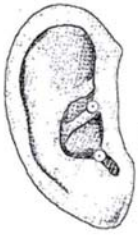


Silence and Other Ways

Landscape Architecture and Industrial Design Upper Pool Design Studio Semester Two 2006

24 Credit Point Upper Pool Design Studio
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Abstract

This studio is a collaboration between Sial, Industrial Design and Landscape Architecture. The City of Melbourne has invited a project to focus on sound and the space in central city. They invite exploration and possibility rather than concrete outcomes. This exploration is entitled "fermata" and your work will set the scene for a larger project that will evolve over time.

The collaboration will expose students to a range of disciplines, ways of thinking, techniques, technologies and workspaces in the belief that working outside of ones discipline exposes assumptions and opens up unknown possibilities. It also requires one to navigate through different ideas and ways of approaching problems.

The studio environment will focus on design as a way of learning and rather than privilege product, the studio will be set up as a laboratory for investigation into sound and the city. The studio will be highly structured through a series of events, whereby intense periods of production will occur (rather than set up the learning as an even linear process) and these will define the non-contact periods whereby students will be self-directed.

Our approach considers the possibility of inverse effects, silence as a way of knowing sound, doing though not doing, knowing when not to design and the potential of the mistake. This approach is carried through to assessment whereby lecturers no longer play the role of assessors but become facilitators to student learning, students are required to self assess. (See assessment)

The studio will focus on four mediums only for communication: the event, the book, the blog and the model. Landscape/sound is physical, but more importantly, it is a cultural construct.

Learning Objectives:

Many things will be learned through participation in this studio, from setting the parameters of a project, to multi media presentation. However the studio is primarily aimed at engendering the student with a increased capacity to work with others from different disciplines and to deal with productively and creatively with the ambiguity that often accompanies design projects in the public realm. Students will develop new methods of appreciation, a greater awareness of the complexities of designing for the public and new ways of communicating ideas.

An increased capacity in the following areas will be developed:

Soft skills (brain): Critical thinking, Creative and risky design responses, propositional thinking, self-direction, group work, reflection.

Design /research skills (work): Working with, and actualizing specific design methods, Documentation, re-presentation and re thinking.

Technical Skills (tools): making, sound production, audiovisual, flash, video, electronics, web authorship and drawing.

Collaborators:

The Studio will draw on the expertise and resources of Sial Sound. Here students will be introduced to the notion of designing in view of sound, ways of recording and editing, and the role of sound as a structural and aesthetic cultural actant.

The Melbourne City Council is also a key player in that it is a driver of the project. Students will interact with people form the council.

The other important partnership in this project is between YOU and the city. You will need to get to know the city in new ways and spend lots of time exploring.

Structure:

The Studio consists of a series of workshops that are designed to open up ways for the student to approach design for the public realm through a series of primary mechanisms.

1. **The Event:** Students will plan a series of events that bring key stakeholders of the project together for discussion, open up the project and present design propositions.
2. **The Blog:** A blog will be used as a way of sharing ideas and information between all studio participants. It is a way of documenting project work, asking questions and reflecting on work done.
3. **The Book:** The idea of the "book" is central to the studio. Students will produce six books over the course of the project.
4. **The Model:** The process of modelling ideas will be a major part of the studio. Students will engage in a series of "making" sessions.

Design Outcomes and Deliverables:

(For due dates see schedule)

While the studio is focused on ways of 'doing' design and research there are opportunities for students to conceive and execute works that are significant examples of your capacities as designers. This work, these design propositions, will be made visible through the "books" that your produce and the public events and exhibition that form a major part of the studio. It is hoped that you will make your own decisions on what you choose to design based on ideas formed through your research. These design outcomes / propositions may be: spatial, objects, stories, campaigns or simply ideas or a collection of explorations. Detail on the exact nature of "deliverables" will be given as the project unfolds.

6 books

There are six "books" that will act as spaces for the various types of knowledge and experiences that you will develop by engaging in the studio. Details on the format and process of each book will be given as the studio advances. Each book is significantly different (in media and content) to the last. Each book has a number, but they will be produced out of sequence. Think of these books as capsules of your ideas, as political agents, as portable and exploratory.

