

EVDL 767 Regional Landscape Systems Studio

Contact Info

Regional Landscape Systems Studio // EVDL 767 // 6 units // H(0-8) // Fall 2019

M, Tu, W, F, 2:00p – 6:10p // Landscape Architecture Studio and lecture room TBD

Instructor: Kris Fox // PF 3181, hours by appointment // mk.fox1@ucalgary.ca // 403.220.7428 (email best)



Erin Ramsey, "to over through", Pitt Marsh, BC, (Fox Studio, 2013)

"What is that feeling when you're driving away from people and they recede on the plain till you see their specks dispersing? - it's the too-huge world vaulting us, and it's good-bye. But we lean forward to the next crazy venture beneath the skies."

From *On the Road* by Jack Kerouac,

Course Description

An introduction to landscape planning and design at the regional scale. Particular emphasis on the interrelationships between biophysical systems (ie. ecological, geological) and anthropogenic (ie. social, political, economic) systems and processes as agents of landscape transformation, and determinants of form.

Course Learning Objectives

Advanced studios are about exploration and refinement of your personal design zeitgeist. The objectives outlined below are direct challenges to your belief system within landscape architecture to this point. The maturation of designers happens at different paces, and sometimes in leaps and bounds. What can you get out of this studio? What are you going to get out of this studio?

Upon successful completion of the course you should have developed an understanding of the knowledge, skills, and technologies involved in the following:

- To **establish a position within the evolving dialog of theoretical discourse in landscape architecture**. In this studio a particular emphasis will be placed on the regional landscape, place identity, vernacular landscapes, landscape and meaning, landscape and memory and approaches to representation.
- **Context Integration**: To comprehend the value and potential applications of history, culture and the natural environment to design decisions and expressions of physical form.
- **Process Diagrams**: To demonstrate analytical and creative thinking capabilities through problem solving. Can you show a direct link between analysis and intervention?
- **Form Giving, ie Spatial Design and Organization**: to further the development with the creation, interpretation and manipulation of elements and spatial settings to serve a defined purpose.
- To create a design / concepts that translate **fluidly between different scales**.
- To **celebrate the "fabric of design"** (the materials of construction) and their implications in design decisions. To

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learn how to integrate and apply the techniques related to landform (grading and drainage), structures and natural systems in the design decision-making process.

- To establish / refine a **personal graphic / composition style** specific to your beliefs and the design site / concept and to take ownership of the myriad graphic techniques available to you.
- To explore and refine craftsmanship with the following **physical modeling** types: conceptual, box construction / analysis, site and detail.
- To demonstrate an ability to **effectively / enthusiastically communicate your design proposals verbally.**

Learning Resources

Readings will be assigned to complement the lectures and for group discussions. Students will be required to complete these readings prior to class. You are expected to participate in the discussion of these readings -- come prepared.

Content will focus on memory, perception, truth, meaning, the sacred, phenomenology and representation. An extended bibliography of essays, books and films will be issued in class, though the following titles will be featured in student led class discussions.

Course Bibliography

- Meaning in Landscape Architecture and Gardens; Four Essays, Four Commentaries, edited by Marc Treib
- Meaning of Gardens: Idea, Place and Action edited by Marc Francis and Randolph Hester
- The Word Itself from Discovering the Vernacular Landscape by J. B. Jackson
- Spaces, Sacred and Profane from Discovering the Vernacular Landscape by J. B. Jackson
- Landscape and Memory by Simon Schama
- A Sedimentation of the Mind: Earth Projects (and A Provisional Theory of Non-Sites) by Robert Smithson
- Mr. Wilson's Cabinet of Wonder: Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology by Lawrence Weschler
- The Means of Physical Transference by Kris Fox from Representing Landscapes: Hybrid, edited by Nadia Amoroso

Equipment Needed

In addition to the required readings, you will need drafting and model building tools and supplies. Please have those materials on hand and available at all times during class studio hours. You will also utilize the following software types at a minimum: videography, graphic layout, 3D modelling, GIS, CAD and file preparation to use the digital fabrication capacity of the SAPL Workshop (**full shop access is mandatory for this course**).

Though you are entering your third and final year in the program, you should have an open mind toward your "tool kit of creation". As you continue to evolve as a designer, so to should your tool kit of creation. While such a thing is commonly associated with product, a new tool can also open up new approaches with your design process. As such, you should be open to the purchase of new median, mediums and modeling materials as needed.

Assessment and Evaluation Information

EVDL 767 is a graded course. Incomplete (INC) and deferred term (DT) grades will be issued only for documented circumstances for which the student is clearly not able to complete the work due to significant illness, injury, etc. (please

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refer to Note #2 at the end of the syllabus). Evaluation will be based on the elements listed below. There will be no final examination. Assessment will be done on the basis of day-to-day performance as well as on the quality of work presented at reviews. While the product of studio work is important, equally important is the student’s ability to develop a practical, appropriate and coherent planning and design process. Students are expected to be in attendance for the entirety of each studio period.

Teaching Approach

This is a studio-based course that will consist of lectures, field trips, studio work time, course projects and project presentations. Readings / discussions / lectures will provide a survey of theoretical approaches to the course material, technical instruction and information about site / regional context. Student work will consist of a series of projects that will build in complexity culminating in a final site design project where the exercises will be synthesized. Much of the work will be done in a studio setting, where students will “learn by doing”, through input from instructors, guest critics, collaboration with peers, and evaluation of assignments. It is essential that students bring project materials to scheduled studio times that demonstrate progress on their work during each scheduled class time. Project and course feedback will be provided through discussions during studio time and formal reviews with invited critics. The more a student’s work is presented and discussed, the more concrete feedback and clear direction will be offered. The studio is largely self-directed, that is, you must work to identify the project scope, analyze the site, determine a vision and design principles, generate and present an integrated plan. The instructional team is there to support this iterative process through teaching, feedback and discussion. Finally, it should be noted that the design advice and assessment offered by guest critics is not necessarily indicative of assessment in the course as critics may have particular biases unbeknownst to the instruction team and/or students.

