



Theme for this year's course ***Distance in Pandemic Landscape Architecture***

-how can we as landscape architects organize and design corona safe spaces

Most cities are today the subject for densification for different reasons: economic, safety, climate or to make lively cities (even if densification might have the opposite effect). In former explorative work I have (also together with students) been working with *density* as concept, especially in relation to green and vegetation. *Density*, a concept often used to describe high floor space index, is as well an excellent concept for describing green, infrastructure or city life, but this might be done in different ways with different tools. But since spring 2020, another concept (possibly a twin concept to *density*) has urged to be explored, because of the actual covid-19 pandemic taking place all over the world. This gives us as architects new distances to handle and explore in relation to human life and collective communication (1,5-2 meter). Therefore we will in this course explore how these new distances influence how we plan, design and manage landscape space. People need to distance themselves from each other at the same time that they has urgent needs to come together. This leave us as landscape architects (planners, designers, managers) with the necessity to elaborate spaces for distance, at the same time keeping intimacy and avoiding loneliness.

Keywords: collectivity, distance, density, harmony, proximity

Course book (deals with improvisation and creativity)

Nachmanovitch, Stephen (1990). *Free play: improvisation in life and art*. 1st ed Los Angeles: J.P. Tarcher, Inc. (you buy the book at Adlibris or other, to have from course start)

Copies at Canvas, different shorter texts related to explorative work

Dee, Catherine (2011). *To design landscape: art, nature and utility*. London: Routledge, pp: cover, 3-15, 48-49, 110-111.

Descombes, Georges (2012). The quiet work of drawing, *Journal of Landscape Architecture (JOLA)*, 7:2, 60-67.

Edwards, David (2015). Delivering scent, Designing memory. *Harvard Design Magazine no 40*. 100-101

Foxley, Alice. & Vogt, Gunther (2010). *Distance & engagement: walking, thinking and making landscape*. Baden, Switzerland: Lars Muller Publishers, pp: cover, 7-23.

Pallasmaa, Juhani (2009). *The thinking hand: existential and embodied wisdom in architecture*. Chichester, U.K.: Wiley- 73-77

Svensson, Jitka & Wingren, Carola (2012). Investigation of design tools for urban green in a densified city. *Proceedings from Conference: Plantastic 27-28 June 2012, Copenhagen, Denmark*

Organisation of the course

The course is organized during almost 10 weeks with four different phases: *Explorations (I-V)*, *Project, Communication group project* and *Individual process book*. You will read along the course, initially the course book **Nachmanovitch, Stephen (1990). *Free play: improvisation in life and art*. 1st ed Los Angeles: J.P. Tarcher, Inc.** (to buy yourself). You will also read shorter texts that you find on your own or that are presented on Canvas and related to the different explorations.

The exploration phase start individually and then involve other students for collaborative work in groups of three. In different phases of the explorations a group of three may meet another group (or two groups) to discuss and compare results. This is in the text explained as “twin group”. The students will during the exploration phase change groups several times, to meet with different students and different ideas. In the end of the exploration phase the students will collaborate with those who will be their group for the main project. The exploration phase is led and organized by course team/teachers. The exploration phase initiate the project phase.

During *The project phase* the student group formalize their project in relation to a landscape challenge, representational methods, working process and time schedule. This phase starts with formalizing the main idea by sketching ideas in a playful way on paper napkins and by formalizing a group contract for the work that has to be done to finalize the group project. This phase is led and organized by the student groups themselves, and followed up through meetings with the course team/teachers (preliminary dates for these tutorial meetings are indicated in the schedule).

The group communication phase is a continuation of the former phase, and as important as this one as the possibility to make landscape architecture projects come through is very much about representation and communication. The result will be a voiced slide show (or if you have the skills you can choose to make a film instead), where you involve representational material from your project in a communicative way; texts, images, models, quotations etc. The time of the slide show/film should not be longer than 5 minutes. This phase is led and organized by the student groups themselves, and followed up through meetings with the course team/teachers (preliminary dates for these tutorial meetings are indicated in the schedule).

