be good?

5:6 If I can prove it to them and get feedback from them about what I need to keep on doing, that’s the ultimate goal. If they don’t say anything then I’m kind of at a lose. 3

I Why?

5:6 Because I won’t know where to go, I won’t know what they are thinking. So getting feedback from them will be very helpful, whether it’s positive or negative, it doesn’t matter, just getting stuff back from them is definitely going to be something that I need. 4
Okay. Is there a difference between the positive and the negative feedback that you might get in the way that it affects you?

Certainly in the way that it affects me. I think the negative feedback will drive me more to doing better work. If I get positive feedback, it will be like, “hey I’m doing all right” you know.

Right.

But if I get negative feedback, I’m going to have to sit back and do more work to say, well I need to do these things, I need to do these things so that Terry thinks that I’m doing a good job, you know, so that Wendy thinks that I’m doing a good job.

And what would you, can you give me an example of negative feedback?

Um, you need more site analysis, you know, your site analysis just doesn’t cut it. I see that you’ve done, you know, that you’ve mapped the water shed foundries but what does it mean to your site. You know, that kind of thing.

What about positive feedback?

I guess positive feedback is kind of what Margaret gave me, she said that I was well on my way, that I had done sufficient work for the semester and I guess the negative feedback that she gave me was that, you know, I need to put it all in one format and get it kind of cleaned up and that kind of thing.

Earlier you said something about, you do some work at home, but you do the big stuff here, what do you mean by that?

Um, if there is stuff, I mean if there is stuff that I am thinking about pretty much all of the time, I will be thinking about this project you know at least once a day, even if I’m not working on it, you know, there is stuff that I will be writing down, internet research, that kind of stuff, book work, you know, just reading books and reading about my site, just stuff that I can’t put on a drawing table, or that I don’t need to put on a drawing table I will do it at home in my sketch book. But then when it comes down to it, when I’ve got to do bigger work, working with bigger maps, I’ll do it here because there is just the space and the materials to do it here.

And you were talking a second a go about the stuff you do at home is like books, what did you say books

Reading, you know books, studying soil survey, that kind of stuff, um doing some internet research.

Okay.

Stuff that doesn’t really need to be done here.
I Where do you get that stuff, those things.

5:6 Tech library, Google search has been pretty much a God send, um, I’ve done some phone conversations with people before service that, just kind of that stuff. 5

I How did you know that you needed to do that stuff or where to find that stuff?

5:6 Basically as part of my analysis I kind of, I thought what I needed to be looking at in my project and I was trying to, I talked with Margaret about where I can find these things and a lot of it, you know, it seemed just common sense, you know, where am I going to find the soils but in a soil survey map, however, the site that I have is national forest service and that stuff isn’t in the soils map so I had to go back to Margaret and back to the forest service and ask them if they knew where I could find the stuff, but that has actually been one of the things that I haven’t been able to find yet, I just have been getting the run around from people. 5

I Soils?

5:6 Yeah. 5

I What other kinds of things have you been looking for other than soils?

5:6 Um 5

I In terms of the stuff that you were just talking about.

5:6 Kind of history, it’s in Giles County, I’ve been looking at history of Giles County and a lot of the stuff is focused on the Eastern end of Giles County where all the towns are, whereas my site’s on the Western End, so it’s been kind of difficult for me to find history, census data, you know, any written publication about kind of the region that my site is in. 5

I So when you go into the library or any place like the internet, um, and you look for soils, you look for history, anything else that you search for.

5:6 Really not much. A lot of the other stuff that I have been able to find, I’ve been able to find on maps. 5

I Okay.

5:6 Um, just preprinted stuff USGS stuff there was an AEP power line study where they had done a vegetation study, so I found a lot of stuff in that too. 5

I Okay. Earlier you had also said, um, when you talked with Margaret in your meetings, you had a lot of written stuff and sketch book stuff, auh, what type of stuff did you have or have you had so far written in your sketchbook. What kind of stuff are you talking about.

5:6 Um, design criteria, the way that I’ve done my project this semester I’ve had this one site the forest service wants to change, and so I’ve come up with criteria for how to pick another site.
That was done in my sketch book, um, I guess talked about what the site is going to mean, sense of place, that kind of thing that’s, that I have problems like putting into images, it’s a lot easier for me to be writing things down about how I feel about a site or how I want to look at a site, sense of place, that kind of thing then put it into images. Um, a lot of this such that is in my sketch book even though it’s on an unlined page, it’s all written, you know, there may be a sketch here and there but for the most part, it’s all written. 6

I Written out?

5:6 Yeah. 6

I Okay. Why does it help you to write things out?

5:6 It’s just easier for me to communicate in words as opposed to in images. And that’s just me. 6

I You also said something about criteria that you came up with. What, can you explain that?

5:6 Um, in choosing this other site, the forest service had, you know, they had certain design criteria that they wanted to have met, um, it had to be big enough to part a certain number of cars, it had to have access to trails and that kind of thing, and those along with other parts, like, you know, access to wells, access to electric, those are the things that I thought about and designed criteria. 6

I Okay. Um, you had also were talking about whatever you had to prove it to the other professors and I know that you have a presentation today and you also mentioned grade, do you have thoughts about grades or how they affect your work, at least this semester and in the past.

5:6 Kind of going back to the positive/negative feedback, you know, if I get and A or if I get a B then I will just know that I can coast. You know that I have done enough work that I can keep the same level of and do the same amount of work and get the same grade next semester. But if I get a C or worse I obviously know that I need to really step it up to show the professors that I know what I’m doing and that I can actually graduate. 6

I Okay. If you had to really, if you had a C or less for example and you had to really step it up, what do you think that would entail?

5:6 Um, I guess a lot more in-depth thought. Maybe talking with some of the other professors as opposed to just Margaret about my project and see what they have to say because they are the ones who are ultimately going to be grading me as well. You know, Margaret does have a say in what grade I get because she has had the most contact with me, but she is not the only one. Um, so I would be bringing it to a lot of the other professors and say this is what I have been doing so far, what do you think? 7

I Well how would you summarize your work in Studio this semester?

5:6 Um, in terms of what? 7
I In terms of your working, your work habits and just you as a student in this semester in Studio how would you characterize yourself.

5:6 Pretty much I guess up until the last month, I haven’t really been much into Studio at all, I have been doing a lot of the work at home, like I said, but then the past month or month and a half or so I’ve really been, I’ve been pushing it out here more just because I knew that I had to get graphic stuff down. But according to Margaret, the work that I’ve done at home shows for the rest of the semester, so even though I haven’t been here, it’s not that I haven’t been doing work. 7

I Now, I have observed other students who are here and are doing work all the time and they do some of the stuff that I think you were talking about earlier, the books and the reading, and stuff like that, why do you prefer to do that at home?

5:6 Better environment, you know, I mean, more comfortable, I don’t have to show up in jeans, I can do it in my pajamas, or whatever, so. 7

I So is that one aspect of the Studio environment that you don’t like?

5:6 It’s not that I don’t like it, it’s just that sometimes it’s more comfortable just to do it at my own pace, do it on my own time, that kind of stuff. 7

I What do you think, what about the Studio do you not like, is there anything here in the Studio that you might not, that you don’t think is very conducive to you and your working?

5:6 Not really. I mean, it’s just space with a lot of students and a lot of professors around to give you feedback, it’s space that it allows for good feedback, positive or negative. I guess, I don’t know, haven’t really given much thought to that. 7

I Okay. Well what do you think, when you’ve had success in Studio, what would you contribute to that, what factors would contribute to your success.

5:6 Definitely working with other students, not necessarily in a group project, but being able to share ideas with other students who are working on the same project, you know, we’re all doing Flager Farm, what, you know what can each of us bring to the project and the fact that we are all working on the same project means that we can, that we see the same things about it, but we also, each of us has an individualized view of it. 7

I Okay.

5:6 And being able to get that kind of feedback from other students who are working on the same project means a lot. So, that’s why, I mean that’s why I guess when you are each working on your own project it becomes a little bit more difficult because you have to go into all of the background stuff, you know you have to say, well this is my site, you have to start at square one when you talk to every single different person. But I guess that’s the thing about the ease of this, is that you do your own thing. Um, and it makes you kind of refine what you are
going to say eventually when you talk to everybody you are saying, well this is what my project is and you know I go to somebody else and I say well this is what my project is. 8

I Okay. Other than sharing ideas and talking with people, what else would you contribute to your success in Studio.

5:6 Um, definitely just having the physical space is definitely a positive thing, because I don’t think that anybody could have this kind of space even if it’s just a desk this big in their home, and being able to have, you know AutoCAD and ???? own computers are just provided for us has been very conducive to being able to do the work. 8

I What kind of obstacles or hindrances have you faced in terms of being successful in Studio?

5:6 Not getting feedback from professors. It’s good to get negative, it’s good to get positive feedback from professors. But when they don’t give you a grade mid way through the semester, they don’t give you a grade on the project 8

I All right, back at it.

5:6 Not getting any feedback from a professor has been, at least for me, has not been so conducive to getting good work done. 8

I Why is that not conducive and why has that been a problem for you?

5:6 I don’t know if it’s just me, or if it’s just everybody but I every now and then need a kick in the butt to say, you know, this is what you need to be doing, you know, you need to, do this, do this, do this. Um, it’s not so much that I need to have things spelled out for me, but just every now and then I need to know that yes I’m doing good work or no I’m really not. And there was a time, I guess a year ago that I wasn’t doing good work and didn’t know it, and that’s a problem. 8

I You were doing good work.

5:6 No I, well apparently I was not doing good work because it didn’t show on the grade, but I didn’t know that I wasn’t doing good work. 8

I Yeah.

5:6 I was going along thinking I was doing okay. 8

I What do you think, where was the breakdown there.

5:6 I guess it was just in professor/student communication and I mean, you know, I wasn’t getting any feedback on any of my projects, even though when we all presented there was, I would ask what am I doing, what do I need to be doing, and they would be, well you’re doing all right. 9

I Okay.
5:6 So, something happened there. 9

I Any other, any other hindrances or obstacles to being, your being successful in Studio?

5:6 No so much, it’s been really helpful to have other students around and have other professors around to say, you know, to give feedback and I think that’s really the most important part of being successful in terms of doing what you’re doing and doing your work well. 9

I Okay. Walk me through your project real quick, how did it start.

5:6 Um, I was interested in doing a site plan for Pandapas Pond, um, kind of a general management plan kind of thing, but when I went to the forest service they said, we’ve already have somebody work on that project, here’s another one for you to do, and so they gave me the project at White Pines Horse Camp, it’s way out in the West End of Giles County. And they said, we know that it’s a bad spot, um, they’re, the camp ground isn’t big enough, there isn’t any delineated parking, it’s just a bad spot, we want you to figure out a better place for us to put it and you know, we’ll help you a long, you help us a long and so for this semester I did all the site analysis on the existing location and I developed criteria from the analysis for picking three alternative locations and then I did some conceptual design work in terms of what the site should have and then I did conceptual designs for each of the three alternatives. And then second semester is going to be picking an alternative and then designing it. 9

I Where did you come up with these conceptual ideas that you’ve been working on.

5:6 Just, I guess just incorporating site amenities like, you know, if you’ve got to have parking, you’ve got to have a place to hitch your horses, you’ve got to have a camp site, um, circulation has been kind of, has been a pretty big issue, maintaining sense of place and kind of, the feeling of being in the woods, because there are other places kind of like this in Southwest Virginia, but none really close and how am I going to get people to understand, how am I going to get people to say, this is really cool, I’m going to come back. Um, you know, some vehicular pedestrian traffic pattern problems that kind of thing. 9

I When did your site analysis at the beginning, what did you learn from that?

5:6 Um, Unfortunately not very much, um, it was basically to help me pick the three sites in terms of like, you know, where the water is going to go, where the wind is going to be, how big is it, you know, does it have good access? It didn’t really tell me too much to much other than what I could have just kind of figured out from the map, so I guess that’s the downfall of it, but it’s a necessary part of it, at least doing the project. 10

I What’s been the biggest advantage of doing this project?

5:6 Getting to work with the forest service. Which is ultimately what I hope to do in the future, so being able to work with them and being able to put this on my resume and in my portfolio it’s going to be pretty bonus for me. 10
I And what’s been the biggest disadvantage?

5:6 Hmmm, the possibility of the project being too small. Because, I guess conceivably if I had really, really wanted to, I could have gotten the whole thing done in a semester and that is a problem for me as well as for the professors because they are going to see it as being, well she could have, you know, she’s just been drawing out this tiny project for an entire year, so

I Auh huh. Why is that a problem for you?

5:6 Because it’s just, I mean, because conceivably I could not graduate if they feel that that is in fact the way that it has been. Um, but by the same token having it a kind of, a fairly stable project has made me really think about what I need to be doing and how I need to really push each of the steps to it’s entirety. You know, the analysis has to incorporate a certain amount of things and it has to be really good and it has to be able to teach me something, which unfortunately it did not, but that’s okay, I can learn from that and say, well you know next time around maybe I will do a better site analysis or the one individual site that I choose. And to be able to push each of the steps just as far as it can go and then work on the actual design of the site.

I Well what would you change about your project if you could change anything?

5:6 Hmmm. I wish that I had more contact with the forest service. I have a fair amount. I talked to them a lot in the very beginning of the project and for the past month and a half or so I’ve only called them once or twice, just because I have just been working on it, but it would be nice, it would have been nicer either if I could have, you know, met with them on as much on nearly as much of a regular basis as I had really with Margaret, and I guess that’s just my own thing, I could be doing that next semester, so that’s really the only thing that I would like to have changed. Get more feedback from them as well.

I Okay. Let’s imagine that you are the Department Head or somehow you are in charge of things,

5:6 Okay.

I what would you change about Studio or Studio class.

5:6 I don’t know. I guess, hmm that’s a tough one.

I What do you like about Studio, what’s the most beneficial part?

5:6 I like that it’s here, I like that it’s accessible to me to work at 24 hours a day, seven days a week and that there is always somebody else here, you know, even if it’s a second year that I can say look at my work please, and there is always going to be somebody there to give me a different view point on the work that I’m doing. Um, so that’s what I really like about it, that there’s always the opportunity to get feedback from someone. Whether or not it’s good feedback, that’s something that I can either take or, you know, leave behind.
I How do you know when to take it or leave it behind?

5:6 If they tell me something that I haven’t heard before, I will take it, but if they tell me the
same thing that I’ve been hearing from other people, then it’s just, it’s fairly useless to me
and I’ve conceivably wasted my time and wasted theirs. But that’s something that you won’t
know until after they give it to you.

I What do you think the purpose of Studio is in Landscape Architecture Education?

5:6 I think it’s to give you the opportunity to think in terms of the environment, because a lot of
the work that I guess a lot of the people are going to be going to, at least starting out, is going
to be very small, you know, you’re going to be a catalog employee, you’re going to be
shuffling paper work or that kind of thing, so I think that that gives you the opportunity to
say, I’ve had five years of Studio, I know how to do drawings, I’m willing to learn more
about doing drawings and Cat or otherwise and I think that it will give us a step up against
other graduates who maybe haven’t had a five year Studio. Um, and I think it gets us to
think conceptually and to think diagrammatically and to think on a higher level than if we
hadn’t had the Studio to begin with.

I And earlier we were talking about success in Studio and I asked you what were some factors
in your success and obstacles to your success. How would you define success in Studio.

5:6 You know, clearly there is this success by receiving a passing grade, you know, that’s, as
petty as it seems that is the ultimate goal of any student is to receive a passing grade and get
that piece of paper, but I think that if you come away learning something, even if you get the
passing grade or not, if you come away learning something about the way that you work, and
about how you can improve your work, that’s success.

I Okay. And how do you get that information about improving your work?

5:6 Hopefully it’s by feedback, you know, it’s either written or verbal from professors or
students or from yourself, you know, if you can think critically about your own work, than
that puts you step above a lot of other people too. Because if I can look back and say, I don’t
think that my work measures up to somebody else’s’ or I don’t think that my work is as good
as it could be, than that is a success as well.

I Do you do that?

5:6 Hopefully, sometimes.

I Yeah.

5:6 Sometimes I can say, yeah I’ve done what I need to do, and I feel really good about it, but
other times, I’m just like, well, I know I could do more.

I How do you know that. Where does that criteria come from to make those judgments?
5:6 I really don’t know. It just, I mean, I guess it’s almost distinguishable or sixth sense you know, sometimes you just know. 12

I Well what have you liked most about this project this semester.

5:6 Um, being able to have chosen it is probably the biggest part. 12

I Why?

5:6 Because it’s something that I know that I’m interested in. I’ve had some, I guess I’m a little bit frustrated with some of the projects that we’ve had in the past because I haven’t been interested in them at all and so it makes it really difficult to do the work. I’m really not big on urban planning and that kind of thing but even though I’m not I was kind of, I was somewhat interested in some of the projects that we did in Wendy’s class so it made it a little bit easier to at least work on the project but if it’s something that I just don’t want to do, it’s going to make it really hard to come in here and work. 12

I What did you learn from the projects?

5:6 I don’t know, I haven’t really thought about that much either. 12

I How has the projects challenged you?

5:6 It’s definitely, it’s challenged me to, more than anything else, it’s challenged me to come up with my own schedule and my own, like my own work habits, you know, because there is nobody to tell me other than Margaret, other than myself, that this is what I need to have done by the first semester. This is what I need to have done by the sixth week. It’s not like in two weeks I am going to be turning in a project and then we are going to be having another one which is the tradition, you know, 1st, 2nd, 3rd, 4th year Studio project. So, more than anything else it’s really helped me to figure out how to set a pace for the work that I do. 12

I How have you learned to do that?

5:6 By meeting with Margaret and coming with the work that I have and you know, there’s some days when she says you need to have more and there’s some days when she says that I’ve done okay and so, having here there to guide me has been what I’ve really needed and if I hadn’t met with her at all this semester I would be totally lost in terms of where I would need to be with my work. 13

I Okay. Well we’ve been talking about Studio and working and projects, do you have any final thoughts?

5:6 Not that I can think of. 13
Student 5:7

I How would you describe Studio this Fall?

5:7 Very laid back and relaxed, I don’t feel like I have to come in very much and I haven’t been.

