



*Course Number* LAND 614

*Course Name* **Landscape Architecture Studio II**

*Classroom* Zoom + Room TBD

*Instructors* Enrica Dall'Ara, lead instructor,  
& Gordon Skilling

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*Class Dates* Mo, Tu, Th, and Fr, Jan 10 – April 12, 14:00 - 18:10

*Instructor Email Policy* Please note that all course communications must occur through your @ucalgary email, and I will respond to emails sent via student's @ucalgary emails within 48 hours

## Course Description

*An integration of skills and processes developed to this point in the program through an investigation into a topical, issue-based problem, and development of solution(s) in a landscape context. Builds on skills and knowledge from previous studios and is a progression in terms of complexity and design process. ([Calendar description](#))*

In particular, through the studio activities, students will be able to demonstrate and apply previous knowledge and skills in landscape architecture matters, and develop them further into a comprehensive and confident design capability.

The course will be part of the national **studio problématiques 2.0 Optimism | Thinking critically about Canadian landscapes**, an initiative of the Land|Terre Design Research Network (LT DRN). Please see the attached syllabus.

## Teaching Approach

The course is divided into the following **four broad topic areas**: 1) **Landscape's identity**, i.e., what makes a landscape unique (analysis and interpretation); 2) **Master planning and Concept design**, definition of objectives, strategies and design concepts through which the landscape's identity can be preserved, revealed

or enhanced; 3) **Design development**; 4) **Synthesis** and communication. Each topic area will be presented through an introductory lecture by the course instructor or a guest speaker, and corresponds to a studio phase.

Students will work on the **Inglewood and Ramsay neighbourhoods in Calgary** (AB, Canada), whose open spaces have an extraordinary potential for landscape architecture projects as diverse and complex **interfaces** between the City Center, the Bow and Elbow rivers, mobility infrastructures, brownfields and industrial areas coexist. The current implementation of a new Light Rail Transit (LRT) line, the Green Line, will generate additional urban values, and offers a fascinating context to address important topics in the field of landscape design, such as intermodal landscapes, landscape perception at different speed of experience, the human scale of urban infrastructures, bodies' movements and flows and their relevance for landscape shaping and place making.

The national studio's brief calls for **optimism**:

*The studio challenges the current worldview of pessimism and decline (Wynne, 2019) by encouraging studio instructors and students to explore an optimistic re-emergence in environmental thinking and design, and the role landscape architects play in creating positive change.*

Within our LAND 614 studio course, with focus on Inglewood and Ramsay, students will explore *places of hope* – places where the inhabitants' hope for a quality environment and community livability resides. These places need our careful attention and sensitive design to preserve and reinforce the sense of belonging while seizing new opportunities for positive changes. *Designing* is inherently an optimistic attitude and an optimistic action, as the premise of *designing* is the intention and confidence that, through design, we can make the difference. Design is projective, it is about problem solving and new creation from existing materials and conditions. Design is also about well-functioning and beauty.

## **Research and Scholarly methods**

The landscape analysis and design method will be cross-scalar, ranging from the large scale of the neighborhoods, and of the landscape systems which shape their characteristics, to the small scale of micro-sites. In the design process – from the analysis phase to the final project – particular emphasis will be given to the relationships between morphological systems and cultural/perceptual aspects that determine the landscape identity.

Across the various scales, through mapping activities and fieldwork, students will investigate and define the boundaries of their study area and site-specific landscape architectural topics to be developed by means of design proposals, guided by the following awareness:

*In the landscape, there is not a hard limit, so closed that it does not crack and open on adjacent spaces. [...] The elements of a landscape are always characterized by their faculty of overflowing, by the diversity and the complexity of pacts that link them to the next element (Corajoud, M., 2000).*

Mapping is conceived as a selective, interpretive and creative process of landscape investigation and design (Corner, 2014).

The Four Trace Concepts in Landscape Architecture by Girot (1999) – *landing, grounding, finding* and *founding* – as a methodology will structure the design process through interconnected design phases which involve putting different attitudes and skills into play, from intuition and empathy to sound site analysis and design solutions ‘discovery’.

