

# *Environmental* DESIGN

architecture + landscape architecture + planning

## Faculty of Environmental Design University of Calgary

**WINTER 2019**

**EVDS 783\_B17 Directed Study in EVDS**

(Q)

March 11-15 M,T,W,Th,F 9:30-12:30 in class; 12:30-4:30 Lab

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PFA 4186 hours by appointment

### **HYBRID SCALES: Thinking Through Media**

#### **Introduction**

The course is an opportunity to explore, experiment and analyze a range of design visual technics. Themes include but are not limited to design visualization as expression; as communication; as knowledge formation. Hybrid drawings will be used as the guiding exploratory tool. Hybrids are the fusion of diverse drawing types intended to be seen as one. By merging layers of scales, information and technics, a landscape is provided that can be mined for information. Unintended collaborations provoke unforeseen relations [for both viewer and maker] rather than showcase a static stage of forms frozen in habitual perception. The medium can grow out of, rather than imposed on, the process. Every change of instrument implies a change of action, but not perhaps in the way we imagine. (*A.Manguel*)

The pitfalls of over visualization, the accurate drawing mistaken for resolution, will also be explored at different stages of the design process. Time could be well spent to question and undo some assumptions and habits. For example, the grass, too often green, lives in renders regardless of context. Even if context does allow for such pastures, the image maker – i.e. visual story teller- can at least learn to consider including a mob of sheep to meet the Calgary City *Community Standards Bylaw* whereby private property owners must ensure that grasses and herbaceous plants not exceed 15 cm (six inches) in height. Design Intention, and lack of consideration in design, are both revealed and betrayed by details and choices in the graphic montage. Beyond design graphics, visual culture and its interpretation is an area of study that analyzes the choice of representation and what it exposes of a society.

The course is not an instruction of technics, media or particular digital programs. It will respond and can accommodate a range of levels: from preliminary to more evolved graphics that embrace the evolution of tools and technics that allow for a range of discursive and adaptive graphics. No stylistic imposition will be adhered to – the instructor will not adhere to the limitations of her prejudices. It is intended as an exploration and reflection for both more courageous experimentation to receive intended and unintended by-products of the process as well as development of accurate intention rather than habitual fall back on presumed precision.

## Rules of engagement

### Topic Areas

There will be a repetition of a sequence of operations with varying mediums and an analysis of the yielded results as generators of architectural concepts. The morning session will be used to introduce themes and techniques, with a related exercise. Discussion and reviews of student work will occur in the afternoon lab sessions. Students are expected to participate in class and complete work by the due dates provided.

### Schedule

Day 01	<b>UNLAYERED ASSUMPTIONS</b>	
	Layer 1 the Swift Hand <i>Physical Opportunities</i>	10 %
Day 02	<b>LAYERED_ HOW TO DRAW LESS AND SAY MORE</b>	
	Layer 2 the Ponderous Body <i>the 3<sup>d</sup> dimension</i>	15 %
Day 03	<b>TRESPASSING DIGITAL PERMISSION</b>	
	Layer 3 the Digital Observer <i>the 3D PRINT Guest Guy Gardner</i>	15%
Day 04	<b>STITCHING LANDSCAPES</b>	
	Layer 4 Chasing the Undrawable: Mining the Layers	20 %
Day 05	<b>DISCUSSING LANDMARKS</b>	
	An Analytical Conversation: Visual Dialogues [ <i>Review</i> ]	30 %
	<b>MONOGRAPH</b> because the process is sometimes worth recording	10 %

### The Tools

Instruments for graphic production, including a range of mediums, programs and tools will be suggested, students will explore a selection of their choice appropriate to the parameters of their individual projects.

### Objectives

- To explore the instrumental role of architectural production technics beyond the representational.
- To understand the role of visualization in the process of design and how perception is framed by the instruments adopted for 'looking'.
- To be exposed to a range of architectural drawings and learn through discussion and experimentation.
- To explore and analyze the role of different production technics and the information they reveal.
- Critical analysis of work produced showcased in a public forum in review format.
- To undertake and understand the possibilities of design knowledge formation beyond problem solving.