I Why haven’t you been coming in?

5:7 Because there is no dedication, that’s the reason, they don’t seem as they really care, they don’t try to get in touch with us.

I Auh huh. So, the dedication is on the part of the professors?

5:7 On both sides.

I But meaning the professors and yourself.

5:7 Yes.

I Okay. What do you mean by it’s laid back?

5:7 Um, just that the professors don’t really care if you are here and so I feel like I shouldn’t really even be here, don’t really, if they don’t care, then I don’t care.

I Okay. Do you think that the professors don’t care, really don’t care if you are here.

5:7 Auh, yeah.

I They don’t, do they expect you to be here, do you think?

5:7 Not really.

I No. What do they expect you, what do you think they expect you to get out of the Studio this Fall?

5:7 I don’t know.

I You’re not for sure?

5:7 No.

I Why not, why don’t you know.

5:7 Because I haven’t been here and they haven’t been here.
Oh. What about in the past? What has been your experience? Do you have any idea what you are suppose to be based on what you have seen in the past?

5:7 Not really.

I Well if you have turned in a project this semester, have you done any work this semester?

5:7 Yeah, I have.

I Well, how have you known what to do?

5:7 Well I’m just doing my project.

I Okay, how do you know how to do that project. I mean how do you know what to do.

5:7 Just from past experience. I guess past Studios does reflect.

I All right, all right. Well tell me a little bit about your project. What type of project is it?

5:7 I’ve done a, redesigned the World Trade Center Memorial Site.

I Okay. And um, where did you get that project, I know in the 5th year you are allowed to pick a project, how did you go about getting this project?

5:7 Um, I had another project in mind, I’ll share it, but I didn’t have enough time and I couldn’t get all the information, and so I chose that one because I thought it would be a really good project to work with.

I Why did you think it would be a good project?

5:7 Because it has many possibilities and if I hand in one that works then that submits that I’m great or whatever.

I Great in terms of what?

5:7 I don’t know, someone likes it and then it gets actually designed there then, that would be very beneficial.

I So you saw this project as an opportunity for you.

5:7 Yeah, and I’ve never done a Memorial Site before and I thought that would be interesting as well.

I Okay. Well how did this project start? Once you picked it what was the first thing that you did.
Auh, research, background, trying to figure out what happened, who the victims were, stuff like that, while it happened.

Okay, so you just researched and you looked into, what kind of things did you look into, you just mentioned some, but what else.

History, um, history of the site, history of the people that used the site, everything.

Okay. Well how did you know what to research? How did you know to look into the history and all these things that you are mentioning?

Um.

Why did you do that research.

To see if I could find something that maybe would influence my design.

Auh huh, so where did you look.

Books, internet, um, people there.

You talked to people there?

Yes.

And how does that, how did that effect your project.

Um, not that much really

That’s fine.

I mean I’m in the middle of it, so.

You expect, you just said that you expected that research to kind of help you out, but it hasn’t?

No.

Not at all?

No, not really, not yet.

Okay. So what have you been, what have you, at the beginning of it you did some research and then what?

Then I put a program together about what should be on the site?
I: Okay. What’s a program?

5:7: Auh, just different elements about how they come together and how people use the site.

I: Okay. Where did you come up with this program?

5:7: Auh, just from the research I did, the background.

I: Okay. So you did use the research.

5:7: Yeah, I guess I did.

I: So the research led to the program?

5:7: Yeah.

I: How do you think that happened, explain that now that we are thinking about it.

5:7: Oh it’s just auh, didn’t parts that I could see were needed and different parts that were there needed to come together. I was thinking of the site as just a memorial but then I realized there’s so much other stuff that was involved in that site that the community can’t afford to lose.

I: So what did you do, how did that affect your work?

5:7: Um, it made my project a lot larger and after my next semester presentation, they told me I couldn’t do that.

I: Couldn’t do what?

5:7: They said that was too much, I didn’t have enough time.

I: How did that make you feel?

5:7: Not very good.

I: Why.

5:7: Because they want me to sort either ?? with one or the other and basically they want me to do a memorial and I can’t do a memorial and the, based on the foundations of the two world trade centers and they want me to disregard the rest of the block and say there is going to be buildings there later. So, that means there is going to be no relations between the memorial and the buildings unless they were designed together.

I: So, what do you feel about that?
5:7 I think that’s horrible.

I Why?

5:7 Because then they just won’t relate together and it won’t work well together.

I Okay. So, you did your research, you developed a program, and then what?

5:7 Auh, that’s where I am right now basically.

I So, what are you doing now?

5:7 Trying to figure out how all those elements will line up on that site.

I But you have just been told, evidently in your, that you are not suppose to involve all these others.

5:7 Right.

I So, what are you going to do.

5:7 Now, over the break I’m going to work on the design of the memorial and kind of stay away from the other portion of it.

I Okay.

5:7 And then come back and meet with my advisor at the beginning of the semester and see what they say.

I But it sounds, based on what you did, sounds to me based on what you just said that you don’t feel like that’s the right thing to do.

5:7 No, I don’t.

I But you are still going to, but you’re, that’s what you are going to do?

5:7 Yeah.

I Okay. So, that’s where you are at now.

5:7 Yeah.

I Okay. What do you plan, what are you going to do next?

5:7 Auh, I figure, I’ll start designing memorials, looking at Presidents memorials.
You’re going to do what?

Looking at memorials of Presidents.

Okay. Where are you going to find that stuff?

Auh, books, on-line, dissertation.

Okay. And how will applying to that help your project.

It will see how memorials have worked in the past and what good qualities and bad qualities came out of each one and why they are successful or not.

Okay, so when you read these articles, read these books, find these, what ever it is, what do you do with them? Well you read them, right?

I take out key points, positives and negatives of each

Auh huh, where do you take them out to.

Auh, notebook, sketch book, write them out somewhere, write them on anything.

How do you know which ones to take out, what the key points are?

Auh, I don’t know really. They just pop out.

Auh huh. Well, do you like the project so far?

Yeah.

Why?

I think it’s a really good project, it’s fun and it’s something I’m interested in.

Why are you interested in this project?

Just because it’s different and it affected the whole world and everyone shows interest even if they are not doing a project which is kind of neat.

How has this project challenged you so far?

Um, just having enough stuff to present in the middle of the semester, that was the biggest challenge.

In the beginning, have enough to present when?
5:7 In the middle of the semester, right now.

I Oh, right now, okay, at the end of the semester?

5:7 Yeah, sorry.

I Was the challenge that?

5:7 Um challenge the past.

I Challenge what?

5:7 The past.

I the challenge past the class? Okay. Um, what’s been the biggest advantage of doing this project?

5:7 Nothing so far.

I What’s been the biggest disadvantage?

5:7 Auh, it’s going to be really hard to do. It’s a really hard site and it touches a lot of people and it’s going to get a lot of criticism.

I Yes, that’s the biggest disadvantage.

5:7 Yeah.

I What would you change about the project right now, if you could go back and change this last semester, what would you change about it.

5:7 I would work on it a lot more. I would be a lot further along and talk to my adviser more throughout the semester.

I Why would you do all that?

5:7 For their influence and help.

I Why didn’t you do that?

5:7 Just having fun. Because I didn’t feel like I needed to be here.

I Why did you feel like you needed to be here?

5:7 Because no one cared if I was here or not.
I What have you learned from the project so far?

5:7 Um, I’ve learned about New York. I’ve never been to New York before and basically, that’s all I got.

I You still haven’t been to New York?

5:7 No, I haven’t been.

I Okay. So do you did a site visit

5:7 Yeah.

I When did you do a site visit?

5:7 Auh, September.

I And why did you go up there? Why did you do that.

5:7 Um, I wanted to see what it looked like and I wanted to try to get information about the site plans, etc, but I was unsuccessful.

I You were unsuccessful

5:7 Yeah

I Why?

5:7 Um, they told me to go on line and try to get it from ??????? even though I was there, and so I went on line and they wouldn’t e-mail me back and so I called and then they just sent me down another road that didn’t lead anywhere.

I Auh huh. And so how does that feel?

5:7 Um, I can understand because it’s kind of a hard issue to deal with and I don’t know if people really want to release that information.

I What kind of information were you looking for?

5:7 Um, site plans, just history, like all kinds of information I was trying to find out, really, anything.

I Okay. Well tell me a little bit about what it’s like working in Studio.

5:7 Um, actually I worked at home this semester.
I Why did you work at home this semester.

5:7 Too many distractions. 9

I What kind of distractions?

5:7 Friends. 9

I What are friends distractions?

5:7 Because I would rather talk to them and do stuff with them and listen to music, whatever, then do a project. 9

I Okay, so you worked at home a lot.

5:7 Yeah. 9

I What about the times you were in Studio, what was that, what was your experience like then?

5:7 Auh, the only time I was really here was for other classes. 9

I What other classes were you here for?

5:7 Auh Topics in Landscape Architecture with Wendy. 9

I What about the classes, what about these other classes, the other classes have are non Studio classes

5:7 Yeah. 9

I What about these other classes, how have those classes affected your work in Studio.

5:7 I think they have done a good job on it really, because Wendy’s class is about Urban Design and that’s what my project is, so, I’m getting a lot of good information that hopefully will lead to my good design. 9

I Well how would you summarize your work in Studio this semester.

5:7 Poorly. 9

I You’ve done poorly?

5:7 Yeah. 9

I Why?
Lack of dedication. 10

What do you intend to do? Do you intend to do the same thing next semester.

No. 10

What do you intend to do?

I intend to come to Studio everyday, hours the allotted time and I assume I can do my whole project in that time. 10

Did you come during that time that Studio is scheduled.

Right, and work efficiently. 10

Auh huh, how do you plan to work efficiently?

Sit at my desk with the headphones or something and just go at it. 10

Okay. Um what does it mean to be successful in Studio?

I don’t know. 10

How would you define, can you define successful Studio or can you characterize what a successful student is in Studio, from your perspective?

Um, no. 10

What, when you say, when you have been successful in the past, what would you contribute to that success.

Interest in a project. 10

Can you expand on that, explain that.

Um, the more interest I have in an item or an element in a project then the better I can do it, or want to do it, is more dedication. 10

Well you mentioned, though, that earlier in the interview you mentioned that you are interested in this New York project,

Right. 10

The World Trade Center but yet you say that you haven’t had much dedication.
5:7 Right, or not as interested as in say if I were to design my front yard I would be interested in
that because it’s for my parents. 11

1 But you act as though it’s a different kind of interest.

5:7 Yeah. 11

1 Can you explain the difference?

5:7 Well it’s not personal, well it is personal, I don’t know. I just feel differently about it. 11

1 All right. Well what do you think about the length of the times that you haven’t been
successful or you have done poorly like you said this semester, what would you contribute to
what, what obstacles or problems would you contribute to the lack of success?

5:7 Many of the professors, I don’t feel like I have anything to show them, so I mean, I don’t, I
feel like they don’t want me to show them anything because they don’t show an interest in
meeting with me. It goes both ways though, I haven’t tried to meet with them. 11

1 So what you are saying then is one of the reasons that you haven’t been successful is because
the interaction between you and the professors.

5:7 Right. 11

1 What would you, how would you characterize the interaction between you and the professors
in the past.

5:7 Some is good, some is bad. 11

1 How would you characterize good interaction?

5:7 Constructive criticism. 11

1 Like what?

5:7 Um, like pointing out, I don’t know. 11

1 What’s bad interaction?

5:7 No interaction. 11

1 How does interaction with professors occur? How does that happen?

5:7 Auh, the student usually goes to the professor and asks them for help or interest. 11

1 When does the student do that? When do they know when to do that?
5:7 When they feel stuck. 12
I Have you felt stuck this semester?
5:7 No. 12
I If you were the department head, what would you change about Studio?
5:7 Um, I would require attendance. 12
I You would what?
5:7 I would require attendance. 12
I Require attendance. How would you go about doing that?
5:7 Put it in as part of the grade. 12
I Why do you think that would help?
5:7 Because it forces us to work on this project 12 hours a week. 12
I Well, what wouldn’t you change about Studio?
5:7 Auh, the lab. I think it’s laid out really cool. 12
I The physical layout.
5:7 Right. 12
I Okay. Why is it good to have everyone there?
5:7 I like the openness and it’s great to go around and look at other people’s work and see what they are doing, see what you like in other people’s project, whose you think is good, bad, whatever. 12
I Do you do that.
5:7 Yeah. 12
I Why do you do it.
5:7 It’s kind of interesting. I like what other people are out doing and projects and stuff like that.
I    Auh huh. So, do you talk with them when you do this.

5:7    Not usually. I kind of just look at what they have and what they are doing. 13

I    Do you ever talk to students about their work?

5:7    Yeah. 13

I    Can you characterize that for me, what’s that like?

5:7    Um, it’s interesting because I have an interest in what they are doing and I think they have a
good time explaining what they are doing and how they are doing it. 13

I    Auh huh. When you say they have a good time, what do you mean about that, explain to me?

5:7    Um, it’s kind of like they are showing off their work and if I had an interest in it then they are
really happy that I like it and so they have more interest in explaining it. 13

I    And what would you say, do people ever, do students ever come to you, just like you go to
the student and talk to them, do students ever come to you?

5:7    Auh, sometimes. 13

I    And ask you to explain your work.

5:7    Yeah. 13

I    And do you have fun with that?

5:7    Yeah. 13

I    How so?

5:7    Um, since there is not that much interaction between student to teacher. Then student to
students can help each other as well. 13

I    How do students and students help each other?

5:7    Um, helping with ideas, getting more ideas out. 13

I    Have you done that this semester, students to students helping each other, have you
experienced that?

5:7    Auh, a little bit but not as much as I would like to. 13

I    Why not?
I haven’t been here that much, but away from class is when they discussed much of it.

What do you think the purpose of Studio is in Landscape Architecture Education?

Um, learning how to design?

What activities or behaviors do you think are important in being a successful Landscape Architecture student in Studio?

Auh, I don’t know.

What kind of things do you, do successful students do?

Auh, they work hard on their projects, put a lot of time and effort in.

Okay. Auh, that’s it.

That’s all.
APPENDIX D

EXAMPLES OF INTERVIEW ANALYSIS AND OPEN-CODING
I all right how would you describe Studio this Fall?

A Studio was very self-taught. I think this Studio, or this semester it's, I don't know, it's just a very independent Studio that I wouldn't even, I don't even know if I would call it a Studio class it was just, like I said, very independent and I don't know, very unprogrammatic as far as what needed to be done and the projects and things like that, so.

I Okay. Explain to me what you mean by self-taught, it's very self-taught, what does that mean?

A Um, well it wasn't the type of thing where you would get assignments and based on the criteria for those assignments you would kind of accomplish those tasks, it was, you had to, by self-taught I guess I mean you had to go out and figure out what you needed to do, so, maybe not self-taught is the best word, self-driven and um, then kind of your professors were kind of in the shadows um, you are almost your own professor and then when you kind of came to a hurdle or you just needed a second opinion that's when you would go to your professors, but, I don't know, everyone's projects were unique so there is no way to run this organized class, everyone's goals at the end of the semester were different because everyone had a different assignment so there was no way to, I don't know.

I So, what kind of, how was that different from Studios in the past, if this one is so self-driven and self-taught, how does that differ from Studio's in the past?

A Well, I think there are, I guess the first thing that pops in my mind is actually negative, well, I don't know, I mean it was completely different, it's just.

In the past how would you characterize Studios?

A In the past I would say Studio's were a bit more competitive, um, definitely more focused, well, definitely more competitive, but also there was a lot more feedback because everyone was working on a similar project, so there is a lot more interaction between not only professors and students but students and students. I think Studio this semester, because
everyone was working on their on project, they kind of took that to extreme and people didn’t talk as much as they should have. There should have definitely been more collaboration among students and among students and their professors. Um, so I think that was one negative thing. Studios in the past there was definitely, and you can even see it now, I mean in the other years, when you are working on a common project there is a lot more talking and collaboration.

I: How would you encourage collaboration in your Studio this semester?

A: In a fifth year student?

I: Yeah.

A: Um when you are working on your senior project?

I: Yeah.

A: Well one thing did, who is my advisor, first of all she took on four students, which I don’t think any of the other professors did, she probably had a schedule that she could do that, some professors could not, but what she did with us is a long, or throughout the semester we would have mini pin ups and it was required in a since to come to the other students pin-ups so it was, you know there was four of us and I saw the three other presentations and it was kind of assumed that we would comment and critique and that really, even though we were working on four different projects that really helped us, and for instance was very focused from the beginning and looked at things, um, didn’t look at it at a larger scale than beyond the site, whereas I was apt to take it to the opposite extreme and I had such a hard time and only recently got to that point where I could look at it very narrowly and specifically, so it was good for me to listen to and for to listen to myself, because we were coming from different opposites of the spectrum and that’s how, and then we began to collaborate and have discussions about how I could work towards the other end and how he could. And so even just like working in those smaller groups, and um, I don’t like saying being forced to do it, but I mean there was just a stronger emphasis by a professor to be there for these presentations.

I: Now when she required you guys to have these mini pin-ups and work together and collaborate, did that extend outside of the her requirements? Did you collaborate a part from the times that she, these mini-in-ups?

A: Yeah, and I think, I’d say we probably did more than any of the other students, but ahh, not to the extent that we were pinning up for one another, but we felt more comfortable talking to them because we knew about their projects. I think there was a lot of hesitance because know one knew, I didn’t know what was doing and I didn’t know what Jarret, you know, all these other people were doing and I think that makes you hesitant to go over that first time and like ask some questions. We already knew what our projects were about and I knew, in a way, when I was doing my own projects, things and questions would arise and I could relate it, I could already relate it to Sarah’s project or just someone else’s projects, so I
was more inclined to ask questions whereas if I didn't know what anyone else's project was about, I wouldn't know who to ask, kind of thing, so it did in a way, extend beyond.

I You had also said earlier that it was independent and it wasn't very programmed, Studio this Fall.

A Auh huh.

I What do you mean by that? What do you mean that it wasn't very programmed?