The Master planning and Concept design phase will be carried out embracing the design philosophy expressed by Sébastien Marot (1999, pp. 50, 51):

*Upon the tracks overlaid by the march of time, site interpretation detects potentialities to be nurtured and passed on. The reading is thus that of an inheritance and the eventual project a bequest. [...]*

*By bringing the effects of time back to life and appearance, the designer may both restore and prepare sites for often unforeseeable futures. Thus, there is also invoked an attitude of incompleteness; rather than building a final solution, seeds are sown, questions raised, and potential structured. In so doing, a designer may also highlight the stages of implementation and the measures required to sustain or develop it.*

Field observation will also inform the selection, by each student, of the site to focus on during phase 3) Design development, and the definition of an inventory of landscape components and relationships at the site scale.

**Course Hours:** 6 units; F(0-8)

## Online Delivery

To respond to the current pandemic situation, on Dec. 22, 2021 President Ed McCauley announced that, as a precautionary measure, the first three weeks of the Winter term will be conducted online. In-person learning is expected to resume on January 31, 2022.

When the course activities are conducted online, the class will meet via Zoom. Details to join the virtual classroom will be posted on D2L. If unable to participate live due to unforeseen circumstances, inform the instructor in advance to work out an alternative participation activity.

Students are required to participate in both synchronous and asynchronous activities. Synchronous activities will include lectures, desk critics, class reviews, progress reviews with guest critics, via Zoom platform, and will be held during the course class time. Students will base the asynchronous learning on readings, research and assignments’ development. D2L will be the platform used for sharing teaching material, submission of assignment works, evaluation, etc.

## Course Learning Outcomes

By the completion of the course, successful students will be able to

1. Identify and analyze the main components that characterize a specific landscape context by means of mapping either structural/morphological systems and more ephemeral and intangible conditions (i.e., cultural and perceptual aspects)
2. Interpret and represent the interrelationship between the various landscape components/systems

3. Define constraints and opportunities for a landscape architectural project in a specific context
4. Develop a cross-scalar design proposal in the field of Landscape Architecture
5. Represent effectively analysis findings and design solutions through drawings and relative legends, labels, texts, etc.
6. Summarize the design process for dissemination purposes

## Learning Resources

### REFERENCES

#### Landscape Design process

Corajoud, M. (2000). 'Le projet de paysage: lettre aux étudiants' in Brisson, J.-L. (ed.), *Le Jardinier, l'Artiste et l'Ingénieur*. Besançon, Paris: Editions de l'Imprimeur, pp. 37-50. English translation available at <http://corajoudmichel.nerim.net/10-textes/elements-des-9-conduites/10neuf-conduites-traduction.htm>

Giro, C. (1999). 'Four Trace Concepts in Landscape Architecture'. In J. Corner (Ed), *Recovering Landscape: Essays in Contemporary Landscape Architecture*, pp. 59-67. New York: Princeton Architectural Press. Available at <https://catalog.hathitrust.org/Record/004050722?>

Marot, S. (1999). 'The Reclaiming of Sites'. In J. Corner (Ed), *Recovering Landscape: Essays in Contemporary Landscape Architecture*, pp. 45-57. New York: Princeton Architectural Press. Available at <https://catalog.hathitrust.org/Record/004050722?>

#### Urban Landscape Infrastructures

Dall'Ara, E., Maino, E., Gatta, G., Torreggiani, D., Tassinari, P. (2019) 'Green Mobility Infrastructures. A landscape approach for roundabouts' gardens applied to an Italian case study', *Urban Forestry & Urban Greening*, Vol. 37, Special Issue "Green Infrastructures: Nature Based Solutions for sustainable and resilient cities", pp.109-125. Available at <https://www.sciencedirect.com.ezproxy.lib.ucalgary.ca/science/article/pii/S1618866717304673>

Kullmann, K. (2011) 'Thin parks / thick edges: towards a linear park typology for (post)infrastructural sites', *Journal of landscape architecture*, Vol. 6(2), pp.70-81. <https://www.tandfonline.com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080/18626033.2011.9723456>

Mossop, E. (2006) 'Landscapes of Infrastructure'. In Waldheim, C., *Landscape Urbanism Reader*, Princeton Architectural Press, pp. 163- 177. <https://ebookcentral.proquest.com/lib/ucalgary-ebooks/reader.action?ppg=163&docID=3387326&tm=1520626302294>