Guidelines for Submitting Assignments

All assignments are to be uploaded to the course D2L site by the date indicated. If file sizes are too large, please arrange for other means of file delivery to the instructor. Hardcopies and models may be retained for accreditation purposes and gallery displays.

Timely Completion of Projects

Unless agreed to by the Instructor on compassionate grounds, illness, or for reasons of academic accommodation (see note 2 below), assigned work that is handed in late will be penalized 10% of the total available grade per calendar day late (this includes weekends and holidays). Assignments more than two calendar days late will not be accepted and no credit will be given for them. Assignments must be handed in or presented during scheduled class hours.

Preliminary Course Assignment List & Values

Assignment	Title	Value	Breakdown
1	The Journey <> Passage	25%	60% process / 40% product
2	The Short Pause<> Contemplation	25%	60% process / 40% product
3	The Long Pause<> Immersion	40%	50% process / 50% product
4	Student led discussion of reading	10%	
Total		100%	

Products: experiential analysis, short films, box constructions, site-specific installation / land-form models, multi-media 2D recordings.

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Each component of the course valued at 25% or greater must be completed with a passing grade (i.e. minimum B-, or the 4-point or percentage equivalent) achieved, in order to pass the course as a whole. Because the studio work is evaluated during the interim and final reviews, all work must be completed on time, and all students must take part in the presentations and reviews. Late pinning up / submission of material to be presented in studio reviews is not acceptable (grades will be deducted for work pinned up or submitted later than the deadline specified in the course / project brief or as discussed in class). The majority of work will be completed individually with some completed in groups. Students will receive a common grade for work done in groups, unless it is determined by the instructional team that there has been an unfair distribution of work or unequal completion of work, in which case group members shall be evaluated individually. Attendance and engagement are expected as a requirement for progress in the planning and design process, and are characterized by active involvement in the work and discussions.

Grading Scale

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

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	

Notes:

- 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.

2019 | 2020 Supplementary Course Fees

Mandatory supplementary fees are approved by the University prior to implementation. The University has approved a \$150 supplemental fees for the Regional Landscape Systems Studio (EVDL 767). This fee covers workshop costs for use and maintenance of hand tools, assorted power tools, CNC routers, laser cutters, 3D printers, and robotics. Please contact Jennifer Taillefer / the SAPL main office with any questions regarding this fee.

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Course Schedule

Date	In-Class / Lecture / Discussion	Reading	Assignment / Deadlines
Sept 6	introduction / logistics* (see below)		Project brief issued
Sept 9	Data acquisition discussion of readings desk crits work day		
Sept 11	discussion of readings desk crits work day		
Sept 13	Field excursion with DM guest speakers		
Sept 16	Site approaches & dispositions discussion of readings desk crits work day		
Sept 18	desk crits work day		
Sept 23	discussion of readings desk crits work day		
Sept 26	desk crits work day		
Sept 30	discussion of readings desk crits work day		
Oct 2	desk crits work day		
Oct 7	desk crits work day		
Oct 9	The Journey <> Passage: review		review
Oct 14	HOLIDAY – Canadian Thanksgiving		No Class / University Closed
Oct 16	discussion of readings desk crits work day		
Oct 21	SAPL Block Week		No Class
Oct 23	SAPL Block Week		No Class

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Date	In-Class / Lecture	Reading	Assignment / Deadlines
Oct 28	discussion of readings desk crits work day		Final Review / End Site A
Oct 30	desk crits work day		Begin Site B
Nov 4	desk crits work day		Site A documentation due
Nov 6	The Short Pause<> Contemplation: review		review
Nov 11	HOLIDAY – Remembrance Day		No Class / University Closed
Nov 13	Term Break		No Class
Nov 18	discussion of readings desk crits work day		
Nov 20	desk crits work day		
Nov 25	discussion of readings desk crits work day		
Nov 27	desk crits work day		
Dec 2	desk crits work day		
Dec 4	desk crits work day		
Dec **	The Long Pause<> Immersion: final review Final presentation date TBA, Dec 9-12		Preference for Dec 11 or 12
Dec**	Exit interviews TBA, Dec 12-13 Exact schedule to be discussed		final documentation due date TBA / discussed

Documentation Notes:

- All hardcopies to be turned in to the instructor on dates indicated.
- All digital files to be uploaded to D2L or e-transferred by 2:00pm on dates indicated.

* – Note that field trips (2 – 3 total) are weather / season and student schedule dependent. The field trip on September 13 with the DM guest speakers will occur on that day regardless. Field Trips may occur on M,Tu,W, or F. Logistics to be discussed on Sept 6.

** – Schedule Note: dates, lectures and guest speakers subject to change. The schedule for final reviews will be discussed and set during the first Landscape Architecture & Planning Program Meeting.

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University of Calgary Policies and Supports:

ACADEMIC ACCOMMODATION

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/. Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

ACADEMIC MISCONDUCT

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, (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. Any suspicion of plagiarism will be reported to the Dean, and dealt with as per the regulations in the University of Calgary Graduate Calendar.

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

COPYRIGHT LEGISLATION:

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

FREEDOM OF INFORMATION AND PROTECTION OF PRIVACY

Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.

UNIVERSITY STUDENT APPEALS OFFICE

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. <https://ucalgary.ca/student-appeals/>

More student support and resources (e.g. safety and wellness) can be found here: <https://www.ucalgary.ca/registrar/registration/course-outlines>