

Winter 2018

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Course Syllabus

INTRODUCTION

An introduction to the history, theory and contemporary issues of landscape architecture. Develop a critical awareness of major conceptual frameworks, and the socio-political contexts in which they developed, both conceptually and in realized projects.

OBJECTIVES / COURSE LEARNING OUTCOMES

By the completion of the course, students should be able to

1. discuss foundational notions on the history of landscape transformations, related to various eras, geographies and cultures, ranging from prehistory to the 20th century;
2. summarize the historical evolution of past concepts, styles and projects;
3. analyze the main styles of historical gardens/parks, through an investigation on drawings and photographs;
4. explain essential theoretical references related to the contemporary concept of landscape architecture;
5. argue the complexity of functional, social, symbolic, and aesthetic values inherent the discipline and profession of Landscape Architecture;
6. debate the implications that issues inherited from history and scholars can have on nowadays practice in Landscape Architecture.

TEACHING APPROACH

The course is designed to provide a theoretical education in the field of Landscape Architecture, focusing on analysis and interpretation of historical and contemporary theories and projects. The study of history is conceived as a fundamental tool to acquire a critical knowledge, and design skills that will be further developed in the landscape architecture studio sequence, which follows in the Master's Program.

The course is divided into the following two broad topic areas: (1) LANDSCAPE ARCHITECTURE HISTORY, and (2) MODERN LANDSCAPE ARCHITECTURE AND CONTEMPORARY VOICES. Each topic area will

be subject of Lectures by the instructor or a guest speaker, and of Assignment(s). For further detail, see the following Chapter *Contents and Activities*.

CONTENTS AND ACTIVITIES

UNIT 1 - LANDSCAPE ARCHITECTURE HISTORY

- **Lectures**

- Glossary and Ancestral Origins
- Cultures of the Ancient World
- The Middle Ages and the concept of *Hortus Conclusus*
- Italian Renaissance and Mannerism
- Sixteenth and Seventeenth centuries in Europe
- The Eighteenth Century. The Chinese school and the English landscape gardening
- Public Parks. Origins and evolution in Europe and North America

- **Highlights**

Class discussion on readings and lectures' contents, supported by previous individual highlights writing - Assignment/Assessment #1

- ***Standing on the shoulders of giants* - Time line set up**

Investigation and installation - Assignment/Assessment #2 (group work) - on the historical evolution of concepts and projects following the red thread of the following topics:

- *Hortus conclusus*
- Landscape gardening
- Urban agriculture and vegetable gardens
- Pleasure gardens / Amusement parks

- **Historic gardens styles spatial characters**

Analysis of an historic garden by means of planimetric diagram(s) based on figure/ground representation technique - Assignment/Assessment #3 (individual work)

UNIT 2 – MODERN LANDSCAPE ARCHITECTURE AND CONTEMPORARY VOICES AND WORKS

[The 20th century and the 21th century - Theory and Practice]

- **Lectures**

- The Twentieth Century. Open spaces as a system: Planning theories
- Modern Landscape Architecture

- Contemporary authors and works - 1
- Contemporary authors and works - 2
- Contemporary authors and works - 3
- **Voices** - Contemporary definition(s) of Landscape Architecture - Assignment/Assessment #4
 - PART 1: Scholars' theories and Projects - Presentations (10 min) by students (individual)
 - PART 2: My voice - Reflective paper/ Final presentation (10 min) by students (Individual)

MEANS OF EVALUATION

General expectations

- The course evaluation will be based on the assignments completed during the term. There will be no final examination.
- Students are expected to be in attendance for the entirety of each class period, and are required to attend all assignment reviews.
- Students are expected to complete all course assignments on time. Late pinning up/submission of material to be presented is not acceptable (grades will be deducted for work pinned up or submitted later than the deadline specified in the course/assignment brief or as discussed in class).
- Work will be assigned individually or in groups. Normally, students will receive a common grade for work done in groups; but the instructor reserves the right to evaluate students individually, if it appears that the work has been distributed unequally. In this case, the instructor will have a conversation with the group to discuss the distribution of work.
- Students must obtain an overall passing grade (i.e. minimum B-) to pass this course, however, if a student fails any phase of the course worth 20% or more they will fail the course. A student who feels that a piece of graded term work (term paper, essay, test, drawings, etc.) has been unfairly graded may have the work re-graded. The student shall discuss the work with the instructor within **fifteen days** of being notified about the mark or of the item's return to the class. More information can be found in the Graduate Calendar: <http://www.ucalgary.ca/pubs/calendar/grad/current/gs-o.html>