Nijhuis, S. and Jauslin, D. (2015) 'Urban Landscape Infrastructures: Designing Operative Landscapes for the Built Environment', *Research in Urbanism Series*, Vol. 3(1), pp. 13-34. Available at

<https://doi.org/10.7480/rius.3.874>

## Temporality

Halprin, L. (1965) 'Motation', *Progressive Architecture*, 46, pp. 126-133. Available at <https://usmodernist.org/PA/PA-1965-07.pdf>

Kamvasinou, K. (2010) 'Notation timelines and the aesthetics of disappearance', *The Journal of Architecture*, 15(4), pp. 397-423. Available at <https://www.tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/13602365.2010.507517>

## Mapping and Landscape Representation

Amoroso, N. (Ed) (2015) *Representing Landscapes: Digital*. Taylor and Francis. Available at <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/detail.action?docID=1975298> \*E-book license permits only one online user at a time; per day, a user may print to PDF up to 74 pages.

Corner, J. (2014) *Landscape Imagination: Collected Essays of James Corner 1990-2010*. Chapter *The Agency of Mapping: Speculation, Critique, and Invention*, pp.197-240. Available at <https://ebookcentral-proquest-com.ezproxy.lib.ucalgary.ca/lib/ucalgary-ebooks/detail.action?docID=3387582>

Foley, D. and Tynan, E. (2012) 'The relationship between landscape representation and landscape design', *The Journal of Architecture*, 17(1), pp. 119-129. Available at <https://www.tandfonline-com.ezproxy.lib.ucalgary.ca/doi/full/10.1080/13602365.2012.659916>

Zamagni, M. (2013) 'Representación y proyecto/Representation and Project'. *PAISEA - Landscape Architecture Magazine #27*, Representación 2, pp. 92-99. Available at <https://www.paisea.com/wp-content/uploads/paisea-027-representaci%C3%B3n-2-ART-2-.pdf>

Van Dooren, N. (2012) 'Speaking about Drawing. An exploration of representation in recent landscape architecture'. *Topos*, 80, *The World of Landscape Architecture. 20 Years of Topos*, pp. 43-54.

Van Dooren, N. (2013) 'Reflexiones sobre Representación / Thoughts about drawing'. *Paisea*, 27, *Representación* 2, pp. 4-12. Available at <https://www.paisea.com/wp-content/uploads/paisea-027-representaci%C3%B3n-2-ART-1.pdf>

## Notes

Other texts, articles and references will be provided by the lecturer(s) to help with specific topics. See also the References section within the *studio problématiques 2.0 Optimism* syllabus

## Technology requirements (D2L etc.)

In order to successfully engage in their learning experiences at the University of Calgary, students taking online, remote and blended courses are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security, and malware updates;
- A current and updated web browser;
- Webcam (built-in or external);
- Microphone and speaker (built-in or external), or headset with microphone;
- Current antivirus and/or firewall software enabled;
- Broadband internet connection.

Most current laptops will have a built-in webcam, speaker and microphone.

## Additional Classroom Conduct and Related Information

### Guidelines for Zoom Sessions in Online Classes

Students are expected to participate actively in all Zoom sessions and to turn on their webcam. Please join our class in a quiet space that will allow you to be fully present and engaged in the Zoom sessions. Students must behave in a professional manner during the session. Students, employees, and academic staff are also expected to demonstrate behaviour in class that promotes and maintains a positive and productive learning environment.

## Assessment Components

Assessment Method	Description	Weight	Aligned Course Learning Outcome	
Assignment #1	Landscape's identity	20	1-2 and 5	
Assignment #2	Master Planning and Concept Design	25	2-3-4 and 5	
Assignment #3	Design Development	40		
		<i>PART 1</i>	25	4 and 5
		<i>PART 2</i>	15	5
Assignment #4	Communication	15	6-7	

## Assessment and Evaluation Information

### Attendance and Participation Expectations

Students are expected to be in attendance for the entirety of class activities, and are required to attend all assignment reviews.

### Examinations

The course evaluation will be based on the assignments completed during the term. 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. This design process is developed and evaluated on a class-to-class basis during virtual desk critics.