A I mean it's hard to talk about Studio this semester because there's Studio and a Studio professor but then there's kind of the project and your advisor, so as far as Studio I mean, I really don't even know how to define Studio this semester, it's just, by not being programmatic I just mean there are no, kind of what I said before, when I think of a program I would like of kind of these objectives for the rest of the semester, there was no kind of clear objectives as to what was expected of us from the beginning of the semester, it was expected that we work on our project, we knew that, and in a way we had a list of kind of things that we needed to do but everything was just very unclear.

I Okay. So, given the ambiguity of that, and the fact that they didn't give you many objectives, how did you know what to do, how did you know where to go, where to take your project?

A Well I think many people didn't. I think, um, I speak for myself when I just did the in progress presentation, I was so unclear even where I was, as far, and to think about where I was going, I mean asked me what was my next step and I just kind of looked at him and I wasn't sure, so I think for many people it was kind of hit or miss and we just kind of went along and um, there are ways to, referencing other people and what they were doing were kind of ways to know that you were kind of ahead or behind or kind of on the right track looking at previous projects and kind of remembering those presentations based on your second, third, fourth year's it's just another way of just kind of remembering what had been done historically, so just kind of like the precedence of it for one and two that now, just looking at your other classmates and seeing how far they had come and kind of what they were doing.

I Okay. What about in terms of your project, yourself, and the project that you are working on. One of the objectives that's you did say that they had was to come in the Studio and work on your project

A Right

I right, so how did you go about doing, how did you go about doing that, did you do that in reference to how much other people worked or was it something more personal or what?

A Are you asking me how did I know how much I needed to do or what I needed to do?
Okay. Um, well how much for me has always, I've never put limits to myself which is actually a problem so I never tell myself how much I need to do, because I never stop. I mean, I keep working and that actually is probably a downfall for myself, even though I try to be clear about what needs to be done, like I just always feel like there is more information so how much, I don't know, I really don't even think about what I need to do. What I needed to do, um, I don't know. It started out, I mean, that's very dependent on the person too. I started out with a project that I really wasn't sure what I was doing so the what at first, I definitely spent the semester just trying to find out what was my project and because of that I tried to just learn everything I could because I didn't know what angle I was going to be taking. Um, I don't know talking to other people is really kind of just the best ways. I mean, talking with she helped to focus me, just because like I said it wasn't quite sure. Talking, I talked to Chuck Ware from the Design Workshop, I had kind of like a mini interview with him and we wound up talking about my senior project for like a half an hour and so he actually guided a lot of what I did after that interview. Um, so talking to a professional was actually pretty interesting and to kind of feel what he said.

Okay. Let's take, what are you working on this Fall, what project are you working on? Tell me the project that you have been working on this Fall.

Tell you about my senior project?

Yeah, yeah.

Um, my senior project, well it recently changed, but, I mean, it's in the Northwest section of Philadelphia and originally I was, it's changed actually a lot, I was doing an open space plan that connected, that used vacant lots along the avenue, it's about the section I was looking at is about two miles long and it created this open space pocket along the avenue using vacant lots. Um, it has since changed and what has happened, it required me to look at the avenue and it really has to become about connecting the neighborhoods in German Town. It's very segregated and there is many different things going on, but many different communities and neighborhoods and now it has become that I am specifically looking at this one intersection which I feel kind of best describes the relationships and just kind of the area and I'm honestly not even quite sure what I'm doing yet, but that's what I've narrowed it down to and that was just when I gave my presentation.

Okay. How did you pick this, I know that you were allowed to pick your project in your fifth year, how did you go about getting your project.

Um, I didn't pick my project until basically I got back here. And that came about, um, I've always kind of been interested in urban redevelopment, um, so I knew I wanted to do an urban project and I was particularly interested in looking at vacant properties, so I figured being from the Philadelphia area and Philadelphia is a prime example of a city that has many areas in decline and many vacant properties. I start of kind of looking at the city and different trends that were occurring there and I came across German Town actually some for

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APPENDIX D

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personal reasons and some for looking at those trends and it was kind of a combination of the both, because I was born right in that area and my parents kind of grew up in that area too so it kind of had some, I wanted to do something that had, you know, meaning to me and that’s kind of.

I Why did you want to do something that had meaning for you?

A I mean if you are working on a project for a year, even though the topic, I mean the idea of urban redevelopment, that in itself had meaning, but, it’s just easier to do something that you have more passion about than just, “this is a project that I need to get done.” Rather it’s more, you know, just kind of goes to heart.

I How does it affect your work, a project that is more meaningful to you? Does it affect your work?

A I think it definitely does. I think I, I just think that I have put more time into it than I would have if I just really didn’t like I said had any kind of true passion for it. I mean it’s not an assignment. I think it just affects the time and the effort that you put into it, yeah.

I So once you look at your maps and you kind of look at these issues from your home time, you kind of, a project emerged, and when you had your project, what’s the first thing you did, once you kind of had a project.

A I went there again.

I Okay, what did you do?

A Actually, I did nothing. The first time, the first thing I wanted to do is just go to Town and just spend the day. And I did. I went for two days and I didn’t do any analysis, I didn’t want to do any inventory, as far as more formal analysis and inventory. I just wanted to go as kind of a spectator and just hang out. And so that’s what I did for the first two days and think that was kind of important because I had no, absolutely no focus, I was able to kind of get a little bit of everything and then decide on my next step. And that’s when I became intrigued by the avenue and that’s kind of, and then I started looking at the avenue more closely. I went up again and I did a kind of more formal analysis.

I Including what?

A Um, including, I kind of divided it up into a couple of different sections of analysis. The first was purely I was looking at kind of the structure of the street as in the frontages, buildings, and the architecture itself and the very physical components of the avenue. The second time it was more about the community and the people and the social activity. Um, and then the third time I went it was really trying to look at the interaction between those two.

I Okay. Why did you look at those things, those two things. Why did you think those were important to look at?
Um, well I began by looking at the physical components of Town Avenue and described them as like the most chaotic corridor, chaotic corridor and it really is. The dynamics along the avenue are just amazing, the changes in architecture and set backs and materials and building, like all these different things, they just immediately pop out at you and they kind of sectionized, I don’t know if that’s a word but I know it, section the avenue into these different coors and so I felt that was important because I had to try and explain why it really came down to how you felt when you went through, why did you feel differently and the most, and the easiest way was to really just look at the physical structure. Now looking at the social activity takes I think a little bit more insight into and so that’s why I started with just the physical structures and then I moved on from there. But I had to find, and I had to some how categorize the avenue and how it changed along this two mile stretch.

Did you figure out that you needed to categorize this or that even that you wanted to look at the architecture first, the physical elements first and then the social elements second. Did you decide upon that before you left Blacksburg or was that something that you decided when you got there when you saw the place. When did you figure out that kind of approach was what you were going to do?

I figured that out after the first time I visited but while I was in Blacksburg before I made my second trip. And I think I had to purely because I have to, I mean, being seven and a half hours a way, it kind of came down to. I knew I couldn’t go to my site so I really had to think about what my next steps were going to be, I couldn’t waste any time and you know, things, it kind of came down to things like that. So, I did think about what I needed to do and that was kind of a conscious decision before I went out the second, and the third, and fourth times that that’s what I needed to be looking at.

Okay. And so then after you looked at these things and you started doing that kind of analysis what did you do next?

Um, actually what I did next, because that’s when I didn’t have a base map to work with and I was having a hard time relating what I saw with and then coming back down to Blacksburg and then putting that on paper and kind of seeing that in my head, I worked on developing a base map which actually took a while and that was a little disappointing. So that was my next step.

So you developed, you made your own base map?

I had to make my own that’s why it was a little disappointing because I tried to acquire one from the city or different agencies but I couldn’t get one, so I wound up.

What was your experience with making your own base map?

It was just tedious, more than anything. I mean, and just realizing the inaccuracies in it was a little upsetting but for what I was doing it was just fine. I mean it didn’t have to be completely accurate and
I What were you needing it for? The base map.

A I was needing it, I mean, I wanted it basically because like I said so that I could use it almost more as a meter than anything and more so I could, I mean, quite frankly, put pictures where they were along the roads and you know just do some written analysis on there and kind of describing how I felt, but on paper and how the avenue changed, um, how the places changed along the avenue or the different corridors and notes and just being able to write that down.

I How do you personally go about putting how you feel on paper, how did you do that?

A That's kind of hard but sometimes pictures because I think when people take pictures they are definitely biased about what they take and because there are certain pictures that I take and I've like gated store fronts and things like that and that I've emphasized the gates or the locks and things like that and so even through pictures sometimes you express how you feel and what you took. Um, just kind of really just diagramming a lot of, you know, some using kind of symbols that express maybe if you felt a little confined in a place or when it opened and it was kind of like a relief or um, I just write it flat out. If a place seems unsafe, but that's from me, so you have to kind of keep that in mind too. As a community member, I don't know.

I And so you put these all on that map?

A Yeah. I had several kind of layers.

I Why do you think it was important for you to write down or try to represent what you felt about it, why did you even think to do that, why was that important to you?

A Um a lot of that for me was because I was trying to find connections between neighborhoods and the avenue and so I was going in thinking that the reflection of the neighborhood beyond the avenue, or the neighborhoods were a reflection of the avenue so, I don't know, I felt like I had to first look at the avenue and see how that kind of felt so that I could go back later and look at the neighborhoods and see how that interaction was between it. I don't know, more or less it was something I just kind of felt that I had to and needed to do.

I Okay. And so what did you do after that. You got your base map drawn, and you put down your feelings and your observations on the base map. Is that right?

A Auh huh.

I And then what?

A I actually went back and looked at a larger scale. Um, I which was a little backwards I think, um, but a lot of that too is I had finally gotten a map that was larger than the one I had made so I went back and took a more regional approach. One that looked at the whole northwest section of the city and so I had the avenue and then I started looking at, like I was saying, the
neighborhoods beyond the avenue once I had this kind of larger map and could again, it was
the most difficult thing that just taking a 3-D, you know, just taking information that you look
at normally and putting in onto, you know, just this flat, it doesn’t seem like it would be that
difficult but for me it really was, so yeah, that’s what I began to do. I began to take steps
back further and further from um Town Avenue and just kind of looked at just more
general um school systems, parks within the area, help centers.

I Why did you back out like that, why did you feel it was important to you to move, open the
context up?

A Um, because I was looking at, I didn’t feel that, it became clear when I went to Town
that the avenue was not a true reflection kind of what I said of the communities and so I had
to take that step back, and I had to see why that was true, um, I keep losing my train of
thought,

I Then after that, what did you do after, where has that lead you to?

A Um, just some further analysis, I mean basically it started as looking at just the avenue, well I
looked at the city of Philadelphia first, then I looked a little bit at Town but I
concentrated on the avenue, then I looked, took another step back and looked at
neighborhoods and more a regional, the northwest section of Philadelphia and after that I just
tried to piece it all together pretty much, I mean, I just tried to connect the corridor with

I And is that where you are at now?

A Pretty much, yeah. Well now I am focused back in on one particular section which actually
from doing that research I feel best connect, like I said the neighborhood and expand the
avenue beyond this one strip. So now I’m kind of focusing in again.

I So do you think all of that was worth while then?

A Yeah, it, I was talking the other day about it, it’s one of those things that I probably 75% of
the research I’ve done, I can now throw out, I really don’t need it, and almost in a way it’s
kind of saddening, but I couldn’t have gotten here if I wouldn’t have done that.

I What do you mean you don’t need it?

A I was looking very specific at just demographics and doing some market analysis and research
and things like that, not that I needed it to get to where I am, but I don’t think it’s going to
help the design of what I am going to be doing now.

I Okay. So how would you summarize your work in Studio this Fall?

A Um, very patchy. Patchy.

I All right.
A I don't know, I felt like every time I was on, this whole semester I felt like I was organized and that I was you know everything made since but it definitely didn't and I felt that, you know, it kind of helped me explaining it, it sounds like maybe it flowed a lot better than it did, actually it was very patchy like, I would look at one thing and then I would look at another thing and even just my motive work. I was either working constantly for two weeks and then I wouldn't do so much for two weeks and then I would works lots. So it was just, I don't know, I wish it was a little bit more steady in how I went about it.

I What do you think, what does success mean in Studio, to you what do you think success means?

A Success to me just means that, I mean in the past I can say I felt most successful when I presented a project and I could find a reason for every decision I made. That would be success to me. Not whether my professors liked it, but if they asked me a question of why I did something, that I could say well I looked into that and this is why. That's my ultimate goal for this project.

I Well what's the key then, key factor to being successful?

A Um doing a lot of research, keeping an open mind, getting a lot of different opinions, um realizing that you can't just, that you only think yourself in one way so that getting different input from other people will open and expand your mind to other possibilities.

I Who do you get the, who are good people to get this information from and these other points of view.

A Um, I mean the obvious answer would be professors, other students, I would say kind of what I said before professionals, I think that would be nice if students could converse with professionals and even just people that aren't in landscape architecture. For a project you are working on, the community, I did a survey and I think that really helps. I actually wound out throwing out the survey and just talking to people, but that was a big help in um kind of answering some questions that I had had for the project.

I When you get successful, what else would you contribute to your success?

A What else would contribute to?

I What other factors would you say are important in terms of being successful in Studio?

A Um, I guess creating

I Let me ask you another question. What are the biggest obstacles or problems you faced in terms of being successful?
A For myself again knowing my limits. I tried to tackle something that quite frankly I could never have completed and just the whole like going into a market analysis and there’s just so many things that a landscape architect cannot do and solve, but you know, I mean, one of my biggest obstacles was just knowing, “what can I do?” and basically, “what can I help or to improve the situation or to whatever?” just knowing that, you know, there are a lot of people that just have huge projects this year and I think we’re all trying to save the world and it’s just completely impractical.

I What advice would you have for some of the younger students. You are a fifth year student, what advice would you have for some of the younger students in terms of being successful in Landscape Architecture Studios?

A Well for your senior project, I would think small. Um, I’m almost starting to think that a smaller project, as far as just smaller site wise, would allow a student to just really, I don’t know, just think about every aspect of that site, and I think, I don’t know, I’m starting to think that smaller, although you have to look at your project in this larger context, I don’t know, it just seems like you can learn more.

I What kind of, again if you were to give them some advice based on what’s worked for you, what kind of behaviors would you suggest that they kind of take part of in terms of being successful? Is there any behaviors or any activities that you can do to help you out in Studio?

A Um, be very organized, document everything, document everything. Organization is the key I think and just, I mean, there is just going to be so many papers and research and all these numbers and facts and stuff and so I’ve been keeping binders and I’ve noticed some other students have been doing that too and that has helped out a lot and even dividing those binders in sections and a lot of it is just in the research and how you organize yourself. Limit as far as time. Just looking at it as just kind of dividing the semester up and having goals by certain points in the semester will help keep you on track.

I Where do the goals come from?

A Where some of them come just from when things are due, so you have to, I mean there are certain requirements that are just requirements that you have to meet, but the goals will probably change throughout the semester, but it’s always good to have kind of a starting point and they will probably, I mean sometimes the goals even come as you are working and maybe you decided you need to look at the transportation or whatever but, so your new goal is now to you know complete that analysis by such and such date. But it keeps you from kind of lingering on one point for too long.

I Let’s imagine that you were department head, what would you change about Studio?

A I would, I thought about this the other day actually, I might regret this answer after I say it, I would not stop, I mean this whole semester has been a huge kind of learning process in many different ways as far as a ???? project, being about organizing yourself and these different
things, but it seems like the project began and that’s it. I don’t know how to describe it. I kind of continued the whole learning as far as me being reading the assignments the professors could recommend for students and kind of maybe enforcing that more or people didn’t really delve elsewhere in you know, magazines and things like that.

I So what you are suggesting that

A Maybe like, to be more specific every two weeks there is kind of maybe a meeting that discusses a reading or something like that that you know people are doing something outside of their project to kind of take them a way but I think that would really contribute to what they are doing, they may not even know it. So maybe yeah, something like that. People might hate it, but, reading a stupid article and yeahhhhh but and just some kind of discussion.

I What wouldn’t you change about Studio?

The fifth year is having two desks. No. What wouldn’t I change about studio? I wouldn’t change the freedoms that we’ve really had. In one way that can be a hindrance if you are not very self-motivated, but on the other hand it just forces you to be that way. It kind of, to go from fourth year to fifth year is a huge leap. Probably the biggest one that you are going to make. I don’t know, I mean I have loved the freedom that they gave us and just the responsibilities and then the no pampering, I mean get it done, do it, that’s it.

