**INTRODUCTION**

Basic Design can be a very mysterious subject to learn about as well as teach. Unlike the "regular" subjects we take in school like math, English, and history or even more "far-out" subjects like art and music, Design isn't a subject as familiar to us in a classroom setting. Why is that? Well, learning about Design means we have to activate both sides of our brains and hopefully begin to use them simultaneously. The tough part about this is one side of our brain is completely non-verbal! You can't write it or talk it. You can see it, feel it, and build it.

We will talk about it, and describe it to the best of our abilities. But, part of the learning process for becoming a designer requires that you let the defenses down of your poor overworked left-side of your brain and let the crazy, spacey right-side of your brain start pitching in and doing some work. Be prepared to feel uncertain about how to proceed with an assignment, as well as make some real blunders, or hopefully be a genuine genius. Remember you must have both sides of your brain on-line and working effectively to be a good designer. So, get ready for some odd assignments (some for grades some not) cause we are going to open up your brain and mess things up a bit.

**SIGNIFICANCE OF "BASIC DESIGN" FOR LANDSCAPE DESIGNERS**

This course is the first of several design studios throughout your academic career. It follows your successful completion of HORT 231 (Landscape Graphics) which in itself marks an achievement. To this graphic knowledge you now have, we will begin the process of adding another layer of design knowledge. In other words, now that you are familiar with communicating through graphic symbols in two-dimension, we shall expand on that by learning to communicate and express ourselves in three-dimension. Design courses at the basic level need to stress important design principles. The simplest way in which to understand these principles is through abstraction. (Abstract: having only intrinsic form with little or no pictorial representation, Merriam-Webster Dictionary.) Knowing basic design principles gives you a unified structure on which you may eventually overlay the attributes and/or constraints of style, taste, budget, scale, environment, function, etc. All the design fields have many of the same basic design principles; however, the unique attributes of landscape design will be applied throughout the course.
**OBJECTIVE**

The intent of this course is:

1. To develop the student's understanding and ability to communicate the basic principles, concepts and elements of design.
2. To begin to use various methods and strategies such as the design process to solve design problems.
3. To develop organized and efficient individual work habits.
4. To apply these skills in the creation of successful three-dimension design.

**METHOD**

HORT 232 is primarily a Lecture/Studio course. The majority of your learning experience will be through project assignments and in class critiques. Attendance of lectures and during studio time is crucial to the success of your learning experience. You are responsible for information given out during class time. If you do miss any class time, it is your responsibility to get that information from a fellow classmate, the TA, or myself. Individual critiques during studio time is unquestionably the best method you can employ to achieve your highest grade. Also, it is highly recommended to work on projects in the studio (beware of the vacuum). You will find it of great benefit to learn from others, as well as to teach others, and the inconvenience of lugging supplies from home to studio does become tiresome. Studio policies are simple: use common sense, courtesy, and if you have a problem, say something before it becomes big.

There will also be quick in-class assignments during studio time. Be prepared with pens, pencils, markers, paper, etc. Typically these assignments will not be for a grade however, they will be evaluated as part of your sketchbook/portfolio. Also, bring your textbook from HORT 231 to have in class.

A mid-term exam covering your ability to communicate design concepts will be based on the vocabulary list, lectures and assigned reading material (The mid-term will have the same weight as a one week project). A required field trip will be scheduled for the first Tuesday in April from 9:00 a.m. to 5:00 p.m. to Denver (this date may change). The intent of the field trip is to allow us to get out of the studio and see some of our design principles in action.

Each student will be required to turn in one sheet of lettering (consisting of the 36 standard alpha numeric symbols) by the end of class on Thursdays. You must turn in a sheet of lettering each week until it is signed by me. Then you can staple the signed lettering sheet into your sketchbook. The lettering is worth 10% of your sketchbook grade. You may elect not to turn in your lettering twice during the semester. The lettering is to be done in pencil.
on an A size sheet of white paper (trace, vellum, etc.). You will also be required to turn in a "Blob" each week also on Thursday.

Finally, each student will be required to keep a sketch book/portfolio/journal (a collection of work) which will be reviewed and evaluated at the end of the semester. The sketch book should include vocabulary, class notes, signed lettering, doodles, writings, pictures from magazines, in-class assignments, and **sketch work you do to prepare for an assignment**. However, each week I will assign a subject for your sketch book to help you keep your graphics skills current. The form, size and shape of your sketch book is at your discretion. It can be a standard sketch book bought at the bookstore or a collection of materials organized in a professional manner. You may also use the sketchbook from H231, however please use a large clip or other method to clearly show where the H231 portion begins. Note each week in a clear manner, for example write the date in the upper right-hand corner in purple marker each week. Plan to spend one hour a week on the sketchbook. The sketchbook grade will have the same weight as a one-week project.

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**GRADES**

All projects shall be evaluated in terms of 1) illustrating/communicating design ideas and intent, 2) creativity and depth of design solution, 3) craftsmanship, neatness, organization, legibility and graphic quality, and 4) completeness of all parts of the assignments. Late projects will not be accepted. If your project is incomplete or unfinished it is better to turn it in as is - a zero is ill advised. All projects will be weighted according to the time spent on the project; i.e. a two-week project will be worth twice as much as a one-week project. If a student wishes to discuss a project after grades have been issued, contact me within one week from the date the project was returned.

**HONOR PLEDGE:** I will not give, receive, or use any unauthorized assistance. (Examples of the Honor Pledge endorsed by the Associated Students of Colorado State University and other information regarding penalties etc. may be found on the TILT Academic Integrity website.)

**Required Texts**

Reid, Grant. *From Concept to Form in Landscape Design*, 2007.

**Materials** (some of this material you will already have)
- 30" x 42" cover board for table top - must have immediately!!
- Magazines to share
- Pencils
- Variety of lead hardness
- 15" or larger cork back metal ruler
- Sketch book
- Sharpie
- Roll of trace paper (12" or 18")
Xacto knife or utility knife
Erasers
Glues (spray, rubber cement, stick, glue gun . . .)
Other materials will be suggested as needed
Blue pastel stick, Blue non-photographic pencil lead