### **Guidelines for Submitting Assignments**

Because the studio work is discussed and 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. Student are expected to submit a digital copy of the work on D2L on the day reported in the Detailed Schedule unless otherwise directed by the instructor.

### **Late Assignments**

Late submission of material to be presented is not acceptable (grades will be deducted for work submitted later than the deadline specified in the course/assignment brief or as discussed in class).

### **Group work**

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.

### **Criteria that must be met to pass**

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 25% or more, they will fail the course. A student who feels that a piece of graded term work (term paper, essay, test, drawings/panels 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>

## **Grading Scale**

<b>Grade</b>	<b>Grade Point Value</b>	<b>4-Point Range</b>	<b>Percent</b>	<b>Description</b>
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	

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.

## Topic Areas & Detailed Class Schedule

Course Schedule Date	Topic and Lectures	Assignments/ Class activities and Due Dates
	UNIT 1 – Introduction + LANDSCAPE'S IDENTITY	
<b>Week 1</b>		
M Jan 10	Course Introduction Lecture: <i>Landscape's Identity. Structure(s) and ephemeral conditions</i>	<u>Assignment #1 presentation and guidelines</u>
T Jan 11		Studio: Work day on Assignment #1
R Jan 13		<u>Site visit</u>
F Jan 14		Studio: Work day on Assignment #1
<b>Week 2</b>		
M Jan 17	Guest Lecture: <i>Inglewood and Ramsay – historic periods and places</i>	Studio: Work day + Desk reviews

	<i>of hope and optimism</i>	
T Jan 18		Studio: Work day on Assignment #1
R Jan 20		Studio: Work day + Desk reviews
F Jan 21		Work day on Assignment #1
<b>Week 3</b>		
M Jan 24		Assignment #1 submission + presentation and critics
	<b>UNIT 2 – MASTER PLANNING AND CONCEPT DESIGN</b>	
T Jan 25		<u>Assignment #2 presentation</u> Studio: Work day on Assignment #2
R Jan 27	Guest Lecture: <i>Ramsay-Inglewood Station Area Improvements project</i>	Studio: Work day + Desk reviews
F Jan 28		Studio: Work day on Assignment #2
<b>Week 4</b>		
M Jan 31		Studio: Work day + Desk reviews
T Feb 01		Studio: Work day on Assignment #2
R Feb 03		<u>Studio: Class review</u>
F Feb 04		Studio: Work day on Assignment #2
<b>Week 5</b>		
M Feb 07		Studio: Work day + Desk reviews
T Feb 08		Studio: Work day on Assignment #2
R Feb 10		Assignment #2 submission + presentation and critics
F Feb 11		Studio: Work day on Assignment #3 [preparatory work/ <b>fieldwork</b> ]
<b>Week 6</b>		
M Feb 14	Lecture: <i>Site-specific landscape architecture projects</i>	<u>Assignment #3 presentation (PART 1 and PART 2)</u> Studio: Work day + Desk reviews
T Feb 15		Studio: Work day on Assignment #3.1
R Feb 17		Studio: Work day + Desk reviews
F Feb 18		Studio: Work day on Assignment #3.1
<b>Feb 20-26</b>	<b>Term Break – No classes</b>	
<b>Week 7</b>		
M Feb 28	Lecture: <i>Designing with plants</i>	Studio: Work day + Desk reviews

T Mar 01		Studio: work day on Assignment #3.1
R Mar 03		Studio: Class review
F Mar 04		Studio: Work day on Assignment #3.1
<b>Week 8</b>		
M Mar 07		Studio: Work day + Desk reviews
T Mar 08		Studio: Work day on Assignment #3.1
R Mar 10		Studio: Assignment #3.1 submission + class review
F Mar 11		Studio: work day on Assignment #3.2
<b>Mar 14-18 SAPL Block Week</b>		
<b>Week 9</b>		
M Mar 21		Studio: Work day + Desk reviews
T Mar 22		Studio: Work day on Assignment #3.2
R Mar 24		Studio: work day + desk reviews
F Mar 25		Studio: work day on Assignment #3.2
<b>Week 10</b>		
M Mar 28		Studio: work day + desk reviews
T Mar 29		Studio: work day on Assignment #3.2
R Mar 31		Studio: Assignment #3.2 submission + presentations and critics on Assignment #3 (Part 1 + Part 2)
F April 01		Studio: Assignment #3.2 presentations and critics on Assignment #3 (Part 1 + Part 2)
	UNIT 4 – SYNTHESIS AND COMMUNICATION	
<b>Week 11</b>		
M Apr 04		Assignment #4 presentation
T Apr 05		Studio: work day on Assignment #4
R Apr 07		Studio: work day
F Apr 08		Studio: class review
<b>Week 12</b>		
M Apr 11		Studio: work day + desk reviews
T Apr 12		Studio: work day on Assignment #4 [End of classes]