I All right, that’s it.
Student 51

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Peer Int. (51:p.2)

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Project (51:p.4)
Relevance (51:p.4)
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Passion and Motive (51:p.5)
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1. Outside Classes

- Effect on studio
- Create competition for time amongst classes

- P8.11 - Time crunch and grade prioritization
  - P8.10 - Deadlines and pacing
  - P8.11 - Grades and effort

2. Time Management

- P8.10 - Deadlines and pacing
  - Amount of time indicates end of project-time to adjust

3. Grades

- Grades a success for professors
- Due Dates & Deadlines

4. Goals & Priorities

- Real Projects

5. Metacognitive SRL

- P8.12 - Knowledge of own ideas
- P8.14 - Think of grade and future learning maximizing

6. Real Projects

- Tied intuitively with motivation

7. Motivation

THE CYCLE ABOVE IS ON P8.2 and especially P8.3 top

APPENDIX D

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Student 31
Based on Interview Responses

**Outside Classes**
1. Outside Classes (31)
2. Outside Classes (32)
3. Outside Classes (33)
4. Outside Classes (34)
5. Outside Classes (35)

**Vertical / Multi-Discipline**
6. Vertical (33)
7. Multi-discipline (33)
8. Vertical Interaction (34)
9. Vertical (35)
10. Vertical (37)

**Seeing**
11. Vocabulary / Seeing (31)
12. Seeing (32)
13. Seeing (34)

**Research**
14. Research (31)
15. Research (33)
16. Site Analysis (33)
17. Research / Precedent (34)
18. Site Analysis (34)
19. Research / Questions (35)
20. Research (36)
21. Research (37)

**Inspiration**
22. Inspiration (31)
23. Inspiration / Concept (33)

**Conceptual Thinking / Design**
24. Concept Development (31)
25. Program / Concept Dev. (32)
26. Concept Organize / Refine (32)
27. Inspiration / Concept (33)
28. Form Opinions / Concepts (34)
29. Concept (34)
30. Concept Revision / Dev. (34)
31. Concepts / Ideas (35)
32. Concept (36)
33. Concept Dev. (36)

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**Phase 1**
- Monitoring / Evaluation
Categories Most Mentioned

Concept Development (31)
Program / Concept Dev. (32)
Concept Organize / Refine (32)
Inspiration / Concept (33)
Form Opinions / Concepts (34)
Concept (34)
Concept Revision / Dev. (34)
Concepts / Ideas (35)
Concept (36)
Concept Dev. (36)
Refining (36)
Concept (37)
Theme / Concept / Source (37)

Personal Goals (31)
Metacognition / SRL (32)
Self Knowledge (32)
Self Knowing (33)
Self / Self-Proposed Goals (34)
Self / Metacog. / Efficacy (34)
SRL / Strategies (34)
Self / Cognition (35)
Personal Experience (36)
Personal / Reflection (36)
Self (37)

Studio 4
Studio / Purpose (31)
Studio (32)
Studio / Purpose (33)
Studio (34)
Studio (35)
Studio (36)
Purpose (36)
Purpose (37)
Studio (37)

Research (31)
Research (33)
APPENDIX E

EXAMPLE OF CODED INTERVIEW DATA BY ACADEMIC YEAR
AND COMMON THEME – “TIME AND TIME MANAGEMENT”
Time, Time Management, Time Planning, Scheduling

TIME – GENERAL COMMENTS
EFFECTS OF TIME ON BEHAVIOR RELATING TO LEARNING & PERFORMANCE
TIME AND EFFORT

3:1 I am starting to really lay down the concrete schemes. And this project is due in 5 days and ah, I just, my biggest goal now is just the drawing. Because I have a really good idea on how things [the framework] will be laid out. 4

Is this student’s goal really a result of having only 5 days left or having a really good idea – the truth suggests that the goal orientation is performance in the first case and learning in the second.

3:2 … and really I haven’t got far past the revising of that very first thing, we got hit with two projects here at the end of the semester and they have taken a lot of our time. 5

Getting “hit” with work – effects on idea development in studio – shifting around of time.

3:2 A lot of times it’s time, it’s just you run out of time. You get to a point where you don’t get the amount of criticism as you once did, you know, and everything seems to work and it’s usually getting into the end of the semester and so you start running with it, so, I mean, that’s just that. 7

Run out of time and “just running with it.”

3:2 Um, I enjoy it [studio]… it’s one of my favorite classes and I don’t know if it’s the fact that there are no grades and you don’t have to have a project due [routinely] and there’s not tests and there’s not, you know, you can just work and you can just try different media. Like this semester, he [the professor] has kind of pushed new media….so a lot of us have been trying water colors and basic graphics and that’s been really helpful…we don’t have to concentrate on a certain thing, we can do two things at one time: we can work on our graphics, on water color as well as work on our design studio project and that’s been helpful. 8

Studio and the project allow time to do multiple investigations on your own. Student seems to really appreciate the opportunity to take control of his own time.

3:2 … it makes your own work better when you work on your graphic ability then your ability to communicate becomes better, it also gives you chance to just not get burned out on one thing, you know, when you have two things and you can shuffle them back and forth, a lot of times, if you get stuck in one place you can work on the other one and then come back to it and it won’t be the problem won’t be there anymore. 9

Student uses the different elements and opportunities on the project to manage his time, along with how well he is performing on each element. Time is dedicated to making the work better, and sometimes that means not working for a period of time on something that is a problem, but instead coming back to it at a later time.

3:2 I try to stay on top of my work, if I come in at the last minute and throw something down, you know, because I had other stuff going on or whatever, then a lot of times I’m not happy with it. But if I know I’ve put the time and effort into it that it needed and maybe, it still doesn’t get as good as usual or whatever, I’m still pleased with it because I know that I did my best on that project.. 9

Time and effort lead to success – this student realizes he must “put the time and effort that it needed” and usually this is enough – what it needed is the key here.

1 What are obstacles to your success?
3:2 … probably time. A lot of time you think you have four weeks for a project, or whatever, and that’s a lot of time but it’s just not enough, or it’s too much, you know. A lot of times if you take one project and keep dragging it out, the learning curve drops dramatically, that first three or four weeks that you are learning
about it, you’re learning new stuff every day and then after a while you are just debating over the same
details that you were the week before. 9

Student notes the paradox of having not enough or too much time. Student indicates that there is a project length
that is most appropriate – a point before the learning curve drops.

3:2 …the end of the semester is a deadline so things get done… I get to a point in a project where I’m happy
with it, and then like I said, I run with it and it usually comes out all right for me… a lot of times maybe I
see something in it that I don’t like but that’s where you learn from it, you know, once you get it down on
your final project, and then you see it, and if you don’t have those reservations I think that’s when you
really see it, when you can still see, you still see stuff in it. 9

The end of the semester is the final deadline for studios.

3:2 … I see the Studio time as not necessarily my main working time, but it’s time where I can kind of judge my
work, you know, because I have those people here, the professor and just the other students to tell me about it,
you know, and then I can go, I don’t work with a lot of distractions, you know, for some reason it just doesn’t
work for me, you know, and so to really be successful like during Studio I get the feedback that I need and then
I’ll come back later and I’ll work. 10

Studio time [as it is scheduled] is used by this student to get feedback-information and then later the student uses
more effective studio time [more effective because he schedules it] to work on his project.

3:2 Um, I’m not sure. I think I would change maybe the emphasis on it, you know this semester especially I
really feel like Studio has been on the back burner, I don’t know, I’m going to really be in a crunch with
time trying to get things put out this semester and I guess it’s just understand the other classes that we have
to take and that each class has it’s own major project at the end that you have to do, but man that’s when
you are trying to get the Studio stuff done, you know, and when you can’t do that because you’ve got to get
a project in, I think it really takes back from it, so I guess if I can anything it would be have more emphasis
on Studio, you know, I ahh, my girlfriend’s brother is in architecture and one time his Studio teacher told
him that, if anything they should get an A in Studio and a C in every other class because you learn in
Studio, you know like, in the other classes you know, if you get a C you’ve learned what you need to learn
but you also have not put, taken the time away from Studio that you would have and ahh that you would
have put to get an A in that class, you know, or to get an A+ in that class or whatever, I don’t know, a lot
times 10

Priorities, perceptions, and immediacy in terms of due dates are major determinants of time management.

3:3 [studio has been]… a lot more laid back this semester than it has been in the past….we’ve only had two
projects which is different because normally we usually have a lot more. And I feel like its been taking a
backseat to my other classes because its just so laid back. And its also a worry because no one really knows
how they’re doing in it. Its been pretty fun, all in all, but its just kind of been not my top priority… 1
3:3 … it just seems the way the class is… I think its just because studio hasn’t required as much time as it
normally has… 1
3:3 But… hydrology [another required class] has been taking more of our time… so we’ve mostly been in here
working on that, instead of studio. 1
3:3 Yes, in terms of time [hydrology is the priority]. 1
3:3 But, you still work hard in studio, it’s just that sometimes he [the studio professor] is not here a lot for
studio. So its kinda left up to your own time management and judgment and, a lot of people just leave. 1
3:3 … since he’s [professor] not here all throughout studio, no one feels the pressure to stay here and work…
on it during studio times. And the presentation and the reviews and like when he comes to your desk or
when we have general talks, its really more… its not such a formalized process… 2

Students must manage their time when the professor is not around a lot – and usually, at least in 3rd years this is
hard to do and a lot of people don’t. Maybe at the 3rd year level there needs to be more external regulation.
I liked [the previous professor] better. Personally. Just because I felt more motivation, I guess, and I felt more pressure, but I got more work done. And its nice sometimes to have that open space in studio, or you know- that time not to really stress about it. But, when it comes down to it, you know, your gonna be stressed either way at the end of the semester with all this stuff anyway. And I think by [the previous professor] pushing us so much, every class, it was much easier to get through it at the end, than it was in here {meaning in this studio this semester}.

**MANAGING TIME – PLANNING – SCHEDULING**

When I’m here and I start to know what I want to do. And I start to make like diagrams and notes to myself about what I plan to do, then I go home and do it. Like that where I do the bulk of my actual (tangible) work. And I do most of my research and playing with ideas here. Then I go home and do the drawing.

This students plans diagrammatically the work they want to do, where they want to do it before starting.

[in] studio you are graded on your work over the semester so you have pretty much no due dates. Well with classes [other than studio] you have specific due dates and particular projects due and you get graded on those projects so you know you feel obligated to get those projects done. I could do studio and not do those projects but then you don’t get a grade on that project, you know. But with studio, you feel like you can make that time up somewhere else.

I would put a priority on those classes when the time those projects are due, you know, during that time or week and a half that I am working on that project, I would put a priority on that.

… that’s going to get graded in a week and a half then I have to turn that in...

Studio often not graded until the end – thus time can be managed differently and “you can make it up.” Putting a priority on classes other than studio because of the due dates.

I usually work at night. I

Nights are pretty free I have several nights a week where I am obligated to be somewhere else, but I usually come up here late night and work. Ideally, there is the least amount of people here and the least amount of distractions, I think I can get some stuff done, you know.

Distractions are a cause of problems – thus restructure time to avoid.

I get the grade a lot of times, like I usually make good grades in classes and so, it’s just for me, like I can keep that in my mind, but for me that doesn’t make sense, I want to do my best in every class I have you know, so to me that kind of keeps me grounded thinking that way, you know, that I need to get something out, I need to get this done and in other classes, you know, it’s sort of like, I don’t know, how you place your priorities on your classes, you know, a lot of times those classes once you get a certain project done or whatever that class is kind of done to you for a while at least and that’s when we focus on Studio, so it’s kind of a push and shove type deal but there is a definite like struggle between classes sometimes.

Time management is a push and shove – it seems that some of these projects are externally regulated in terms of the due dates established by the professors but at the same time, the due dates and projects are open ended and could be worked on steadily instead of firefighter style.

I stay, actually. All or up until 4 or 5 (PM). So you know, there’s still a lot of work we’ve got to get done. When a hydrology project is due, I’m usually there working on it all night. But, you can’t forget about studio. So, I still stay in studio and work.

Time is regulated partially by due dates and self – remembering to stay on top of studio.

…I mean its mostly on… I have class till 5 (PM) everyday and so its just after 5 or whenever I can get here after class. For a few hours every night. I mean, like hydrology, we’d stay in studio for like, 14 hours, and then we’d go home for a little bit… and people would pull all nighters, but they don’t do that for studio.
Time can be managed regularly by coming in each evening for a specified time limit and just working or by pulling all-nighters.

3:3 We’ve only done two projects…not that you have to work less its just its such a longer period of time that you don’t feel like you have this deadline every week to have something, a drawing up on board or up on a wall. 2
3:3 I try to have something, to talk about on my desk, if he comes around. Just in case, but I’m not to worried if I just have some in-progress – some sketches – you know, because we can just talk about that. But, when we do have something due, I usually try to make it a final drawing at that point. As finalized as I can. Because sometimes he doesn’t really give us, like specific statements, about what he wants… 2

6 Time, Time Management, Time Planning, Scheduling

3:3 Its challenging because its such a large scale. And its challenging to have to think about so many different scales at the same time. Its such a huge scale and its challenging to try and think about so many different scales at the same time. Also its challenging because he’s given such a wide open amount of time to work on it, that you kinda have to come up with your own structure of how you wanna manage your time. So its hard to have only two projects and have this last project begin our final project but we started it have way through the semester. So now its getting down to crunch time and some of us are really, stuck on the basic idea. And some of us are stuck on how to present it and some of us are stuck on what…drawings to do. So I’m right now worried about whether I’ve been working enough at the beginning as I should have. Now I have to produce this drawing by Monday and I’m kinda… worried about that. 9

6 Time, Time Management, Time Planning, Scheduling

3:3 I’ll say by Friday I want to have this path system finished and by Monday I want to have this drawing done so I can present it. And, I’ll say, by this last class, or by Monday, I wanted to have all my houses laid out… but I didn’t because it took a lot longer than we though. So now I’m gonna work on that and try to get it done by tomorrow. I mean, if I don’t have something done by the time I want to get it done, then I just have to stay extra and get it done before the next class so I don’t fall behind. 9

6 Time, Time Management, Time Planning, Scheduling

3:3 I think… you have to put in more time than is required. And I know, studio – well, when I came into LA I thought I would only have to go to class, do some work in class and turn in projects but I think you have to put in extra time. If someone else is going home, its tempted to go home. But I think if you stay and work even if you’re stuck, you’ll push through it and then you’ll be happy that you stayed there for an extra hour or two hours or three hours. And even if its hard to stay in studio, I think that when I do my best work – is when I’ve been there for a while and I can really focus on it. 10

6 Time, Time Management, Time Planning, Scheduling

3:4 …we’ve done two projects the whole semester and like one lasted like a month and the second one has lasted the rest of the semester…. its been good because you have had all this time to… narrow down all your ideas and really get focused on each project. That’s sometimes what everybody lacks in their projects. That they don’t have enough time – to like get down and focus. Of course, there is a negative side to that too because you’ve got all this time now and you’ve got other things going on and so you kinda let studio go by the wayside. You wonder where the balance is, and you haven’t found it yet because you’re still in 3rd year. It’s probably like 4th or 5th year before you find that balance of time management and everything else... 1
I work two jobs on the side and I’ve been able to actually do projects on time, which in past years hasn’t really happened because I have outside commitments. But, with the amount of time we’ve actually had in studio it’s been a lot easier for me to be flexible and get things done when I need to.

I think that, since I’m an R.A. on campus, I’ve actually put a second drawing board in my room. So when I have to be in there, I’m doing work in there anyways. So, I think that’s been really helpful. And I think with the introduction of the computer more profusely in the classes we take. That kinda up my alley so that what I like to do.

Mainly just technical drawings, cause I mean there kinda monotonous and you don’t want to do in studio. And then, you don’t want to do that in studio, I mean because in studio you can talk to somebody about something that’s more important than just how to draw a line.

Sometimes it comes where you have a really technical drawing to do and instead of just sit there measure it out and draw it out by hand. You can do it in AutoCAD and actually trace it later by hand. It takes about 1/3 of the time. Cause you don't have to, you can just, draw it and erase it really quick where it would take you could hours to layout by hand and then trace it again.

…sometimes you add embellishments because you don’t want to take the time in AutoCAD to do. Just because of the costs and benefits.

Sure. Time is like, the enemy of, like an architecture student. Because when you have to pull all-nighters you run out of time eventually because you run out of energy. So its not uncommon to say that time is like: your enemy. You simply have to know how to budget your time and know what’s going on. And usually in college a lot of things come up that you hadn’t even thought would come up and you have to be able work that in and work in studio and work with other classes and then again with studio. So its a matter of your willingness to put yourself in that seat at the desk for hours on end when you have that chance.

Well I just make sure I get up in the morning. I know that if I get up in the morning I know I will accomplish things. If I don’t get up in the morning or if I don’t go to bed early enough at night, I won’t accomplish things the next day.

Yeah, I’m going to accomplish getting to class and whatever time I have left I will come to studio, and do something.

I don’t always know what I’m gonna do when I come to studio, cause it could be one class or it could be studio class or could be hydrology or it could be land analysis, it just means which class is the most pertinent at that time – which has the closest due date.

Well working two jobs I just kinda had to learn that my evenings will be shot. I don’t really have a lot of personal time usually. So I learned that when I get off work at midnight I come here for a little while and I go to bed. And then do it all again the next day.
6 Time, Time Management, Time Planning, Scheduling

3:4 Its challenged me in that I have to be able to make the time commitment to do it. And also make the, the effort to do it. Normally I will put forth the effort, but I haven’t had the commitment as far as knowing where I should go with the idea. 10

6 Time, Time Management, Time Planning, Scheduling

3:4 The fact that we’ve had way too much time to do it. Sometimes its good to be compressed, and to be rushed and be forced to be here and do it. Cause when your not you can go out and do other things, and you feel a little less pressure. 12
3:4 Yeah its [having ample time] both [advantage and disadvantage] because sometimes you feel have too much time. 12

6 Time, Time Management, Time Planning, Scheduling

3:4 Say you have an idea in your head and it never really gets realized on paper, then you’ve not really followed through. 13
3:4 One you run out of time. Two because you don’t put enough time and effort into it. OR three simply because you don’t know how to yet. 13

6 Time, Time Management, Time Planning, Scheduling

Student 3:5

3:5 Well just because of some of the other classes we’re taking with Hydrology and some of the other technical classes that we have, and next semester with construction documents, they just take up so much time that it’s hard to concentrate on Studio so much, and it’s just been tougher this year. 5

6 Time, Time Management, Time Planning, Scheduling

3:5 Just try to, what time I do have in here, try to make it quality time. And try to get a lot of work done, not try to go and talk to everybody and just try to concentrate work, which is hard sometimes. 5

6 Time, Time Management, Time Planning, Scheduling

3:5 I don’t know. Um, just kind of like busy work, it’s sometimes like 2nd year some of the 1st semester some of the stuff just felt like busy work, just like we have a project and it would be a big project but we’d have like little deadlines in the project and it would be just like, like I don’t need to do this, it’s not the way I like to design or I wouldn’t do this if I was doing my design process. 6

6 Time, Time Management, Time Planning, Scheduling

3:5 I think it’s just putting time in, just being here, cause I mean when you are here in studio there is so much going on in studio that you can learn from, just from the other classes and stuff, the just being here you are going to learn, so I think that’s the most important thing. 8

6 Time, Time Management, Time Planning, Scheduling

3:5 I think kind of same things, time, because like I said this semester has been real hectic with some of the classes we’ve had that you just can’t spend the time in here that you want to and so you, I’ve been spending a lot of time carrying my sketch book around with me so I have it with me so I can look over it and just keep stuff in my head fresh and it’s just been, that’s been the biggest challenge just keeping my mind on my studio projects when I have so many other things going on. 8
3:5 I try to schedule my time so that I can get in here, usually it doesn’t happen like during the day because I’m just so busy with class so usually from 9:00-5:00 I have class. So I usually try to schedule it so that I can have time in the evening to come in here and do some work and that’s usually, I try to come in here when there is not a lot of people in here to get a lot of work done, if I’m trying to get a lot of work done, so, that’s what I’m trying to do. I just have to manage my time.