The individual process book phase is when you collect what is important for you as an individual in the project and course, and communicate this through a 2 to 3 dimensional analogue book. In this book you should of course involve the most important stages of your work and findings, but you may as well be biased and focused on specific things that you want to highlight in relation to your new understanding of the landscape (challenge), representational methods and the working process. You should have an artistic ambition with the book in relation to paper cutting, graphic representation and layout. This work is your individual responsibility, but you will be supported by the course team/teachers through workshop and tutoring. For the process book the following guidelines will apply: max 20 pages, max 1000 words, max 20 images

We would like to give you two final advices:

1. If the proposed working process doesn't fit – you are welcome to reorganize in a more suitable way
2. Be playful in your approach and have fun!

Carola Wingren & Hildegun Varhelyi



Phases and Dates	Schedule	Specific deadlines
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We principally use zoom and concept board within the course










= Deadline exploration or project, presentation with teachers, seminar or similar.







All documents should be handed in in time on Canvas, Concept board or directly delivered to other student(s) when indicated.

PHASE I Exploration phase	<i>When the students are introduced to, and get to understand the concepts of the course, the theme, context, and especially the importance of chosen methodology</i>	
18-22 January	<p>Monday AM: Reading PM 13-14 Course introduction (CW, HV) 14-15 Lecture, a project: Distance and density in an outdoor performance space (CW) 15 Introduction exploration I and forming groups of three students (CW,HV) Reading and group exploration (I)</p> <p>Tuesday AM: Reading and group exploration (I) PM 13-15 Twin groups presentations/discussions 15 Introduction exploration II, new groups (CW HN) Reading and group exploration (II)</p> <p>Wednesday Reading and group exploration (II)</p> <p>Thursday AM Reading and group exploration (II) PM 13-15 Twin groups presentations/discussions 15 Introduction exploration III new groups (CW HN)</p> <p>Friday Reading and group exploration (III)</p>	<p></p> <p></p>

Phases and Dates	Schedule	Specific deadlines
25-29 January	<p><u>Monday</u> 9-11 Twin groups presentations/discussion 11-14.30 Lecture, a project: Smell and memory in LA (HV) and Introduction to project and exploration IV - Forming groups for final project (CW, HN) PM: Reading and group exploration (III)</p> <p><u>Tuesday</u> Reading and group exploration (IV)</p> <p><u>Wednesday</u> Reading and group exploration (IV)</p> <p><u>Thursday</u> 9-11 Twin groups presentations exploration IV and tentative project statement 11-12 Intro lecture, project phase: The art of landscape architecture - landscape challenge, representational methods and working process (CW) PM: Group work with project (relate working process to course book)</p> <p><u>Friday</u> Working with group contract, finalize “first edition” (include course book in your thoughts)</p>	<div data-bbox="1126 427 1222 488" data-label="Image"> </div> <div data-bbox="1126 913 1222 974" data-label="Image"> </div> <div data-bbox="1126 1189 1222 1249" data-label="Image"> </div>

Phases and Dates	Schedule	Specific deadlines
PHASE II Project phase	<i>When student driven project work starts</i>	
1-5 February	<p>Monday AM Lecture, a project: The Rose in Folkets park in Malmö (JS) and Introduction exploration V – Sketch on a napkin (CW) PM: Group exploration - Sketch on a napkin</p> <p>Tuesday AM Lecture on a project: One of my projects, from an artist’s point of view (AJ) PM Group work according to time plan and group contract</p> <p>Wednesday Group work according to time plan and group contract</p> <p>Thursday AM 9-12: Meeting with teachers (4 groups - half hour per group) (HN, CW) PM 14-16: Meeting with teachers (4 groups - half hour per group) (JS, CW, HV?)</p> <p>Friday Time for revision of group contract, hand in “final edition”</p>	  
8-12 February	<p>Monday-Friday Group work according to time plan and group contract</p> <p>Thursday Tutoring day (CW, HN)</p>	

Phases and Dates	Schedule	Specific deadlines
15-19 February	<p><u>Monday-Friday</u> Group work according to time plan and group contract</p> <p><u>Wednesday at 12</u> Hand in preliminary material for final project results</p> <p><u>Thursday</u> AM 9-12: Meeting with teachers (4 groups - half hour per group) (HN, CW) PM 14-16: Meeting with teachers (4 groups - half hour per group) (CW, HV)</p>	 
22-26 February	<p><u>Monday-Friday</u> Group work according to time plan and group contract</p> <p><u>Thursday</u> Tutoring day (CW, HN)</p>	
1-5 March	<p><u>Monday-Friday</u> Group work according to time plan and group contract</p> <p><u>Tuesday</u> Hand in preliminary material for final project</p> <p><u>Thursday</u> AM 9-12: Meeting with teachers (4 groups - half hour per group) (HN, CW) PM 14-16: Meeting with teachers (4 groups - half hour per group) (CW, HV)</p>	 