COVID NOTE: From January 10 until January 31 all classes will be conducted on-line. We should resume in-person classes after January 31. All activities listed in the schedule above require attendance, regardless of modality.

## Guidelines for Zoom Sessions

Zoom is a video conferencing program that will allow us to meet at specific times for a “live” video conference, so that we can have the opportunity to meet each other virtually and discuss relevant course topics as a learning community.

To help ensure Zoom sessions are private, do not share the Zoom link or password with others, or on any social media platforms. Zoom links and passwords are only intended for students registered in the course. Zoom recordings and materials presented in Zoom, including any teaching materials, must not be shared, distributed or published without the instructor’s permission.

The use of video conferencing programs relies on participants to act ethically, honestly and with integrity; and in accordance with the principles of fairness, good faith, and respect (as per the [Code of Conduct](#)). When entering Zoom or other video conferencing sessions (such as MS Teams), you play a role in helping create an effective, safe and respectful learning environment. Please be mindful of how your behaviour in these sessions may affect others. Participants are required to use names officially associated with their UCID (legal or preferred names listed in the Student Centre) when engaging in these activities. Instructors/moderators can remove those whose names do not appear on class rosters. Non-compliance may be investigated under relevant University of Calgary conduct policies (e.g [Student Non-Academic Misconduct Policy](#)). If participants have difficulties complying with this requirement, they should email the instructor of the class explaining why, so the instructor may consider whether to grant an exception, and on what terms. For more information on how to get the most out of your zoom sessions visit: <https://elearn.ucalgary.ca/guidelines-for-zoom/>

If you are unable to attend a Zoom session, please contact your instructor in advance to arrange an alternative activity for the missed session (e.g., to review the recorded session). Please be prepared, as best as you are able, to join class in a quiet space that will allow you to be fully present and engaged in Zoom sessions. Students will be advised by their instructor when they are expected to turn on their webcam (for group work, presentations, etc.).

The instructor may record online Zoom class sessions for the purposes of supporting student learning in this class – such as making the recording available for review of the session or for students who miss a session. Students will be advised before the instructor initiates a recording of a Zoom session. These recordings will be used to support student learning only and will not be shared or used for any other purpose.

# University of Calgary Policies and Supports

## COVID-19 PROCEDURE FOR SICK STUDENTS

<https://ucalgary.ca/risk/sites/default/files/Covid-19%20Folder/COVID-19-Procedure-for-Sick-Students.pdf>

## ACADEMIC ACCOMMODATION

It is the student's responsibility to request academic accommodations according to the University policies and procedures listed below. The Student Accommodations policy is available at <https://ucalgary.ca/student-services/access/prospective-students/academic-accommodations>.

Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the Procedure for Accommodations for Students with Disabilities (<https://www.ucalgary.ca/policies/files/policies/procedure-for-accommodations-for-students-with-disabilities.pdf>). 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. 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/](http://www.ucalgary.ca/access/).

## ACADEMIC MISCONDUCT

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar. For information on the Student Academic Misconduct Policy and Procedure please visit: <https://ucalgary.ca/policies/files/policies/student-academic-misconduct-policy.pdf> <https://ucalgary.ca/policies/files/policies/student-academic-misconduct-procedure.pdf> Additional information is available on the Academic Integrity Website at <https://ucalgary.ca/student-services/student-success/learning/academic-integrity>.

## 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](http://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 (<https://www.ucalgary.ca/pubs/calendar/current/k.html>).