3:5 I just go to class from 9:00-5:00, go to dinner, and then just try to get in here for a couple of hours and try to get some work done and usually that revolves around going to the gym or something like that.

I Do you write your schedule down.

3:5 No.

I You just remember it?

3:5 Yeah.

3:6 I … have been working over a course of time and it’s been, gee I don’t know how to describe it, um, I don’t know, it doesn’t seem like there’s been kind of a, there’s a progression in the Studio but it hasn’t been kind of fluid or as set a times as it was in second year and the year before.

3:7 Um, I think the Studio itself is pretty well set up, you know, you can’t really ask for much, it’s a nice place. And then our Studio with [professor], it’s been pretty good, I would say it’s more laid back than most than what I’ve had before, I mean, we’ve only had two projects and although they have been pretty large projects I think it could have been more in depth as far as like every class instead of having just all the times to work on it, you know, still have the structure of him lecturing and then doing some work and not so much that he has to lecture all the time, or tell us stuff every class, but at least having some sort of structured thing other than just be here, you know what I’m saying. Um, other than that, I think it’s real well as far as working with my colleagues and everybody that sees each other talks to each other pretty well. We’ve known each other ever since, you know, at least second year, so, I mean, I think everybody is comfortable with each other, no real fights or anything like that.

3:7 The detail definitely and the thing I realize now is I shouldn’t have put so much time into it because …[the professor] came back and we talked again after I had done that and he came up with some more issues that he thought and convinced me that should be changed.

I Oh. So what did you learn from that?

3:7 Talk to him first before I do a final, definitely.
4:1 Oh yeah. Definitely. I’ll give them [other students] base maps, like a lot of time people give me auto cad base maps and I’ll give them PhotoShop generated or maps with the title block on it already or whatever it is. So people will come over and say: hey Julia, there’s that map can I use that picture. And I’ll say sure.

6 Time, Time Management, Time Planning, Scheduling

4:1 I always feel like site analysis is tough because you never get all you can get and once you start designing your like oh I need this or I need that and so the site analysis has dragged on throughout the whole entire process. I've learned a lot which has been a lot of fun. But right before thanksgiving break I talked to Wendy and she said do this and this and this and I thought like, well that requires me to do a whole other site analysis and this is due next week and how am I gonna do that and she was maybe like, you can stop by Roanoke on your way. And I was like, I’m going to Atlanta and that doesn’t really work (Laughs). And then talking to Brian about it, Katen (another Prof.), he made me feel really good, he said: you never can do enough site analysis, you can spend your whole life working on 1 site if you did all the site analysis you could. And that all you can do, is do what you can do. Get the site analysis that you have and learn from the design and apply it to the next project and then as you grow as a LA you, get better and better at doing it. And that made me feel really good about where I was. Because I could have gone back to Roanoke 18 more times in the past week and a half and still not had everything I thought I needed.

6 Time, Time Management, Time Planning, Scheduling

4:1 And I felt like that [finding information for herself and learning from it] was really empowering because I did it all on my own and I got all this information and it made me feel really good that I could do that (smile and laugh). And I did all of these other site analysis along the stream and tried to go more in-depth about it. And looked at environmental factors. And I didn’t get as much as I proposed to get but there were certain restrictions that I didn’t know I would run into. And I learned that in making my proposal when I was writing it, I was like man this is a lot of stuff, I didn’t know if I really can get all this done – I wanted to. And then being able to get done so much really made me feel good. It taught me that I could do it.

6 Time, Time Management, Time Planning, Scheduling

4:1 Cause I knew we had only four weeks or whatever it was to do that and because I had no idea where to… since there were all individual projects, It wasn’t like Wendy put a book on the shelf and you just had to go through it. It was all me you know. I had to contact people and go on wild goose chases trying to find people. I emailed this person and called that person. And ended up getting no information from it – several times doing that kind of thing. So I knew it would be tough because I knew it was all me.

6 Time, Time Management, Time Planning, Scheduling

4:1 That’s [getting a sense of completion] something that happened to me that is personally influenced by art schools. When your doing stuff for arts school you never know when your finished. And that’s one thing they really try and teach there. Its… to just be done at some point. So I think that’s something I learned from there. Where you get to a point where, where, I mean you can always work on it forever. But you get to a point where you feel comfortable with it and understand it and your kinda happy with it. And sometimes you finish it one night or you don’t finish it. You think, your like: oh I just cant work anymore. And you open it up the next day and your like: wow that looks pretty good, I feel good about that.

6 Time, Time Management, Time Planning, Scheduling

4:1 I think that its [studio] supposed to be kind of a synthesis of things we've learned. AS well as the only, real, design that you get. We don’t really have design classes that you apply to studios – this is where you're supposed to learn design. Umm, I think that its supposed to teach you about process. And how to work with other people. And how to make things. Projects. I would definitely say its the most important class you have every semester. And that’s not only because it has twice as much, um credit than every other classes.
But I think, because it’s where you’re supposed to bring everything else and influences together, and I don’t think that its quite working but I think its still really important class. 16

I think it [studio] functions as a way to inform other people and it functions as a way to, produce things. To have deadlines and get things done. To make projects. To get a statement of a project and turn it into a project is a powerful thing. I mean its hard to do, and you learn how to do it. I remember the first project statement we go, my first year hear, was design a place to sit. I was like: wow, (laugh) how am I supposed to do that, it sounds so simple but it cant be so simple. And I spent a really long time trying to figure that out and I came up with a really crazy design. Um, and it was so mentally tough just thinking about how to make that into a project. How to show it. And I made a model and drew pictures and everything and the only way I knew how to do that was because I was getting coached, you know. But, um, it starts to become easier, that mental struggle of that, I have the project sheet, the statement and I have to make it into a project. 17

4:2 Umm, most of the time I hang out with them outside of class. And in studio, obviously, somebody will end up coming up, and then your walking around and somebody will ask what you’re doing. 2

4:2 … more than, I guess, I would go to somebody else. 2

4:2 I’m not too good at that [going up to other students], maybe I don’t care. 3

4:2 I’m too wrapped up in what I’m doing, to start going around and looking at other things sometimes... 3

4:2 I guess working with the scale of it has taught me… because its really a long project – tract of land and… its taught me to ah, consolidate my time. 15

4:2 Since its such a small area, but long area. I can’t spend forever in one, ah, one ah little spot, like you normally could. You have to organize your time to know when to do what. 15

4:2 I guess I’ll look at all the other classes I’m taking and when. And I know, I try to figure out, how many different things I need to do with this and I can break that up into hopefully all that I can accomplish in how much time. 15

4:2 Its worked out that I’ve been able to get a certain amount done per studio each semester. And once I did it once, I knew how much I was going to be able to do next studio, hopefully at least. And its gotten a little harder now that I’m not designing and I’m trying to draw the representational graphics, I’m kinda losing my schedule that I had originally built for myself. Because I thought I could, you know, finish all the drawings today – that was my plan, and I didn’t. 15

4:2 Its OK [the change in the schedule the student built for himself]. You just got to come in after your done with the other stuff, and come back up here, and finish it. But I definitely can’t leave it undone. I’m definitely one to do as much as it takes to finish it. 16

Talking to people is related to success. Coming in and hopefully people aren’t talking to you. Cause if I don’t get it done in studio, I just don’t have the time after studio to do it. So just not talking to people is pretty important to being successful. 16

I You mentioned earlier that you do talk to people though.

4:2 Yeah I guess that’s interesting. To not chit chat if you are going to talk to people would be a better way to say it. If you are gonna talk, to talk about what your doing. Luckily for me I’m good at that, I’m not the most social person. I don’t really get into talking to tons of people around here, so. That works out for me but I know it doesn’t for others. 16
I: What did you do when you were at the site?
4:3 We drove around, we walked around because we wanted to get a feeling of just being on that human scale and then in the car because there is a major commuter route that goes through the community. Um, tried to talk to some people, just to get a feel of what kind of people live in the community, um, we did a site analysis of just, I’m trying to think, of perceptual qualities, land uses, your typical site analysis stuff. And um, then we came back to the drawing board and tried to do a little pamphlet of information that we had gathered about the community and that’s from the, we got some demographics to, um just other physical investigation of the community. Um, but then we had to, Eric and I had revisit it two or three times afterwards, he was in the group that I worked with, just because you always find there’s something that you missed.

6 Time, Time Management, Time Planning, Scheduling

Student 4:4

4:4 …you can just get overwhelmed with the project and the way all design is set-up and I’m assuming the way firms are set-up, where you have deadlines and stuff. Where stuff has to be done a certain date instead of just pushed back.

6 Time, Time Management, Time Planning, Scheduling

4:4 Well I guess this is the main point of the whole thing. Is that it bothers me that I guess we all procrastinate. I guess from all design professions we wait till the last moment. I mean you see it all the time in studio and I think it’s a problem where the whole studio set-up, I don’t know, the way the department is set-up. I had one point I was wanting to make, I think everybody would function better if we, OK, we all have the same classes but maybe you should relate all those classes to say, if you have studio Monday, Wednesday, Friday – then have all the lecture classes in the landscape architecture department on those same days so that the whole day is very productive. I think if you have all these department classes and you’re up here in studio that same day, I think it would be easier and more energetic to start these projects and have this as more of a normal real world work day. Whereas we, just buy time, from one studio and then we come up here.

I: What do you mean buy time?
4:4 Just procrastinate. I think it’s a problem for the whole university. I mean all college people – they procrastinate. For some people it would help to have, they could produce better quality work. Either some people falter.

6 Time, Time Management, Time Planning, Scheduling

4:4 Right. I know that some people do have these classes but I think making the whole day back to back to back classes, people would show up and you would have full attendance I would think. Umm, you can’t just miss the whole day and you would show up anyway. I think you would have better work habits.

I: If that’s your feelings, do you do that now personally?
4:4 No.

I: Why not?
4:4 That’s what I kind of worry about. Like I feel that I can be way more productive, if… if everything was on one day.

6 Time, Time Management, Time Planning, Scheduling

I: What’s the biggest obstacle or hindrance to your success?
4:4 Well I guess just time management. I mean personally I think I could do and show a lot more. I think I could present my ideas more clearly or I have a higher standard. That’s what I think on anything. But in reality I procrastinate. I guess everyone does. You might come up with successful representation of your work a lot of times but I still think I could do a lot better.

4:4 I think maybe at the beginning of school, I know I do this compared to the other people in the class, there always maybe asking me, I always mark down when the things are do at the beginning of the school year.
and I have in my mind when things are do. Its just I get frustrated with myself because I don’t say well, I have free time right now let me go back and do the work. 12

So are you saying you don’t use your free time?

No I don’t. 12

I guess I don’t use studio time successfully. Especially in reading for other lecture classes in the department. I can’t just sit there and read a lot. I think reading is important for studio and all the other classes and stuff. Its like I waste time up here. 12

6 Time, Time Management, Time Planning, Scheduling

Umm, I think I would shorten studio. The time in studio. Maybe 130 to 3. I wouldn’t force it or have that written thing with the registrar that says studio goes until 515. 13

Why?

Maybe it’s a combination of assigning a project and having a shorter time where people are in and there on their way and not there not sitting here wasting time. Like me I would read and look at references. People are always coming up and asking to borrow something and just chit chat. 13

If I was to change the whole curriculum time, instead of having those Tuesday and Thursday lecture times, I would just put those into Monday, Wednesday, and Friday. So Monday, Wednesday, and Friday is landscape architecture time. Pretty much on Tuesday and Thursday you have time to do your projects or just go to other classes. 13

6 Time, Time Management, Time Planning, Scheduling

It [studio] started out kind of slow. I guess. It didn't seem like there is much of workload. But then, the last probably two weeks before break and these two weeks have been pretty rigorous I guess 1

maybe it's a combination of just everything from other classes being due at the same time but it seems like before at the beginning of the semester we had all this time to do everything and now we have no time and everything is due 1

6 Time, Time Management, Time Planning, Scheduling

Why did it [studio] start out slow?

I thought it was the way … like we had plenty of time to do the projects… 1

…and right now I guess we are in the hurricane winds. 1

…out in the eye 1

So you're describing studio as kind of a hurricane wind, rigorous, why are you giving it such a dyer description?

I mean, again it could be related to the way I'm thinking about all the other assignments I have due… 1

…time management is the key 2

what you do to manage your time?

I mean I'll lay out certain time periods when I am going to work on certain projects and kind of set goals and, say I need to finish this paper in two hours or I need to you know start working on studio by 6 PM. Things like that. 2

do you actually write this stuff down?

no it's all up here. 2

I'm a real structured person I guess I need, to function I need structure kinda to deal. 2

I guess just the way I'm laying out my day is how I structure things, or how I think about things… I need to do this, type thing. 2

6 Time, Time Management, Time Planning, Scheduling

How do you accounts for unforeseen things that may come up?

yeah, yeah like the snowstorm. The snowstorm was a blessing 2
I: why?
4:5 well my paper that was do at 1:00 is now do tomorrow at noon. 2
4:5 well I could have finished it, I basically had finished, but it was sub-par, it was not as good as it could have been. I felt like, we should have had more time anyway. But that's all a different matter. 3

6 Time, Time Management, Time Planning, Scheduling

4:5 It's [studio] been different, the technology, just the way the studio has changed from last year where there was five computers that everyone fought over, and relied so heavily to do anything AutoCAD GIS and now no one uses those computers, I guess feels like I can do everything from my desk just about. 3
I: why?
4:5 they have emphasized having your own personal computer up here. 3
I: do you have your own computer here?
4:5 yeah. 3
I: How has that been so beneficial to you?
4:5 I mean as far as getting work done and efficiency I'm not depending on anyone else at the computers or anything. I am more self-reliant I guess. 3
4:5 …in terms of like, getting a base map or you know just studio doing things in studio. During studio. 3

6 Time, Time Management, Time Planning, Scheduling

4:5 …I have never been totally excited about an idea that I had in studio. 9
I: what you mean?
4:5 like, come up with a design that you are just convinced that it was the perfect solution. Maybe that's because I don't feel like I have ever completely finished the project. 9
I: why?
4:5 I never feel like I have enough time to work on it, and I always leave things unfinished as a person. Maybe that just is reflected in my studio work. 10

6 Time, Time Management, Time Planning, Scheduling

4:5 well, in terms of how I'm thinking in my head throughout the day, I might say well of got class from 11 to 12 and I go to work for an hour, and then come home and wash dishes for half an hour. I haven't washed dishes in a week. 10
4:5 Then I eat for half an hour so that leaves me with six hours until midnight. And if I go to sleep at midnight and wake up at 8 then I get 8 hours of sleep, because everyone needs 8 hours of sleep. 10
4:5 so I think of it that way. But if I don't, I don't know, get something finished, it's not like, the main idea for me doing that is so I can just go about my business throughout the day. It's not like I am that anal where if I don't finish something I freak out, and say like “my God, I've got two minutes to finish this”. 10
4:5 may be that the scheduled gets revised throughout the day. 10

6 Time, Time Management, Time Planning, Scheduling

4:5 I've had enough usually by the end of each semester, I'm pretty well done with landscape architecture for little while. 10

6 Time, Time Management, Time Planning, Scheduling

4:5 I don't feel like I spent as much time on it, tonight is like, I'm getting ready to stay up, spend a lot of time on it tonight, we have to present tomorrow, and I just have not had the time to devote to it. 11
I: why not?
4:5 just doing other things like the paper and other classes so… 11
4:5 so the biggest challenge is tonight. I mean I have most of my design issues resolved. But I guess I need to see it in 3-D. I haven't finished my model. I need to, I need to think about it more. I guess, and then from that develop the drawings. 11
I: what you mean think about it more? Think about what?
4:5 well, the actual design. I have my design issues pretty much solved but, for now I guess they are solved. I mean how they will affect other things is kinda... 11

I what other things?

4:5 Basically, how I will present it, how I will talk about it. You know I have the idea of what is in my head, but...12

I idea of what is?

4:5 my site, my design. 12

6 Time, Time Management, Time Planning, Scheduling

4:5 The final design. 18

I What does that entail?

4:5 Staying up all night tonight. (laughs) 18

6 Time, Time Management, Time Planning, Scheduling

I What are your expectations for the final presentation?

4:5 I have, a pretty clear idea of what I want to do. So... 19

4:5 Site analysis, desk critiques, the whole process. Kind of where I am now. I feel pretty good about it. And usually, when some people say: Wow I got to pull an all-nighter and I don't know what I'm gonna do I don't have a design. But its like I have all night to get my ideas on paper to be able to present my ideas the way they are in my head. 19

6 Time, Time Management, Time Planning, Scheduling

I What kinds of obstacles or hindrances do you face in terms of being successful?

4:5 Procrastination. Outside interests. My own like… 22

I How do you overcome those obstacles?

4:5 Block it out, think of the big picture. What am I working for, what do I want? 22

6 Time, Time Management, Time Planning, Scheduling

4:5 Yeah I mean its ridiculous that the grad students come in and take basically the same classes we take and then leave with a masters. And they come in with an English degree or something... That's a major concern. And the integration of some of the classes could be done a lot better. You know like grading and construction documents and how they work with studio. Last year I was doing a big project in construction documents and a big project in studio and I just felt like I didn't give my total time to either one. It was like split time and I could have done a lot better if it was just one project. 22

6 Time, Time Management, Time Planning, Scheduling

Student 4:6

4:6 The biggest challenge for this project has basically been time management. Basically finding outside resources. I mean I always have my own ideas and put them in but you need background information and ideas and techniques. 6

6 Time, Time Management, Time Planning, Scheduling

4:6 I think the biggest disadvantage of this project has been the lack of time to work on it. It just seems like there hasn't been enough. For me I have less access to the site, I haven't been able to go to the site and back and forth and take picture and study it. So that's really been the main disadvantage of this project – the site I chose is kinda restricted and you cant go there anytime you want. 9

I How do you overcome those disadvantages of time?
I really just have to stay up later. Stay up late at night and in a sense you have to map out your time and when everything is do and how much time it takes to get everything done. You really have a program of exactly what you want before you do it so that you can manage your time and make it like worthwhile. So when your up here in studio you accomplish things and get things done because you have a lot of things going on outside class. You cant spend Monday through Friday and not focus on anything else so a lot of it is just managing out what you have to do in a week and meeting deadlines.