### Means of Evaluation

Evaluation will be based on a portfolio of work recording all the course assignments completed during the week. Individual improvement and exploration will be highly valued. Specific readings, references and objectives will be provided with exercise handouts.

### CACB Student Performance:

The following CACB Student Performance Criteria will be covered in this course  
primary level: A3 Graphic Skills A1. Critical Thinking Skills

## GRADING SCALE

The EVDS standard grading scale will be used in all evaluations for this course.

**A+** (95.0-100.0); **A** (90.0-94.99); **A-** (85-89.99); **B+** (80.0-84.99); **B** (75.0-79.99); **B-** (70.0-74.99); **C+** (65.0-69.99); **C** (60.0-64.99); **C-** (55.0-59.99); **D+** (50.0-55.99); **D** (45.0-49.99); **F** (0-44.99).

Final grades will be reported as letter grades, with the final grade calculated according to the 4-point range." All project phases will be evaluated by percentage grades, with their letter grade equivalents as shown.

- A student who receives a "C+" or lower in any one course will be required to withdraw regardless of their grade point average (GPA) unless the program recommends otherwise. If the program permits the student to retake a failed course, the second grade will replace the initial grade in the calculation of the GPA, and both grades will appear on the transcript.
- If a student receives a grade less than B- for any assignment worth 30% or more, the student will receive an F grade for the course.

### Notes:

1. Written work, term assignments and other course related work may only be submitted by e-mail if prior permission to do so has been obtained from the course instructor. Submissions must come from an official University of Calgary (ucalgary) email account.
2. Academic Accommodations. Students who require an accommodation in relation to their coursework or to fulfil requirements for a graduate degree, based on a protected ground other than disability, should communicate this need, preferably in writing, to their instructor or the designated contact person in EVDS, Jennifer Taillefer ([jtallef@ucalgary.ca](mailto:jtallef@ucalgary.ca)). Students who require an accommodation unrelated to their coursework or the requirements for a graduate degree, based on a protected ground other than disability, should communicate this need, preferably in writing, to the Vice-Provost (Student Experience). For additional information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/)
3. Plagiarism - Plagiarism involves submitting or presenting work in a course as if it were the student's own work done expressly for that particular course when, in fact, it is not. Most commonly plagiarism exists when:(a) the work submitted or presented was done, in whole or in part, by an individual other than the one submitting or presenting the work (this includes having another impersonate the student or otherwise substituting the work of another for one's own in an examination or test),(b) parts of the work are taken from another source without reference to the original author,(c) the whole work (e.g., an essay) is copied from another source, and/or,(d) a student submits or presents work in one course which has also been submitted in another course(although it may be completely original with that student) without the knowledge of or prior agreement of the instructor involved. While it is recognized that scholarly work often involves reference to the ideas, data and conclusions of other scholars, intellectual honesty requires that such references be explicitly and clearly noted. Plagiarism is an extremely serious academic offence. It is recognized that clause (d) does not prevent a graduate student incorporating work previously done by him or her in a thesis. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar.
4. Appeals: If a student has a concern about the course, academic matter, or a grade that they have been assigned, they must first communicate this concern with the instructor. If the concern cannot be resolved with the instructor, the student can proceed with an academic appeal, which normally begins with the Faculty: <http://www.ucalgary.ca/provost/students/ombuds/appeals>
5. Information regarding the Freedom of Information and Protection of Privacy Act (<https://www.ucalgary.ca/legalservices/foip>)
6. Emergency Evacuation/Assembly Points (<http://www.ucalgary.ca/emergencyplan/assemblypoints>)
7. Safewalk information (<http://www.ucalgary.ca/security/safewalk>)

Contact Info for: Student Union (<https://www.su.ucalgary.ca/contact/>); Graduate Student representative(<https://gsa.ucalgary.ca/about-the-gsa/gsa-executive-board/>) Student Union Wellness Centre: <https://www.ucalgary.ca/wellnesscentre/>; Library Resources: <http://library.ucalgary.ca/> and Student Ombudsman's Office (<http://www.ucalgary.ca/ombuds>)