## INSTRUCTOR INTELLECTUAL PROPERTY

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of

extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

### **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.

### **SEXUAL VIOLENCE POLICY**

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary's sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see the policy available at <https://www.ucalgary.ca/policies/files/policies/sexual-violence-policy.pdf>

### **UNIVERSITY STUDENT APPEALS OFFICE**

If a student has a concern about a grade that they have received, they should refer to Section I of the Undergraduate Calendar (<https://www.ucalgary.ca/pubs/calendar/current/i-3.html>) which describes how to have a grade reappraised. In addition, the student should refer to the SAPL's Procedure for reappraisal of grades.

### **OTHER IMPORTANT INFORMATION**

Please visit the Registrar's website at: <https://www.ucalgary.ca/registrar/registration/course-outlines> for additional important information on the following:

- Wellness and Mental Health Resources
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

studio problématiques 2.0      **Optimism | Thinking critically about Canadian landscapes**  
engaging education, research and practice in Canadian schools of Landscape Architecture

problématique d'atelier 2.0      **Optimisme | Penser de manière critique aux paysages canadiens**  
éducation engagée, recherche et pratique dans les écoles canadiennes d'architecture de paysage

Land|Terre Design Research Network (LT DRN) initiative  
une initiative de Land|Terre Design Research Network (LT DRN)

## NATIONAL SYLLABUS

NB: *Each school should add their own specific outline as an attachment or this as an attachment so that the students see the guiding ideas*

### Context | Contexte

This is the second studio initiative of the Land|Terre Design Research Network (LT DRN) that formed in 2018 to create a platform for the exchange of teaching and research in Canada. Professors from each of the landscape schools across the country formed the network with a commitment to promote the education of high-level professional landscape architects and advance research in the field. Students will be at the forefront of improving the environment for future generations and overseeing projects that deal with contemporary issues such as the crises in climate change and biodiversity loss, heritage and identity, and Indigenous matters. The LT DRN believes it is essential to take leadership and reflect on these topics to initiate and increase awareness of our profession and research now, to make way for the future. Studio Problématique 2.0 proposes the use of the common lens of an optimistic re-emergence to guide the studios. Each school will determine the site and approaches to design with a focus on something positive and new.

Cet atelier est la deuxième édition des ateliers du Land|Terre Design Research Network (LT DRN), plateforme d'échange d'enseignement et de recherche au Canada, créé en 2018. Ce réseau formé de professeurs en architecture de paysage au Canada a à cœur de promouvoir la formation d'architectes paysagistes de haut niveau et de faire avancer la recherche dans le domaine du paysage. Les étudiants d'aujourd'hui seront au premier plan de l'amélioration des milieux de vie de demain à travers; ils seront en mesure de composer avec les enjeux de l'heure en termes de changements climatiques, biodiversité, patrimoine et identité et les questions autochtones<sup>1</sup>. Ainsi LTD Network croit important de mener la réflexion via les ateliers sur les moyens à prendre pour accroître la contribution des architectes paysagistes aux paysages de demain au Canada. La problématique de l'atelier 2.0 propose d'utiliser la lentille commune d'une réémergence optimiste pour mener les ateliers de 2022. Chaque école

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<sup>1</sup> École d'urbanisme et d'architecture de paysage de l'Université de Montréal

déterminera le site et les approches de la conception en se concentrant sur une dimension positive et innovante.

### **General description | description générale**

The studio challenges the current worldview of pessimism and decline (Wynne, 2019) by encouraging studio instructors and students to explore an *optimistic* re-emergence in environmental thinking and design, and the role landscape architects play in creating positive change. The studios will consider *optimism* individually but penultimately as a collective across the country. These studios may reflect on the rebuilding of infrastructure in a post-oil society, the redesign of space that promotes engagement in a post-Covid world, or the re-thinking of resource management in a post-colonial framework. Studios may equally consider emergent futures and paradise gardens or the role of environmental design in combatting climate change. The sites may be real or imagined and of different scale and nature, yet they are similar in that they all generate hope. These sites are embedded in the imaginations of those who shape or experience them and, necessarily, have biodynamic activity (an ecosystem). Therefore, students must be thorough and pay attention to the past and present state of the site, in all respects, to detect clues of its past and project a situation that could reactivate and transform it. The optimist's landscape requires multiple views that meet the environmental, social, cultural and political challenges encountered in the profession. Through the lens of hope, the studio will investigate existing conditions, elaborate questions related to theory and practice, and develop design explorations for a variety of Canadian landscapes.