Where do the deadlines come from?

Just yourself mainly and then the deadlines come from the professor of when you have to present. Usually your given enough time so that the deadlines are up to yourself. Working with your own deadlines and how much work you want to put into a project and the type of work your trying to get out of it.

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I How has it lacked?

Just in, I mean you’re up here for five straight hours and you’ll do so much work and it doesn’t look like five hours of work. It just seems like there’s never enough time, in a day, to get done what you want to get done. It seems like everything takes like, 4 hours longer than what you think initially. So one of the biggest problems in studio, is just knowing how much time everything takes. That’s the biggest problem I’ve had.

I How do you overcome that problem?

It takes a lot of weeks of just staying in longer that you normal would do. Its just like, I guess, pushing your body to the limits. Just like going on adrenaline. You just stay up here, and you just keep working, because you know you have to get something done.

I When you say time, do you mean in terms of graduating?

Well not even graduating, its just like, well its not about graduating because I mean, when you graduate you can sit at your house and still learn. Its just the fact that, I guess its just the individual ambition of where somebody want to be. I mean that’s really what fuels somebody’s learning ability – is where they want to go and how they want to get there. And it comes to a certain to where you say: now there’s been enough nonsense or not learning that you, just really have to focus on more and more on what you’re here for.

I What would you contribute to you wanting to learn more this semester?

Umm, a lot of it was just a desire to learn more. I mean, everybody knows what they don’t know and, they always want to know more. Just, you mature more because you want to learn more. Because you know the time is coming a lot sooner, to where your done and your out of school and, I mean, you got to know certain things. I don’t want the added pressure of time.

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could be some more directed knowledge taught. Students would really benefit from more than just, saying: alright here are these ideas and if you wanna learn these or have time go ahead and learn them.

I When you say directed, what do you mean?

4:6 I guess what I’m talking about is the different computer programs. That’s what this world is coming to. I mean, a lot of people don’t know how to use the internet and it could be vital to their career. Not only internet but also AutoCAD, and PhotoShop and just everything. That stuff is going to change every year. And I just think if you had that kind of directed learning, learning specific programs where, in studio, you could take 1 hour, 2 hours or 12 hours of the week learning things like that. I think that would help everybody’s learning ability and their design development over time if you just had that, repetition of doing something every week. Even if its less than an hour, it helps out tremendously in your overall, I guess learning process.

6 Time, Time Management, Time Planning, Scheduling

Student 4:7

4:7 As far as deadlines and production rate its been pretty laid back. And ah, like our professor has been very understanding about other classes that obviously take up a lot of time. So she’s been really well in granting us extra time or you know, just understanding we have other needs outside studio.

6 Time, Time Management, Time Planning, Scheduling

4:7 Well, there’s always more time that could be spent on studio work. I guess its just a matter of balancing time. And knowing when’s the best time to work on studio or when is the best time to work on you other classes.

I How do you balance time?

4:7 Umm, (laugh) I guess what’s most logical or realistic for me and I try to do, is ah, well I always feel like I could manage my time better but I mean, who doesn’t except for those few perfectionists out there. So I think I balance my time pretty well.

I What kinds of things do you do?

4:7 I have a little book with, you know, all my assignments and when there do. And every week I’ll look at the book and see what I have to do. I will try to you know, estimate a certain time period that I’m gonna have to you know spend on each assignment or project. I try to allot that minimum amount of time because I know from past experience that it will take a little longer than you expect.

I Do you set specific work times or amounts of time needed to work?

4:7 I would just say amounts of time needed to work.

I Do your prioritize?

4:7 Umm, for the most part no. Maybe just, you know the assignments and the projects I know are most important and will effect my grade more and have a bigger impact on my grade I will definitely try to get to those first. And just try my best to get it all done.

6 Time, Time Management, Time Planning, Scheduling

I What’s been the biggest disadvantage?

4:7 Probably the allotted time to work on the project.

4:7 Like I said, umm, you know, like my personal work, I always feel like it could be better. So maybe the time issue has a lot to do with that. Such a project could take, you know, months and months of just even pre-planning. So the fact that we had to have what we had to have in the allotted time we had to do it in, sort of hindered us, as how we were you know going to be able to present our projects, and have everything the way we wanted it.

6 Time, Time Management, Time Planning, Scheduling

I What are the most important aspects to being successful in studio?

4:7 Ah, I think you need to go everyday. Missing one day, you know, gets you behind.

I How did you learn that?
4:7 Probably through freshman foundation lab. It was there I realized that you can’t skip, skip you lab. 10

6 Time, Time Management, Time Planning, Scheduling

4:7 Just practice, practice the drawing and your graphic techniques and practice your computer skills. 10

1 Do you set aside time to practice these?

4:7 I just basically get the practice by doing the projects. I don’t just jump right into a drawing you know, I’ll try a few different techniques of drawing or rendering or whatever. And figure out, you know, what looks best or what I think works best. So, just as I’m going along in a project. 10

6 Time, Time Management, Time Planning, Scheduling

Student 5:1

5:1 Um, well how much for me has always, I’ve never put limits to myself which is actually a problem so I never tell myself how much I need to do, because I never stop. I mean, I keep working and that actually is probably a downfall for myself, even though I try to be clear about what needs to be done, like I just always feel like there is more information so how much, I don’t know, I really don’t even think about what I need to do. What I needed to do, um, I don’t know. It started out, I mean, that’s very dependent on the person too. I started out with a project that I really wasn’t sure what I was doing so the what at first, I definitely spent the semester just trying to find out what was my project and because of that I tried to just learn everything I could because I didn’t know what angle I was going to be taking. Um, I don’t know, talking to other people is really kind of just the best ways. I mean, talking with Terry she helped to focus me, just because like I said it wasn’t quite sure. Talking, I talked to Chuck Ware from the Design Workshop, I had kind of like a mini interview with him and we wound up talking about my senior project for like a half an hour and so he actually guided a lot of what I did after that interview. Um, so talking to a professional was actually pretty interesting and to kind of feel what he said. 4

6 Time, Time Management, Time Planning, Scheduling

5:1 I mean if you are working on a project for a year, even though the topic, I mean the idea of urban redevelopment, that in itself had meaning, but, it’s just easier to do something that you have more passion about than just, “this is a project that I need to get done.” Rather it’s more, you know, just kind of goes to heart. 4

5:1 I think it definitely affects your work. I think I, I just think that I have put more time into it than I would have if I just really didn’t like I said had any kind of true passion for it. I mean it’s not an assignment. I think it just affects the time and the effort that you put into it, yeah. 5

6 Time, Time Management, Time Planning, Scheduling

1 What’s the first thing you did when you began your project?

5:1 I went there again. 5

1 Okay, what did you do?

5:1 Actually, I did nothing. The first time, the first thing I wanted to do is just go to German Town and just spend the day. And I did. I went for two days and I didn’t do any analysis, I didn’t want to do any inventory, as far as more formal analysis and inventory. I just wanted to go as kind of a spectator and just hang out. And so that’s what I did for the first two days and think that was kind of important because I had no, absolutely no focus, I was able to kind of get a little bit of everything and then decide on my next step. And that’s when I became intrigued by the avenue and that’s kind of, and then I started looking at the avenue more closely. I went up again and I did a kind of more formal analysis. 5

5:1 Um, including, I kind of divided it up into a couple of different sections of analysis. The first was purely I was looking at kind of the structure of the street as in the frontages, buildings, and the architecture itself and the very physical components of the avenue. The second time I went it was more about the community and the people and the social activity. Um, and then the third time I went it was really trying to look at the interaction between those two. 5
I figured that out after the first time I visited but while I was in Blacksburg before I made my second trip. And I think I had to purely because I have to, I mean, being seven and a half hours a way, it kind of came down to, I knew I couldn’t go to my site so I really had to think about what my next steps were going to be, I couldn’t waste any time and you know, things, it kind of came down to things like that. So, I did think about what I needed to do and that was kind of a conscious decision before I went out the second, and the third, and fourth times that that’s what I needed to be looking at.

Um, be very organized, document everything, document everything. Organization is the key I think and just, I mean, there is just going to be so many papers and research and all these numbers and facts and stuff and so I’ve been keeping binders and I’ve noticed some other students have been doing that too and that has helped out a lot and even dividing those binders in sections and a lot of it is just in the research and how you organize yourself. Limit as far as time. Just looking at it as just kind of dividing the semester up and having goals by certain points in the semester will help keep you on track.

Where do the goals come from?

Where some of them come just from when things are due, so you have to, I mean there are certain requirements that are just requirements that you have to meet, but the goals will probably change throughout the semester, but it’s always good to have kind of a starting point and they will probably, I mean sometimes the goals even come as you are working and maybe you decided you need to look at the transportation or whatever but, so your new goal is now to you know complete that analysis by such and such date. But it keeps you from kind of lingering on one point for too long.

All right, um, given that as a fifth year we are allowed to choose our own projects and set our own terms for that project, within reason, it has to be worth while to do, for the school and for you, um, I’ve worked on my own schedule, um, there is no set Studio time, I’m basically allowed to create How and What I want as long as when it comes down to presentation time, if I want to graduate, it meets a certain set of criteria which were made known to us vaguely but broadly enough that we can understand them and interpret them to our own project. So, if I want to speak to a professor I can ask, otherwise, I don’t need to. Something along those lines.

Okay. Um, in certain cases, each faculty is always going to have their own specialty and their own view points, it’s given by previous practice and just general interest. So I can go to a specific faculty member and ask about an urban design issue that one might know on top of another while another one definitely has an ecological or land planning, things along, so I can go and pick upon their specific specialty during, on their own time since I can schedule my time around, um, pretty much I can schedule my schedule around theirs because I don’t have a set Studio time so that gives a four hour chunk open throughout the day to open up room to get, you know, not only my work done, definitely, you know, try and sit down and talk with them whenever they have free time, we’re a lot more flexible now, plus since we’ve been here for five years they know our base personalities and they know our work habits I would hope so they can pretty much figure out when would be best for us and them at the same time. Does that make any sense?
**I** Where do your goals come from?

5:2 That comes from my previous experience just the experience that I’ve had in my life, I grew near my site so I know what I would like things to be like because I grew up with it and I knew what it was lacking. So, it’s very broad. It starts off as a very broad goal and as you start doing the work you can pin point out things you can, and not necessarily can’t, but might not be qualified to do and auh, probably shouldn’t put too much of your time into those as opposed to things that you feel you would be a good candidate to take care of. I feel I can do some pretty good site design for this type of thing, so I’m going to try.

**I** Why do you feel that way?

5:2 Partly because of my education here, and also mostly just because again mine is sports related, I play a lot of sports, I’m interested in a lot of sports. I’ve been to a whole lot of sporting facilities. So, it’s all based on previous experience. It’s all based on what I’ve lived through, what I’ve been used to, not only what I like, but what I know that people of my age group as I was growing up like, cause my site was, there was a lot of kids there, you know there was 4000 kids in my high school, 4000+ and we all saw each other everywhere. I know what all those kids were into, I know what I was into, so that is one large demographic that I could draw upon.

6 Time, Time Management, Time Planning, Scheduling

5:2 Okay, I have done a lot of things early here at school. You know I came with some credit through high school which opened up my schedule early, helped me get rid of a whole lot of, I don’t want to call it junk, but I consider some of it to be the University core requirement, which opened up my 3rd, 4th, and 5th year. I took classes that were necessarily on the school, on the departments curriculum relegated to 4th year I took them 3rd year. I went to Alexandria, I took classes there. That opened up large slots in my schedule to take other classes, like computer modeling courses, things along those lines, definitely pushed me towards what I’m into now. I don’t know if that answers your question.

**I** How would you summarize your work this semester?

5:2 I definitely didn’t produce what I wanted to.

5:2 A lot of that is me, you know, I’ll come in since I don’t have a set schedule and I’ll sit down and check my e-mail and talk on, talk to some friends, you know, waste a lot time. But, basically I felt a little lost, you know.

**I** Why?

5:2 I would sit down with the faculty, they would give me great ideas and I wouldn’t know where to begin because you know this is suppose to be a fostering of minds, this is suppose to be my project, my ideas, I’m suppose to figure out the way to get from point A to point B from beginning to end and if they hand it, if a faculty member handed me the idea, handed me their particular answer it wouldn’t be my project anymore. So, I had a whole lot of information to deal with. I knew where I wanted to go, had no idea how to get there and I was a little stumped but you know once in a while a faculty member or even just one of my peers would come up with a word or term that would put it into a new light and I could keep going. But, I’m pretty happy with what I’ve done so far this semester.

6 Time, Time Management, Time Planning, Scheduling

5:2 There is always scheduling that’s a problem, you know, especially with other courses.

5:2 Just kind of get a head, as soon as something is given, as soon as a project is given, think about how to do it, if you are not going to sit down and do it right then, get the game plan in your head, otherwise if you have to start thinking about that, you know, a couple of nights before it is due, it’s not like writing a paper, when you’re doing a project it’s a whole lot more intense.

**I** What do you mean by game plan?

5:2 Well, you know say for my senior project I liked that flow chart idea. I know where I want to go, what steps do I have to do to get there? If I don’t have that thought out now and I’m trying to do it near the end, I will have, not only will I probably not get that stuff done, but it won’t go any further than what I can think...
of right then. So you can actually develop in a project, the earlier you start because you will have more time to think on it. 10

6 Time, Time Management, Time Planning, Scheduling

I  How did you learn how to make a game plan for projects?
5:2 From my parents. It’s a planning strategy to get me throughout high school and middle school when I was writing papers and all that type of stuff. That’s definitely impressed upon you early on. 10

6 Time, Time Management, Time Planning, Scheduling

I  So when you started your project, you made a game plan?
5:2 Yeah, definitely. I had a set idea, I don’t put my ideas on paper very well. They stay up in my head until I can put them down on paper and that’s always been an issue with me, but I don’t see any way to make it change too quickly. 11

6 Time, Time Management, Time Planning, Scheduling

Student 5:3

5:3 It originally started out as a park project and then moved on into more of a downtown revitalization project. So basically I’m just looking at how there can be improvements to the downtown linking some major park systems. It’s a huge project, right now my major problem is that I need to scale it down. Cause its just so out of proportion now that there’s just no way I can get it done in the time allotted. 1

I  How did you come to that conclusion?
5:3 Basically, it’s a link of about a 50 mile stretch of land and, just the downtown of Camden alone is enough to focus 2 years of work on, not to mention just trying to figure out how to bring those two areas together. And its just really complicated. 1

6 Time, Time Management, Time Planning, Scheduling

5:3 Just a lot of drawing. And a lot of just getting everything down on paper because the way I work a lot of times, I have things in my head for a long time and it takes me a while to actually put them down on paper. And its not that I don’t think about them and its not that there already there but its just that, I have to mill it over so much in my head before I can actually put it down in hard copy. Its one of my biggest faults because I wish I could just do it and not worry about everything begin so perfect at the end. 4

I What do you mean by “mill it over in my head”?
5:3 I just have to think constantly about how I want something laid out. How I want it to function, how I want the drawing to look, basically I think about it a lot before I ever put things down on paper. When I put down a sheet of trace I usually rip it off 4 times before I ever even do anything because if I make one wrong line I have to start all over. And its really time consuming and a really bad habit that I have. 4

I Why do you think it’s a bad habit?
5:3 Because it wastes and ungodly amount of my time. And even when I print stuff off the computer and stuff I normally wind up printing off 3 copies just because I think I got it right and I see one wrong thing and I cant let it go so I have to go back and fix it because I constantly screw up. 4

5:3 …everything is down now. It just takes me a while to put it down. 4

6 Time, Time Management, Time Planning, Scheduling

5:3 I’m a procrastinator. And I work best under pressure. I mean, like, I do work and when it gets down to crunch time that’s when my best stuff and best ideas come out. 5

I Why?
5:3 I just work better under pressure. I need to have that deadline and, when I’ve got a lot of time to work with and it gets down to it, and I have to focus and I really can focus that’s when my best stuff comes out. 5

6 Time, Time Management, Time Planning, Scheduling
It challenged me to try and stay focused. Like I said, it’s tough for me to come in here and pay attention to what I’m doing and to really sit down and get to work as opposed to sit an chat with everybody, and just kinda look on the internet for stuff and waste time.

What does it mean to you to be successful in studio?

I have to be happy with it. Umm, see the presentations didn’t go the way I wanted them to go. Because when I look at everything up on the wall I just didn’t feel like it was what I needed. And then when I got the feedback that wasn’t what I wanted… they aren’t clicking properly for me and, ah I feel like I got a really long way to go. Even though I feel like I been working pretty hard, I still, don’t think I’m anywhere near where I should be.

I don’t know. Maybe I’m not spending enough time on it. And umm, I don’t know.

Don’t procrastinate too much. Don’t put stuff off so much because there’s many an all nighter I could have avoided if I had just done stuff more in the beginning and just kinda spread my work load out a little bit. And listen to your professors. Cause a lot times it sounds like they’re just talking for the sake of talking but you know 9 times out 10 they do know what they’re talking about and they do have something useful to say to you. And its not just always just to hear themselves think, even though that does happen sometimes.

Yeah there was a time where you sit in on a critique for 4 hours and your butt is so board and your like come on lets wrap it up. And there is some of those critiques that I could have taken more out of probably, and umm, you just get so distracted that you just want to get out of there that its tough to, keep on target sometimes.

You’ve mentioned self-directed, can you explain that to me?