Book 1: "A Book of Nothing"

Book 2: "Listening"

Book 3: "Tardis"

Book 4: "Missing[ness]"

Book 5: "Silence"

Book 6: Convergence

3 events

There are three "events" that will act as mechanisms for communication to and observation of the primary stakeholders of the Fermata Project. Students will design and organise these events.

Event 1: "Fermata [1]" (briefing)

Event 2: "Fermata [2]" (presentation)

Event 3: "Fermata [3]" (Exhibition)

Model

You will need to design and make many of your research and documentation equipment for this course. These are seen as design outputs and will be exhibited.

You will also be actively designing propositions / interventions for the city. Models will be used as a primary design and communication mechanism for this aspect of the studio.

Reading and Blogging

Each week you will be given material to read as a way of diversifying your capacities to respond to the ambiguity of the design project. It is important that you engage in this and discuss it with your peers.

A blog will be used as a way for students and lecturers to communicate, share ideas and document research activities.

Evaluation / Assessment:

Students will evaluate their own design responses via a series of activities throughout the semester. Feedback will be solicited at student-organized events from invited attendees.

Students will communicate a desired grading at the start of the semester based upon their commitment to the project. This grade can and will be negotiated as the project progresses, in relation to a) the work of peers, b) the learning objectives set, c) the level of intellectual risk and reflection engaged in, and d) the level of autonomy, and capacity to manage complexity developed throughout the studio project.

Developing strong methods of self and peer appraisal are essential for all professionals.

Peer review and individual reflection will be central to a student measuring and monitoring their individual performance in the studio. This is seen as the responsibility of the student. Lecturers are there to assist in developing these capacities.

The studio will be self-moderating. This means that there will be a spread of gradings available to students. This spread is essentially a bell curve: 15% = HD, 25% =DI, 35% =CR & 25% = PA. Students are asked to use this as a guide to self-assessment and peer review.

The Table below gives a clearer indication of what aiming for each grade means in real terms.

EXPLANATION OF ASSESSMENT / FEEDBACK FOCUS	WHAT AIMING FOR THIS AWARD MEANS IN PRACTICAL TERMS	GRADING
This is an all around exemplary project. It is challenging, critical, of wider significance, a contribution to the profession and RMIT. It exhibits outstanding design qualities and displays an exemplary degree of mastery, accomplishment, and judgment. It is responsive to stakeholders in the project, and demonstrates the student's capacities as an excellent researcher, designer and collaborator. It must be communicated and presented in an outstanding way.	Being completely obsessive by making a commitment to the studio that is extraordinary. Working towards the production of an exemplar of practice - doing something amazing, something that surprises yourself and all those that engage with your work. Acting as a support to your peers, taking a leadership role in the studio.	HD High Distinction 80-100%
A high quality project with exemplary qualities but possibly some areas / aspects which are not so highly developed or under prioritized. Evidence of an appreciation of the subject matter, solid research, communication and management skills. A creative approach given to relevant issues.	Deciding to work very hard, and committing large amounts of time and energy to the inquiry. Spending a lot of time thinking and reading and talking about issues in the world. Working consistently and positively with peers. Leading discussions and opening up opportunities for expanded intellectual inquiry.	DI Distinction 70-79%
Student project achieves qualities beyond minimum standards. It Work that demonstrates competence in, and an understanding of the area of study via submissions that has overall merit and commendable qualities without major deficiencies. Evidence of solid work, good research and good communication skills through well managed and well produced submissions.	Working consistently and thoughtfully in view of recognition of the value of Design studio in your aspirations in design. Balancing this course with other commitments and still having a life outside of study.	CR Credit 60-69%
Students Project achieves minimum standards or shows significant positive qualities to counter balance unresolved or poorly resolved areas. Satisfactory work that demonstrates a level of competence and a general understanding of the subject matter. Submissions have evidence of required knowledge and skills but do not display a broad application of analytical and critical thinking.	Making a decision that Design Studio is valuable but not as crucial to your development as a designer at this point in time. Focusing on other subject areas.	PA Pass 50-59%
Unsatisfactory work that does not demonstrate an understanding or appreciation for the area of study. Submissions show a distinct lack of care, thought and effort and do not meet the set academic requirements. Poor research, communication and design skills.	Making a decision that Design Studio is of no value to you at this point in time.	NN Fail 0-49%
Assessment work was not submitted - This is a Fail result.	Making a decision that Design Studio is of no value to you at this point in time.	DNS Did Not Submit