### **Some of the questions that are at the heart of the problematic of hope:**

- “How am I supposed to get students into a positive frame of mind when everything is so negative?” Ryan Coates, Instructor in Environmental Design at the University of Manitoba.
- What pedagogies inspire creativity and engage students to address challenges head-on?
- In what ways do landscape architects motivate positive change?
- How is optimism communicated through design?
- How do research methods guide design studio education?
- Do philosophical discussions help to inform students work, or are ecological and climate-based conversations emphasized more? Can we distinguish work that accentuates one over the other? Are these apparent in the final submissions?
- Do we express methodology in our visual presentations?
- How do we teach students to think about colonialism and the land in Canada, and that we are all Treaty people?
- How do they make decisions when thinking about Truth and Reconciliation?
- How do students address political issues when their studio projects are asking them to think about ecological systems?
- How can students design for tourists and ecosystems?
- Are students encouraged to think about climate change when detailing aspects of their work?
- How are students asked to consider the boundaries and scale of context?

- Is consideration of neighbourhoods and communities included in the work?
- Is there a pressure to *change* sites or are students asked to embrace existing social and environmental conditions?
- What similarities and differences of our regions and our educational institutions are made visible through the cross-country studio?
- Does the diversity of land, political environments and practices afford common themes to share?
- In what ways do the cases we draw on reflect the diversity of our land and our populations?
- Can the issues revealed through studio problématiques engage multidisciplinary resources in their regional context that may expose areas of research to others?

**These questions are meant to frame the studio project and guide instructors; they are by no means the ultimate call for hope – some may be relevant, others may not.**

L'atelier remet en question une certaine vision pessimiste du monde (Wynne, 2019) en invitant les instructeurs et les étudiants du studio à explorer la réémergence de la pensée positive de la conception environnementale, ainsi que le rôle des architectes paysagistes dans la création de changements positifs. Chaque atelier se penchera sur l'optimisme, dans la perspective d'une pensée collective à travers le pays. Ces ateliers peuvent réfléchir à la reconstruction d'une infrastructure dans une société post-pétrole, au réaménagement de l'espace qui favorise l'engagement dans un monde post-Covid ou à la reconsidération de la gestion des ressources dans un cadre post-colonial. Les ateliers peuvent également se pencher sur les futurs émergents et les jardins paradisiaques ou sur le rôle du design environnemental dans la lutte contre les changements climatiques. Les sites peuvent être réels ou imaginaires, de nature et d'échelle différentes, mais ils se ressemblent en ce qu'ils sont tous porteurs d'espoir. Ces sites sont ancrés dans l'imaginaire de ceux qui les ont façonnés ou expérimentés et, nécessairement, ils ont une activité biodynamique (un écosystème). Par conséquent, les étudiants doivent avoir un regard aiguisé et prêter attention à l'histoire du site et à son présent à tous égards, afin de détecter les indices de son passé qui permettent de projeter une situation qui pourrait le réactiver et le transformer. Le paysage de l'optimiste exige des vues multiples qui répondent aux défis environnementaux, sociaux, culturels et politiques rencontrés dans la profession. À travers la lentille de l'espoir, l'atelier étudiera les conditions existantes, élaborera des questions liées à la théorie et à la pratique, et développera des explorations de conception pour une variété de paysages canadiens.

***Plusieurs questions sont au cœur de la problématique des sites abandonnés.***

- "Comment suis-je censé amener les étudiants à adopter un état d'esprit positif quand tout est si négatif?"  
- Ryan Coates, instructeur en design environnemental à l'Université du Manitoba.
- Quelles sont les pédagogies qui inspirent la créativité et incitent les étudiants à relever les défis de front ?
- De quelles manières les architectes paysagistes entraînent-ils un changement positif ?
- Comment l'optimisme est-il communiqué par le design ?