Um, seeing a project set up to you know, your CAPs done but you are on your own, you don’t have a professor saying, all right this drawing, or this set of drawings is due by, you know next week at 5:00” or whatever, you know, your, you know we had a, you know, end of the semester presentation, we have a presentation in March, you know, you have got to do your best on your own to reach what you need to do to present your idea and, you know, yeah, me personally I had a weekly meeting with my advisor, but what I do on a daily basis is my own doing and I, you know, I like that and that’s the way it’s going to be in the real world, so, um, having that, and I think that self motivation is important because, you know, it’s because, since you don’t have to meet with someone every day or every other day, you know, well if I don’t want to be in Studio today and I want to go do something I can but you have got to be willing to accept those consequences or make it up later so.
5:4 Not stop. I had a, this summer, you know this is speaking specific to my project, this summer I had a chance to really do a lot of research and I was rolling with it. I came back all fired up and, I was out in Denver this summer and I took two weeks to drive back and get moved into my new place and get set up and, you know, then that first week of your other classes and things like that and by the time I turned around, I had lost, you know, over a month of my, you know, going, my momentum

5:4 and to try to rekindle that is hard, you can be like, well I’ll start that next week, or, I’ve got to get this, this, and this done and then I’ll get to that, you know, you start making excuses and I think just plugging away and making sure you set yourself a schedule, you know, time management is so important and I think for me personally a routine is good. Some people find it boring, for me personally, I like it, you know, every Tuesday at 2:00 I’m meeting with Brian and he expects something and so if I can keep that in mind I can work towards that as well as, you know, not being afraid to, you know, go off on a tangent, now I say tangent, but if my research is leading one way, you know, but I was trying to fight another way, you know, don’t be afraid to check it out kind of thing, you know. So, auh, yeah, it’s

6 Time, Time Management, Time Planning, Scheduling

5:4 [meeting with the professor at a set time] It’s just something we usually agreed on at the beginning of the semester. 2

5:4 Because for a while, um, he [the professor] probably went, I don’t know, five, four or five weeks at the beginning of the semester not really meeting together and that was detrimental. 2

5:4 …because I didn’t have that weekly sort of kick in the butt, you know, reality smack. I mean I knew I was working, it wasn’t that I wasn’t working but I’m the type of person that works off of feedback, you know I’ve got to have the interaction with somebody else and um, so I wasn’t getting that, I wasn’t really seeking that through any of my friends or colleagues, um, all I had to please myself I guess and of course that’s easy to do, you know, so if you are not meeting up to somebody else’s expectations or somebody you know, not that I don’t set self goals, but I think having that interaction is important. So we, then to break it down we just, “hey this schedule works for both of us” 2

6 Time, Time Management, Time Planning, Scheduling

5:4 Um, personally I try to keep a check list, there are times that I got in the habit of writing almost myself a schedule every day, you know, 9:00 I’m doing this, 10:30 I’m doing this, and I think to be able to have that list and then to be able to take that pen back through it and okay it’s done, um, I think for me that’s a good way to try to do things and I mean, when we sit there and talk, and you know, I’ll look at my drawing and see something or he’ll say, “well think about this” or we’ll mutually agree and say “hey you mean to research this” and I’ll write that down and then I can say okay hey what are the ways I need to find out, you know, where the banjo is from or something like that and I can say all right well I know I can look this book or this periodical or something like that so I think thinking those notes that we discuss and then putting those into the schedule of okay hey I need to accomplish this, I need to do this, that’s how it works. 3

6 Time, Time Management, Time Planning, Scheduling

5:4 …obviously I want to graduate and get a job and you know, I have an idea that, you know, I really want to go into preservation, I don’t want to be your cookie cutter, you know McDonald’s Landscape Architect, um, and I realize, I have some higher goals that I know I want to reach, um, and I know that at least right now the senior project may be a good vehicle for me to reach those so I really want to, you know, do a good job on my senior project. I want to have, you know, a package to present, you know, and that one, like I said the capstone of who I am and where I come from in these five years but also where I’m going. And, auh, so I’m really trying to use this project as a vehicle to get me to that next level and um, so, you know I have these goals and of course I have other goals you know outside of this Studio. You know, yeah I want to get a good job but I’m getting ready to get married, you know, my fiancé is going to grad school right off the bat, you know, how to take care of those kind of things, you know, so trying to balance all of that gets tough sometimes but, um, you know, I think those goals are just like, you know, that check list almost, you know, if you do the work it takes to reach that goal than you can 3

6 Time, Time Management, Time Planning, Scheduling
Student 5:5

5:5 Umm, for me and my senior project, I had a class that met Mondays and Wednesdays so I didn’t come so much to the actual studio time scheduled. But it was pretty independent working process so everyday I came up, on weekdays. It was pretty positive. Now its starting to come down to the nitty gritty. 1
5:5 The project was basically done all by myself. 1
5:5 Having to realize what was necessary to the project. And what you want to find out. Then you got to figure out where your gonna get it. And basically go from figuring it out to getting information. 1

6 Time, Time Management, Time Planning, Scheduling

5:5 I just basically have a 9 to 5 every Monday through Friday and I have all the free time I can possible use on the weekends. And basically that’s something my grandpa told me. Try to get up pretty early and come in. I do work at home when I get up and I try to stay doing work all afternoon. 2
5:5 It was like one of the last times I was home before I went away to school and my grandpa said to try that. He said he did it when he was in college and it worked. 2

6 Time, Time Management, Time Planning, Scheduling

5:5 I know what I have to do. I have other classes that I have work for, and I try to get that work done first cause its set in stone when its due. Its like write this paper about this article it only has to be two or three pages long and its easy to me to do things like that. I do those things first to get them out of the way and then do the design project. 3

6 Time, Time Management, Time Planning, Scheduling

1 How do you start a project, like this generally?
5:5 I try to get up on it. 3
5:5 Get a lot of stuff done quickly. 3
5:5 Stuff like…you know, busy work. Like you gotta run around talk to people, make phone calls, find documents you want to work off of. Just all the stuff like that just takes a lot of time. And, its an important time to spend on a project, its kinda like a big part of it anyway. When you have to work by yourself anyway. But if you’re working in an office you might have people to go and do that. 4

1 How do you know what stuff to get?
5:5 Well you know what your problem is and what you want. You kinda have and idea of what the end might be. So you have an idea of what’s available because you’ve been working on projects like these for four years now. So you have an idea what’s out there. And you pick which stuff you think you might want to use and basically you can get it, if you go out and look for it. 4
5:5 I got USGS maps over time through the past century. It was kinda neat because it shows development patterns there. How things grow. That was kinda useful. But for some people it might not really be that relevant if there working in an area that’s not been touched anyway, then a 100 years ago it would be the same. You need to find books about your subject. In my case, I didn’t know about coastal processes. That’s one thing that I did find out about. 4
5:5 The maps help out by, well when your not there, they give you a nice visual reference for trying to figure out solutions for your design. Without them I don’t think you’d have any idea. Unless you were there – I don’t think you’d know how you’d want to use the space. I guess the base maps help you do that, they give you an actual representation of what’s there. 5

6 Time, Time Management, Time Planning, Scheduling

1 Did you ever write down where you wanted to be?
5:5 I mean just short notes. I did have an outline of like month to month. Like September have a site analysis done. Go to a site and get all that information. October, do something with that information. Print things out that you need to print out. And then November, means you gotta start developing design concepts in order for December where you got have something on the walls to talk about, that makes sense. That was
pretty much how I went about it. So that was given to us though. It was from another student. It sounded like it would work pretty good. And it did. I think my month by month was pretty good this semester. Next semester will be more different. Probably week by week.

6 Time, Time Management, Time Planning, Scheduling

5:5 …next semester you have to have quality finished products.

I What else have you been thinking about next semester?

5:5 That I’m going to try to get some of it done before next semester so I won’t have so much to do when I get back over break. At least get more of the design stuff done. So I can do more detail things.

6 Time, Time Management, Time Planning, Scheduling

5:5 Getting here early in the day when they’re aren’t many people in here.

5:5 I just think its easier to get stuff done. When lots of people get in here and everybody is trying to get things done it just gets hectic. Its kinda fun like that I guess but…

6 Time, Time Management, Time Planning, Scheduling

I What would you change if you could change anything about your project?

5:5 I would have probably got more done in the month of October.

5:5 I just kinda took a side track from the project. I didn’t really work on it very much. I was having fun doing other things with my friends.

5:5 It didn’t really cost me because I was still coming in everyday for a couple of hours and getting stuff done. But I definitely could have got that stuff done a lot faster. It would have given me another week or two. I probably lost a week.

6 Time, Time Management, Time Planning, Scheduling

I How do you know you lost a week?

5:5 I know what I could have got done in a week. I don’t due much school work on the weekends.

I Why don’t you do work on the weekends?

5:5 Because it’s the weekend and if you get enough done during the week then there’s no need to work on the weekends. I used to have to do things a lot at the last minute but in the past year I’ve gotten better at that.

5:5 The fact that I’m sick of staying up late at night doing work. Maybe some people like that. I don’t. So I like to get work done during the day and then have time to just.. I don’t know if that’s a product of the family I grew up with or what, that’s just the way I like to live.

6 Time, Time Management, Time Planning, Scheduling

Student 5:6

I How would you describe Studio this Fall?

5:6 Pretty slack. Um, it’s been pretty self guided. Pretty much the only contact, I’ve had some contact with Ben but most of the other stuff that I’ve done is with my advisor. So, I’ve met with her on our schedules usually about two weeks apart at a time. But, everything else, you know, I either do at home or some, the bigger stuff I do here.

6 Time, Time Management, Time Planning, Scheduling

I What do you mean by it’s been self-guided?

5:6 Um, well, I mean, with it being a thesis we haven’t had any, you know, nothing set from my professor. We’re not all working on the same thing, we’re not all meeting certain deadlines, so it’s, I mean it’s really up to us to design our own schedules and design our own work time. So, if you work you work and if you don’t than you have to push it a head this week or whatever.
6 Time, Time Management, Time Planning, Scheduling

5:6 Um, I guess for me, I have set myself some goals for this semester, where I wanted to be by this point, um, and I’ve had to work like, I’ve had to figure out “today is the day that I’m going to work, tomorrow I don’t have to, next week I’m going to do a site visit” so it’s pretty much did getting myself to the different goals on my schedule with Margaret. 1

6 Time, Time Management, Time Planning, Scheduling

1 What’s the most beneficial part of studio?
5:6 I like that it’s here, I like that it’s accessible to me to work at 24 hours a day, seven days a week and that there is always somebody else here, you know, even if it’s a second year that I can say look at my work please, and there is always going to be somebody there to give me a different viewpoint on the work that I’m doing. Um, so that’s what I really like about it, that there’s always the opportunity to get feedback from someone. Whether or not it’s good feedback, that’s something that I can either take or, you know, leave behind. 11

1 How do you know when to take it or leave it behind?
5:6 If they tell me something that I haven’t heard before, I will take it, but if they tell me the same thing that I’ve been hearing from other people, then it’s just, it’s fairly useless to me and I’ve conceivably wasted my time and wasted theirs. But that’s something that you won’t know until after they give it to you. 11

6 Time, Time Management, Time Planning, Scheduling

5:6 The project has challenged me to, more than anything else, it’s challenged me to come up with my own schedule and my own, like my own work habits, you know, because there is nobody to tell me other than Margaret, other than myself, that this is what I need to have done by the first semester. This is what I need to have done by the sixth week. It’s not like in two weeks I am going to be turning in a project and then we are going to be having another one which is the tradition, you know, 1st, 2nd, 3rd, 4th year Studio project. So, more than anything else it’s really helped me to figure out how to set a pace for the work that I do. 12

1 How have you learned to do that?
5:6 By meeting with Margaret and coming with the work that I have and you know, there’s some days when she says you need to have more and there’s some days when she says that I’ve done okay and so, having her there to guide me has been what I’ve really needed and if I hadn’t met with her at all this semester I would be totally lost in terms of where I would need to be with my work. 13

6 Time, Time Management, Time Planning, Scheduling

Student 5:7

5:7 Um, I had another project in mind, but I didn’t have enough time and I couldn’t get all the information, and so I chose this one because I thought it would be a really good project to work with. 2
1 Why did you think it would be a good project?
5:7 Because it has many possibilities and if I hand in one that works then that submits that I’m great or whatever. 2
1 Great in terms of what?
5:7 I don’t know, someone likes it and then it gets actually designed there then, that would be very beneficial. 2
5:7 …and I’ve never done a Memorial Site before and I thought that would be interesting as well. 2

6 Time, Time Management, Time Planning, Scheduling

1 What do you intend to do next semester?
5:7 I intend to come to Studio everyday… for the allotted time and I assume I can do my whole project in that time. 10
5:7 … and work efficiently. 10
1 How do you plan to work efficiently?
5:7 Sit at my desk with the headphones or something and just go at it. 10
If you were the department head, what would you change about Studio?
Um, I would require attendance.
How would you go about doing that?
Put it in as part of the grade.
Why do you think that would help?
Because it forces us to work on this project 12 hours a week.

What activities or behaviors do you think are important in being a successful Landscape Architecture student in Studio?
Auh, I don’t know.
What kind of things do successful students do?
Auh, they work hard on their projects, put a lot of time and effort in.
APPENDIX F

IRB Approval Form
DATE: October 23, 2006

MEMORANDUM

TO: Patrick A. Miller
    Matthew Powers

FROM: David M. Moore

SUBJECT: IRB Expedited Approval: “A Study of Self-Regulated Learning in Landscape Architecture Design Studios”, IRB # 06-600

This memo is regarding the above-mentioned protocol. The proposed research is eligible for expedited review according to the specifications authorized by 45 CFR 46.110 and 21 CFR 56.110. As Chair of the Virginia Tech Institutional Review Board, I have granted approval to the study for a period of 12 months, effective October 23, 2006.

As an investigator of human subjects, your responsibilities include the following:

1. Report promptly proposed changes in previously approved human subject research activities to the IRB, including changes to your study forms, procedures and investigators, regardless of how minor. The proposed changes must not be initiated without IRB review and approval, except where necessary to eliminate apparent immediate hazards to the subjects.

2. Report promptly to the IRB any injuries or other unanticipated or adverse events involving risks or harms to human research subjects or others.

3. Report promptly to the IRB of the study’s closing (i.e., data collecting and data analysis complete at Virginia Tech). If the study is to continue past the expiration date (listed above), investigators must submit a request for continuing review prior to the continuing review due date (listed above). It is the researcher’s responsibility to obtained re-approval from the IRB before the study’s expiration date.

4. If re-approval is not obtained (unless the study has been reported to the IRB as closed) prior to the expiration date, all activities involving human subjects and data analysis must cease immediately, except where necessary to eliminate apparent immediate hazards to the subjects.

Important:
If you are conducting federally funded non-exempt research, this approval letter must state that the IRB has compared the OSP grant application and IRB application and found the documents to be consistent. Otherwise, this approval letter is invalid for OSP to release funds. Visit our website at http://www.irb.vt.edu/pages/newstudy.htm#OSP for further information.

cc: File
APPENDIX G

VITAE FALL 2006
MATT POWERS

Address: 1517 Yancey Street, Tallahassee, FL 32303  Phone: (850) 907-0753  Email: ma.powers@famu.edu

EDUCATION

Doctor of Philosophy in Environmental Design and Planning, December 2006
College of Architecture and Urban Studies
Virginia Polytechnic Institute & State University, Blacksburg, VA
Dissertation: “Self-Regulating Student Achievement in Design Studios: The Goal Regulation Model.”

Master of Landscape Architecture, May 2000
College of Architecture and Urban Studies
Virginia Polytechnic Institute & State University, Blacksburg, VA
Thesis: “Factors in Choosing Landscape Architecture as a Major: A National Student Survey.”

Bachelor of Science in Landscape Architecture, August 1996
College of Agriculture and Forestry
West Virginia University, Morgantown, WV

PROFESSIONAL EXPERIENCE

Florida A&M University – School of Architecture, Master of Landscape Architecture Program
1936 S. Martin Luther King, Jr. Blvd., Tallahassee, FL 32307-4200
Title: Assistant Professor; August 2003 to Present
Responsibilities: Teaching, research, service, and other typical responsibilities associated with a tenure-track faculty position. Additional courses taught in the Bachelors and Masters programs in architecture.

Virginia Tech – College of Architecture and Urban Studies, Bachelor of Landscape Architecture Program
202 Architecture Annex, Virginia Tech, Blacksburg, VA 24061
Title: Instructor; Fall 1999 to May 2003
Responsibilities: Teaching and other departmental responsibilities associated with a visiting faculty position.

Community Design Assistance Center (CDAC)
Virginia Polytechnic Institute & State University, Blacksburg, VA 24061
Title: Project Manager/Designer; Sept. 1998 to June 2000
Responsibilities: Managing budgets and schedules, leading design team, and collaborating with governmental agencies.

Environmental Concepts – Landscape Architecture & Land Planning
618 Chestnut Road, Suite 201, Myrtle Beach, SC 29572
Title: Associate Designer; July 1996 to July 1998
Responsibilities: Site analysis, land planning, construction detailing, graphic rendering, and production.

Chapman Technical Group – Multidisciplinary Design Firm
Old Post Office, Main Street, St. Albans, WV 25177
Title: Landscape Architecture Intern; May to August 1995
Responsibilities: Site analysis, highway planning, construction detailing, and graphic production.
TEACHING EXPERIENCE

Spring Semester 2006 – Florida A&M University, Master of Landscape Architecture Program

LAA 6910 – Thesis Research I
Description: This Master’s level course is the first in the thesis sequence. It exposes students to basic research terms and concepts while helping students develop their thesis topics.

ARC 6971 – Thesis/Master’s Project
Description: This Master’s level course is the final course in the architecture thesis sequence. The primary goal of this course is to ensure that the student completes a high quality, scholarly thesis on time.

ARC 6974 – Thesis/Master’s Project Planning
Description: This Master’s level course explains the fundamentals of planning a thesis or master’s project in a design discipline such as architecture or landscape architecture. All students were Master of Architecture students.

LAA 6525 – Construction Documents
Description: This Master’s level course is the final course in the construction/technology sequence. It requires students to develop a set of construction documents and details.

Fall Semester 2005 – Florida A&M University, Master of Landscape Architecture Program

LAA 6659 – Advanced Landscape Architecture Studio II
Description: This course is the final studio in the Master’s program studio sequence. The studio focuses on completing a comprehensive (regional scale to site scale) landscape architecture project.

LAA 6912 – Thesis Research II
Description: This Master’s level course is the second in the thesis sequence. It exposes students to scholarly writing and criticism while helping students draft an introduction, literature review, and methodology for their thesis.