Student Responsibilities, And Academic Conduct

A note on plagiarism:

By now you should be well aware of the universities policy on plagiarism (if not look it up on the RMIT website), and the possible consequences of both plagiarizing and being complicit in the act of plagiarism by a fellow student. Universities exist as places for the making of new knowledge, and as such treat the published knowledge of others as sacred. This doesn't mean that the ideas of others are unquestioned and revered, just that we respect the efforts of others and give reference to them when we need their knowledge to build our own knowledge.

The unacknowledged use of the thoughts and words of others (authors, students, websites, designs etc) is considered theft of intellectual property, so treat these references and their creator with the respect you would expect your own work to be given. If you are unsure about the intricacies of referencing please speak to your lecturers - the potential consequences are not worth the risk.

Submission

All work should be handed in with an approved Assignment Submission form available from Industrial Design Reception. Work is to be submitted directly to the subject lecturer during scheduled contact time or to Industrial Design Reception. Students are advised to keep the receipt copy of this form for future reference.

Guidelines:

Late Submission Penalties:

Sometimes things spiral out of control and work that is due gets delayed. This is the lot of a student and it will happen to everyone at some stage. The important thing to do if you cannot make a deadline is to communicate your situation to your lecturer and work out a contingency plan. Beyond the drama there are good lessons to learn from not meeting a deadline - just don't make a habit of it. Ultimately Staff reserve the right not to accept late work. Unless otherwise agreed with designated staff, late submissions will incur a penalty and will need to be accompanied by the 'Late Submission' form as provided in the School of Architecture and Design Handbook.

Work that is one day late will incur a penalty of five marks from the assignment total of 100 marks. Work that is more than one day late will incur a penalty of five marks plus two marks for each subsequent day to a maximum of ten working days. Work will not be accepted for assessment more than ten days after the submission date.

Special

Special consideration is a formal process that grants students the capacity to negotiate time for submission after the close of semester. A student granted Special Consideration will be awarded a maximum extension of time for submission of the required work until the first day of business in Week 17 of the semester in which Special Consideration is granted. The student will receive a grade that is negotiated with the lecturer upon notification of special consideration.

Consideration:

Managing Your Academic Progress:

Being at University is a complex thing. Balancing your studies with work, family and social responsibilities can be difficult. It is important however to be honest about your level of commitment to your studies, as your decisions will have an impact on the working lives of your peers (if you are working in a group) and lecturers. If you are having difficulties please discuss your problems with your lecturers so that a contingency can be worked out.

Attendance:

Being enrolled in a degree does not mean that attaining that award will just happen via osmosis. You have a duty to attend classes, to contribute to discussions and to be a participating member of your learning community. This is important for a plethora of reasons, but most importantly (and obviously) is that if you choose not to come to classes you will not gain access to the learning that is taking place and will be at a disadvantage to your peers.

RMIT has a policy that prohibits levels of attendance having a bearing on assessment. However your lecturers have a duty of care to record who is attending each class. Many International Students have a clause in their Study Visa's that requires a record of attendance to be available upon request by DIMA. Generally this Visa requirement asks for an attendance level of 80%. Failure to attend 80% of classes can result in a cancellation of the Visa. Given this, and our duty to provide equitable learning conditions for all students attendance will be recorded each class for all students. (See Assessment section for more information)

Correspondence:

The majority of correspondence about your academic progress, enrollment status and general academic management is through email. RMIT has an extraordinary volume of email traffic through its servers and is subject to masses of unwanted Spam email. One-way of dealing with this is to limit mail to and from yahoo, hotmail and g-mail accounts. You have a student email address and must start using it. All university correspondence will be sent to this address.

Part-time Work:

Many students have to work to support their studies. It is important that you think of this "work" as being in the service of your studies. University commitments must come first (after all you are paying for it). Your work is not a legitimate excuse for late submission of work, or for lack of attendance. If your employer is pressuring you to work during the times that you are scheduled to be at university then you need to make a decision on which is more important, and be prepared to accept the consequences of either choice: Having money and a poor academic track record, or being a bit poorer and having a strong academic record.