Evaluation Breakdown

Assignment	% of Course Grade
Assignment # 1 Highlights	35
Assignment #2 <i>Standing on the shoulders of giants</i> - Time line set up	20
Assignment #3 Historic gardens styles spatial characters	15
Assignment #4 <i>Voices</i> (PART 1 + PART2)	30
Total	100

GRADING SCALE

Grade	Grade Point Value	4-Point Range	Percent	Description
A+	4.00	4.00	95-100	Outstanding - evaluated by instructor
A	4.00	3.85-4.00	90-94.99	Excellent - superior performance showing comprehensive understanding of the subject matter
A-	3.70	3.50-3.84	85-89.99	Very good performance
B+	3.30	3.15-3.49	80-84.99	Good performance
B	3.00	2.85-3.14	75-79.99	Satisfactory performance
B-	2.70	2.50-2.84	70-74.99	Minimum pass for students in the Faculty of Graduate Studies
C+	2.30	2.15-2.49	65-69.99	All final grades below B- are indicative of failure at the graduate level and cannot be counted toward Faculty of Graduate Studies course requirements.
C	2.00	1.85-2.14	60-64.99	
C-	1.70	1.50-1.84	55-59.99	
D+	1.30	1.15-1.49	50-54.99	
D	1.00	0.50-1.14	45-49.99	
F	0.00	0-0.49	0-44.99	

Note: 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.

READINGS

Landscape Architecture History

- Aben, R., de Wit, S. (1999). *The Enclosed Garden: History and Development of the Hortus Conclusus and Its Reintroduction Into the Present-day Urban Landscape*. 010 Publishers.
- Girot, C. (2016) *The Course of Landscape Architecture. A History of our Designs on the Natural World, from Prehistory to the Present*. Thames and Hudson.
- Jellicoe, G. (1975). *The landscape of Man: shaping the environment from prehistory to the present day*. Thames and Hudson.
- Mcharg, I. L. (1992). *Design with nature*. New York, USA, John Wiley & Sons, Inc. Originally published: Garden City, N.Y., Published for the American Museum of Natural History by the Natural History Press, 1969. Chapter "Processes as values".
- Mosser, M. and Teyssot, G. (Eds) (1991). *The Architecture of Western Gardens: A Design History from the Renaissance to the Present Day*. The MIT Press.

- Treib, M. (Ed.) (1993). *Modern Landscape Architecture: A critical Review*. MIT Press.
- Treib, M. (2012). *From the Garden. Lawrence Halprin and the Modern Landscape*. Landscape Journal: design, planning, and management of the land, 2012, Volume 31, Issue 1
<http://muse.jhu.edu.ezproxy.lib.ucalgary.ca/article/499467>
- Walker, P., Simo, M. L. (1994). *Invisible gardens: the search for modernism in the American landscape*. MIT Press.

Landscape Architecture Theory

- Sheffield, S. (Ed.) (2002). *Theory in Landscape Architecture*. A reader. University of Pennsylvania Press.
- Corner, J. (Ed.) (1999). *Recovering landscape. Essays in Contemporary Landscape Architecture*. Princeton Architectural Press. <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/detail.action?docID=3387283>
- Gilles Clement, Sandra Morris, and Gilles A. Tiberghien (2015). *The Planetary Garden and Other Writings*. University of Pennsylvania Press. <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/detail.action?docID=3442537>
- Nicolin, P., Repishti, F. (2003). *Dictionary of Today's Landscape Designers*. Milan: Skira

Note: Other texts and articles will be provided by the lecturer(s) to help with specific topics.

GENERAL 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 (jtaillef@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/
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. Information regarding the Freedom of Information and Protection of Privacy Act (<http://www.ucalgary.ca/secretariat/privacy>) and how this impacts the receipt and delivery of course material
5. Emergency Evacuation/Assembly Points (<http://www.ucalgary.ca/emergencyplan/assemblypoints>)
6. Safewalk information (<http://www.ucalgary.ca/security/safewalk>)
7. Contact Info for: Student Union (<https://www.su.ucalgary.ca/contact/>); Graduate Student representative(<http://www.ucalgary.ca/gsa/>) and Student Ombudsman's Office (<http://www.ucalgary.ca/ombuds/>).