Summer Semester 2005 – Florida A&M University, Master of Landscape Architecture Program

LAA 6525 – Construction Documents
Description: This Master’s level course is the final course in the construction/technology sequence. It requires students to develop a set of construction documents and details.

LAA 6931 - Planting Design
Description: This Master’s level special study course teaches students the fundamental theories and applications of planting design.

Spring Semester 2005 – Florida A&M University, Master of Landscape Architecture Program

LAA 6910 – Thesis Research I
Description: This Master’s level course is the first in the thesis sequence. It exposes students to basic research terms and concepts while helping students develop their thesis topics.

LAA 6931: Teaching & Learning in Design Education
Description: This Master’s level special study course is the only course specifically focused on teaching and learning in architecture/landscape architecture in the United States. I designed this class to help prepare students to be effective teaching assistants and to create interest in teaching amongst minority students.

LAA 6231/ARC 4292 – Introduction to Landscape Architecture
Description: This open elective course introduces students to important people, places, and projects associated with the profession of landscape architecture.
Fall Semester 2004 – Florida A&M University, Master of Landscape Architecture Program

LAA 6653 – Landscape Design Studio 1  
*Description:* This introductory level studio focuses on learning the basic terms, concepts, and skills used by landscape architects to design small scale site plans. Special focus on natural communities.

LAA 6910 – Thesis Research I  
ARC 6245 - Models Of Inquiry (MARCH Required Course) *Courses Cross-listed  
*Description:* This Master’s level course is the first in the thesis sequence. It exposes students to basic research terms and concepts while helping students develop their thesis topics.

Summer Semester 2004 – Florida A&M University, Master of Landscape Architecture Program

LAA 6653 – Landscape Design Studio 1  
*Description:* This introductory level studio focuses on learning the basic terms, concepts, and skills used by landscape architects to design small scale site plans. Special focus on design principles.

Spring Semester 2004 – Florida A&M University, Master of Landscape Architecture Program

LAA 6658 – Advanced Landscape Architecture Design Studio  
*Description:* This advanced Master’s Level studio allows students to investigate site related problems such as drainage, circulation, and concept/identity on large scale sites. Special focus on campus planning.

LAA 6931: Teaching & Learning in Design Education  
*Description:* This Master’s level special study course is the only course specifically focused on teaching and learning in architecture/landscape architecture in the United States.

LAA 6231/ARC 4292 – Introduction to Landscape Architecture  
*Description:* This open elective course introduces students to important people, places, and projects associated with the profession of landscape architecture.

Fall Semester 2003 – Florida A&M University, Master of Landscape Architecture Program

LAA 6659 – Advanced Landscape Design Studio II  
*Description:* This advanced Master’s Level studio enables students to address landscape architectural design and planning issues in various contexts and scales. Special focus on green infrastructure and greenways.

Spring 2003 to Fall 1999 – Virginia Tech, Bachelor of Landscape Architecture Program

LAR 4084 – Landscape Architecture Design Studio  
*Description:* This advanced studio enables students to address landscape architectural design and planning issues in various contexts and at a range of scales. Focus on regional planning. (Spring 2003)

LAR 1144 – Introduction to Landscape Architecture  
*Description:* Provide instruction for over 100 students. Internet oriented class.  

LAR 3015 – Landscape Architecture Design Studio  
*Description:* This design studio focuses on sense of place, natural and cultural factors in landscape architecture design. Special focus on land planning. (Fall 2001, Fall 2000)

LAR 4324 – Construction Documents (Teaching Assistant)  
*Description:* Assist professor with instruction and project grading. (Spring 2001, Spring 1999)
LAR 4984 – Martin Luther King, Jr. Memorial Design Competition

*Description:* Personally conceived of this special study studio with the goal of applying a multicultural approach to teaching and designing through utilization of the MLK Memorial Design Competition. (Fall 1999)

**INTERNATIONAL FIELD STUDY**

Panama Canal Zone Study Course – Summer Semester 2004

*Florida A&M University - School of Architecture*

*Description:* Helped organize and participated in an international field study course with three other faculty members. The purpose of the trip was to investigate urban design, historic preservation, and land planning in a developing country. Fifteen students participated.

**STUDENT ADVISING & MENTORING**

*Thesis Advising: Master of Landscape Architecture Thesis Committees*

*Description:* I currently chair two Master of Landscape Architecture theses and serve on two other committees.

*Thesis Advising: Master of Architecture Thesis Committees*

*Description:* I currently chair one Master of Architecture thesis and serve on another committee.

*Mentoring: Volunteer Graduate Student Mentoring*

*Description:* I co-authored three peer-reviewed papers with three different MLA students. I showed them how to research, write, and present scholarly work. (Spring 2004 – Summer 2005).

*Thesis Advising: Ryan Simmons– “Using Plant Materials to Investigate the Identity of Place”*

*Description:* A Master of Landscape Architecture thesis focusing on using plant materials to investigate identity of place. Served as committee member. (Graduated Summer 2005)

*Thesis Advising: Vanessa Greenaway– “Tactile Qualities in Architecture and Place”*

*Description:* A Master of Architecture thesis focusing on touch in the creation of memorials. Served as committee member. (Graduated Spring 2005)

*Thesis Advising: Honey Shah – “Plant Material and Themed Landscape Design”*

*Description:* A Master of Landscape Architecture thesis focusing on the role of plants in themed landscapes. Served as committee member. (Graduated Spring 2004)

**CONFERENCES**

*Poster Presentation – “Designing Campus Landscapes that Reduce Health Disparities”*

*Annual Conference of the Environmental Design Research Association (EDRA)*

*Atlanta, GA: May 2006 – BLIND PEER REVIEW*

*Paper Presentation – “Goals in the Design Studio: The Essential Motive to Learn”*

*Annual Conference of the Environmental Design Research Association (EDRA)*

*Atlanta, GA: May 2006 – BLIND PEER REVIEW*

*Paper Presentation - “Improving Student Learning and Achievement in Design Studios”*

*Annual Conference of the Council of Educators in Landscape Architecture (CELA)*

*Athens, GA: September 2005 – BLIND PEER REVIEW*

*Paper Presentation - “The Role of Concept Mapping In Landscape Architecture Design Studios”*

*Annual Conference of the Council of Educators in Landscape Architecture (CELA)*

*Athens, GA: September 2005 – BLIND PEER REVIEW*
Paper Presentation - “Regulating Student Achievement in Design Studios: The Goal Regulation Model”
Annual Conference of the Architecture Research Centers Consortium (ARCC)
Jackson, MS: April 2005 – BLIND PEER REVIEW

Paper Presentation - “Concept Mapping In Landscape Architecture Design Studios”
Annual Conference of the Architecture Research Centers Consortium (ARCC)
Jackson, MS: April 2005 – BLIND PEER REVIEW

Poster Presentation - “Diversity in Landscape Architecture: Benefits and Strategies”
Annual Conference of the American Society of Landscape Architects (ASLA)
Salt Lake City, UT: October 2004

Paper Presentation - “Integrating Cognitive Processes into Beginning Design Education”
The 20th Annual Conference on Beginning Design Education
Hampton, VA: April 2004 – BLIND PEER REVIEW

Paper Presentation - “The Role of Research Assistantships in Beginning Design Education”
The 20th Annual Conference on Beginning Design Education
Hampton, VA: April 2004 – BLIND PEER REVIEW

Paper Presentation - “Using a Sensory Approach for Analyzing and Representing Sense of Place”
The 20th Annual Conference on Beginning Design Education
Hampton, VA: April 2004 – BLIND PEER REVIEW

Paper Presentation - “Applying a Constructivist Pedagogy to Design Studio Education”
Annual Conference of the Council of Educators in Landscape Architecture (CELA)
San Luis Obispo, CA: August 2001 – BLIND PEER REVIEW

Paper Presentation - “Constructivism’s Implications for Teaching and Learning Design”
Annual Conference of the Architecture Research Centers Consortium (ARCC)
Blacksburg, VA: March 2001 – BLIND PEER REVIEW

Paper Presentation - “Findings from a National Survey of LA Students”
Annual Conference of the Council of Educators in Landscape Architecture (CELA)
Guelph, Ontario: August 2000 – BLIND PEER REVIEW

Poster Presentation - “Studio Learning Communities: An Approach to Studio Pedagogy”
Annual Conference of the Council of Educators in Landscape Architecture (CELA)
Guelph, Ontario: August 2000 – BLIND PEER REVIEW

CONFERENCE ABSTRACTS & PAPER REVIEWS

Abstract and Paper Reviewer
Environmental Design Research Association Annual Conference (EDRA)
Atlanta, GA: May 2006

Abstract and Paper Reviewer
Annual Conference of the Council of Educators in Landscape Architecture (CELA)
Athens, GA: September 2005

Abstract and Paper Reviewer
Annual Conference of the Architecture Research Centers Consortium (ARCC)
Jackson, MS: April 2005
Abstract Reviewer
*Environmental Design Research Association Annual Conference (EDRA)*
Vancouver, BC: 2005

Abstract Reviewer
*The 21th Annual Conference on Beginning Design Education*
San Antonio, TX: 2005

Abstract Reviewer
*The 20th Annual Conference on Beginning Design Education*
Hampton, VA: April 2004

Abstract Reviewer
*Annual Conference of the Council of Educators in Landscape Architecture (CELA)*
Charleston, SC: September 2002

Abstract Reviewer
*Annual Conference of the Council of Educators in Landscape Architecture (CELA)*
San Luis Obispo, CA: August 2001

PUBLICATIONS

“Concept Mapping as a Tool for Improving Teaching, Learning, and Assessment in Landscape Architecture Design Studios”  
*Co-Authors: Powers, Matt and Hansen, Shea.*  
*Topic: This paper explains the use of concept maps as a tool for improving teaching and learning.*  

“Regulating Student Achievement and Learning in Design Studios: The Goal Regulation Model”  
*Topic: This paper describes a new model of learning that helps instructional decision-making.*  

“Integrating Cognitive Processes into Beginning Design Education”  
*Topic: This paper describes the integration of cognitive processes into design studio teaching.*  

“The Place Project: Utilizing Diversity in the Investigation and Representation of Sense of Place.”  
*Co-Authors: Powers, Matt and Hansen, Shea.*  
*Topic: This paper describes a the outcomes of a studio project for beginning students.*  

“Learning from Assistantships: Enhancing Teaching and Learning with Graduate Student Assistantships.”  
*Co-Authors: Powers, Matt and Cox, Stephen.*  
*Topic: This paper discusses a new paradigm for the use of assistantships.*  

“Constructivism in the Design Studio”  
*Topic: This paper is about applying constructivist principals to design studio teaching.*  

“Specifications and Site Improvements for Two Interpretive Sites”  
*Co-Authors: Powers, Matt and Virts, Megan.*  
*Topic: This document contains design guidelines for the Jamestown-Yorktown Foundation.*  
*Publisher: Community Design Assistance Center, Blacksburg, VA. (2000).*
“Land Planning and Management Study: An Analysis of Landscape Suitability and Sensitivity in Floyd County, Virginia”

Topic: A study used by Floyd County, Virginia in preparing their comprehensive plan.

Publisher: Virginia Tech, Department of Landscape Architecture. (1998).

Funded Research

**Award: Campus Design and Bike-ability – A Study of Health Disparities**

- **Amount:** $7,500 Total Funding
- **Source:** National Institute of Health
- **Dates:** September 2005 to May 2006
- **Investigator:** Matt Powers, Assistant Professor

**Award: The Northern Leon County Cultural Heritage Trail**

- **Amount:** $13,000 Total Funding
- **Source:** State of Florida
- **Dates:** July 2004 to September 2005
- **Investigators:**
  - Matt Powers, Assistant Professor
  - Don Lanham, Leon County Grants Coordinator
  - Althemese Barnes, Director of the Riley House

Awards

**Chapter Service Award**
Florida Chapter of the American Society of Landscape Architects (July 2005)

**Presidential – “Heavy Lifter Award”**
Florida Chapter of the American Society of Landscape Architects (July 2005)

**Gift Award from the Trust for Public Lands – $5,000 Gift to Landscape Architecture Program.**
The Trust for Public Lands presented the MLA Program this gift for diligence, creativity, and effort demonstrated by the students during the Capitol Cascades Greenway Project (Fall 2003)

**Graduate Teaching Assistant Commendation Award**
Prestigious University- Wide Honor from Virginia Tech Graduate School (Spring 2001)

**Stanley Abbott Graduate Award for Excellence in Thesis**
Virginia Tech Department of Landscape Architecture (Spring 2000)

**Outstanding Graduate Teaching Assistant**
Virginia Tech Department of Landscape Architecture (Spring 2000)

**Sigma Lambda Alpha Honor Society**
National Landscape Architecture Honorary Society (Spring 2000)

**Merit Award for Excellence in the Study of Landscape Architecture**
Virginia Chapter ASLA (Spring 2000)

**Recognition of Individual Achievement in Diversity**
Virginia Tech Office for Multicultural Affairs (Fall 1999)

**National Award of Merit (3rd Place)**
LEADERSHIP & APPOINTMENTS

Treasurer: *Treasurer of the Florida Chapter of the ASLA*
Executive Committee of the Florida Chapter of the ASLA (Sept. 2005 – Present)

Senator: *Faculty Senate – School of Architecture, Senator*
Florida A&M University (August 2005 – Present)

Chairman: *Government Affairs Committee, Chairman*
Executive Committee of the Florida Chapter of the ASLA (Jan. 2005 – Present)

Representative: *Florida A&M University - School of Architecture, Representative*
Architectural Research Centers Consortium (ARCC) (2004 – Present)

Member: *Graduate Faculty, Thesis Committee Chairmanship Status*
Florida A&M University – Graduate School (2004 – Present)

Liaison: *Council of Educators in Landscape Architecture (CELA), Council Liaison to ARCC*
Council of Educators in Landscape Architecture (2004 – Present)

Coordinator: *FAMU Student Society of Landscape Architects, Student Chapter Coordinator*
Florida A&M University – Master of Landscape Architecture Program (2003 – Present)

Representative: *Executive Committee of the Florida Chapter of the ASLA, Program Representative*
Florida A&M University – MLA Program (2003 – Present)

Delegate: *Graduate Student Assembly – Assembly Delegate and Member of the Graduate Budget Board*
Virginia Polytechnic Institute & State University (Virginia Tech) (2001 – 2002)

Representative: *Faculty Meetings, Student Representative*
Virginia Tech – Landscape Architecture Dept. (Spring 1999 – Spring 2001)

COMMITTEE ASSIGNMENTS

Task Force: *Professional Programs Assessment Task Force*
Florida A&M University - School of Architecture (Spring 2005)

Committee: *Emerging Professionals Committee*
American Society of Landscape Architects (Fall 2004 - Present)

Committee: *Graduate Council*
Florida A&M University - School of Architecture (Fall 2004 – Present)

Committee: *Master of Landscape Architecture Accreditation Committee*
Florida A&M University - School of Architecture (Spring 2004 - Present)

Committee: *Gallery Committee*
Florida A&M University - School of Architecture (2003 - 2004)

Committee: *Committee for Teaching Enhancement*
Florida A&M University – University-Wide Committee (Spring 2004)

Committee: *Curriculum Committee*
Florida A&M University - School of Architecture (Fall 2003 - Spring 2004)
Task Force:  Connecting Curriculum to Practice  
Florida A&M University - School of Architecture (Fall 2003 - Spring 2004)

Committee:  Committee for Faculty Affairs  
Virginia Tech – Graduate Student Assembly (Fall 2001- Spring 2002)

Committee:  Committee for Innovation  
Council of Educators in Landscape Architecture (Fall 1999 - Spring 2000)

COMMUNITY SERVICE

Volunteer:  Upwards Basketball League Coach at Tallahassee First Baptist Church  
Tallahassee, FL (Spring 2004)

Outreach:  Master Planning for the School of Arts and Sciences, Thomasville, Rd.  
Tallahassee, FL (Spring 2004)

Volunteer:  Volunteer at Big Bend Hospice with Tallahassee First Baptist Church  
Tallahassee, FL (Fall 2003)

Outreach:  Master Planning for the Capital Cascades Greenway in Cooperation with the  
Trust for Public Lands and the City of Tallahassee Blueprint 2000  
Tallahassee, FL (Fall 2004)

EXHIBITIONS

Gallery 623: Railroad Square, Tallahassee, FL – December 5, 2003  
Description: A public presentation of studio work at the 623 Gallery. The presentation was publicized in the Tallahassee Democrat Newspaper and scheduled as part of the First Friday Gallery Hop. As a result, over 100 people came to the gallery and learned about the landscape architecture program and it’s valuable role in our community.

COMPUTER EXPERIENCE

Program Experience:  
- AutoCAD  
- Microsoft Office Applications  
- PageMaker  
- Adobe Pagemaker  
- Adobe Photoshop  
* Currently learning ArcView and Sketch-Up software applications.

ASSOCIATIONS

- American Red Cross  
- American Society of Landscape Architects  
- Council of Educators in Landscape Arch.  
- Architecture Research Centers Consortium  
- Florida Urban Forestry Council  
- 100 Friends of Florida
REFERENCES

DR. PATRICK MILLER, FASLA, Professor of Landscape Architecture
Landscape Architecture
208 Architecture Annex
Blacksburg, VA 24061
PHONE: +1 540-231-5506  EMAIL: pmiller@vt.edu

RICHARD ROME, ASLA, Associate Professor, Director - Master of Landscape Architecture Program
School of Architecture
1938 S. Martin Luther King, Jr. Blvd.
A-232-I Dean’s Suite
Tallahassee, FL 32307
PHONE: +1 850-599-8797  EMAIL: rrome@famusoa.net or richard.rome@comcast.net

ANDREW CHIN, AIA, Assistant Dean, Director - Architecture Programs
School of Architecture
1938 S. Martin Luther King, Jr. Blvd.
A-232-F Dean’s Suite
Tallahassee, FL 32307
PHONE: +1 850-599-8763  EMAIL: andrew.chin@famu.edu

JEFF CASTER, ASLA, RLA, Adjunct Professor – President, Florida Chapter of the ASLA
7912 Briar creek Road
Tallahassee, FL 32312
PHONE: +1 850-294-2123  EMAIL: jeffcaster@comcast.net