- Les discussions philosophiques contribuent-elles à éclairer le travail des étudiants, ou les conversations écologiques et climatiques sont-elles davantage mises en avant ? Peut-on distinguer les travaux qui mettent l'accent sur l'un plutôt que sur l'autre ? Sont-ils apparents dans les présentations finales ?
- Exprimons-nous la méthodologie dans nos présentations visuelles ?
- Comment enseignons-nous aux élèves à réfléchir au colonialisme et à la terre au Canada, et au fait que nous sommes tous des peuples de traités ?
- Comment prennent-ils des décisions en pensant à la vérité et à la réconciliation ?
- Comment les élèves abordent-ils les questions politiques lorsque leurs projets de studio leur demandent de réfléchir aux systèmes écologiques ?
- Comment les élèves peuvent-ils concevoir pour les touristes et les écosystèmes ?
- Les élèves sont-ils encouragés à penser au changement climatique lorsqu'ils détaillent certains aspects de leur travail ?
- Comment les étudiants sont-ils invités à prendre en compte les limites et l'échelle du contexte ?
- Les quartiers et les communautés sont-ils absents des travaux ?
- Existe-t-il une pression pour changer les sites ou demande-t-on aux étudiants d'accepter les conditions sociales et environnementales existantes ?
- Quelles sont les similitudes et les différences de nos régions et de nos établissements d'enseignement qui sont rendues visibles par l'atelier transnational ?
- La diversité des territoires, des environnements politiques et des pratiques permettent-elles de partager de manière critique des thèmes communs ?
- De quelle manière les cas sur lesquels nous nous appuyons reflètent-ils la diversité de nos territoires et de nos populations ?
- Les questions révélées par les travaux d'atelier supposent-elles des ressources multidisciplinaires et des références à des domaines de recherche à d'autres ?
- *Ces questions sont destinées à encadrer le projet de studio et à guider les instructeurs ; elles ne constituent en aucun cas l'appelle ultime à l'espoir.*

## Studio aims | Objectifs de l'atelier

### *Overview*

- Studio is reflexive practice, which, according to Donald Schön (1992), is knowledge that we integrate and build in action
- Explore different approaches
- Collaborative design
- Research and design
- Creativity and innovation

### *Studio Goals and Outcomes*

#### **At the end of the studio, students will be able to:**

- Consolidate knowledge of the understanding of optimism and hope in relation to the social, political, and environmental context in which they are embedded.

- Demonstrate project management skills by developing a design proposal and by conducting a supportive review of the literature.
- Acquire in-depth knowledge of the design process of a project involving different local resources.
- Through the project-sharing activity between students at Canadian universities, students will be able to see the different socio-political, environmental, and cultural conditions of hope and optimism across the country.

### *Vue d'ensemble*

- L'atelier est une pratique réflexive qui, selon Donald Schön (1992), la connaissance est intégrée et se construit dans l'action
- L'exploration de différentes approches pédagogiques est central
- La conception collaborative fait partie du processus de projet
- La recherche par le design constitue le concept d'approche du processus de design
- La créativité et innovation sont interpellés à toutes les phases du projet

### *Apprentissages visés*

#### *A la fin du studio, les étudiants seront capables de:*

- Consolider la connaissance de la compréhension de l'optimisme par rapport au contexte social, politique et environnemental dans lequel il s'inscrit et selon des références pertinentes.
- Développer des compétences particulières en matière d'opérations de projet afin de projeter la transformation d'un site, à travers une importante analyse documentaire.
- Acquérir une connaissance approfondie du processus d'un projet impliquant différentes ressources locales.
- Grâce à l'activité de partage de projets entre étudiants d'universités canadiennes, les étudiants pourront se rendre compte des différentes conditions sociopolitiques, environnementales et culturelles de l'espoir.

### **Deliverables | Rendus**

A series of boards, compressed, that are suitable for posting on the website and a 300-words written proposition.

Une série de planches qui sont pour l'exposition virtuel et 300 mots descriptives.

### **Logistics**

The studios will run simultaneously.

Review dates will be posted on the LT DRN web site.

Instructors may invite course instructors from other schools as guest critics.

When online, students from other institutions may be invited to watch.

Instructors will make three entries into a journal that reflect on the questions posed above and will be used to prompt a discussion at the debrief.

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