Phases and Dates	Schedule	Specific deadlines
8-12 March	<p><u>Monday</u> Group work according to time plan and group contract</p> <p><u>Tuesday</u> Hand in of voiced slide show or film</p> <p><u>Wednesday</u> Group work according to time plan and group contract (time to prepare presentations)</p> <p><u>Thursday</u> Final presentations</p> <p><u>Friday</u> Workshop day (tutoring) for preparation of 2- and 3- dimensional analogue process book (HV, AJ, CW)</p>	  
15-19 March	<p><u>Monday</u> Individual work with process book</p> <p><u>Tuesday</u> Possibility for tutoring (HN, AJ)</p> <p><u>Wednesday-Thursday</u> Individual work with process book</p> <p><u>Friday</u> Hand in digital material presenting the analogue process book in the best way</p>	
22-23 March	<p><u>Monday</u> Presentations and course critic day</p> <p><u>Tuesday</u> Time for revising results from the course to do the final hand in</p>	 

Course team:

Course leader: Carola Wingren, professor SLU Uppsala, landscape architecture (CW)

Course team/teachers: Hildegun Varhelyi, professor SLU Uppsala, landscape architect, graphic designer (HN)

Guest lecturer/teacher:

Andreas Johansson, artist (AJ)

Jitka Svensson, senior lecturer SLU Alnarp, landscape architect (JS)

Exploration I (18-19 Jan):

This exercise is prepared to explore a playful creativity and to get to know each other in the course, to find methods for communicating space, density and distance, but also to improve knowledge about representational understanding. Use concept board to make your work visible in different stages of the process to your course mates and teachers.

1. Chose a specific site and distance outdoor close to where you are. Go for a walk (an hour at least) and try to make a spatial diagram for your whole walk in an A4.
2. Show, describe and discuss your diagram, the site and it's spatiality with your group colleagues in relation to a) methods for describing space, density and distance, b) representational understanding
3. Agree on a common "best method" for doing this work (try to find the best ways of describing spatiality), and redo your own diagram according to this and add a section
4. Meet one or two twin group(s) and show and compare your results. Use concept board.
5. Make an individual reflection and arrange your material so that you easily can use it when you do the final layout of the individual "process book"

Literature

Foxley, Alice. & Vogt, Gunther (2010). *Distance & engagement: walking, thinking and making landscape*. Baden, Switzerland: Lars Muller Publishers, pp: cover, 7-23

Solnit, Rebecca (2000). *Wanderlust. Tracing a Headland: An Introduction*. p. 3-13.

Reference literature

Svensson, Jitka & Wingren, Carola (2012). Investigation of design tools for urban green in a densified city. *Proceedings from Conference: Plantastic 27-28 June 2012*, Copenhagen, Denmark

This exercise will be followed by exercises, see the following pages.

Exploration II (19-21 Jan):

This exercise is prepared to explore the theme of the course in relation to landscapes and representations. Continue to use concept board to make your work visible in different stages of the process to your course mates and teachers.

Literature: Newspapers and other media about the virus, behavior and the relation to physical space etc

Exploration III (21-25 Jan)

This exercise is prepared to explore the art of landscape architecture, especially through materiality and form within a complex space. Continue to use concept board to make your work visible in different stages of the process to your course mates and teachers.

Literature: Dee, Catherine (2011). *To design landscape: art, nature and utility*. London: Routledge, pp: cover, 3-15, 48-49, 110-111

Exploration IV (25- 28 Jan)

This exercise is prepared to explore the art of landscape architecture, especially through immateriality and sensory dimensions of space. During this exploration you will work with your final project group. Continue to use concept board to make your work visible in different stages of the process to your course mates and teachers.

Literature: Edwards, David (2015). Delivering scent, Designing memory. *Harvard Design Magazine* no 40, 100-101

Foxley, Alice. & Vogt, Gunther (2010). *Distance & engagement: walking, thinking and making landscape*. Baden, Switzerland: Lars Muller Publishers, pp: cover, 7-23

Exploration V (1 Feb) – Sketch on a napkin

The purpose with this exercise is to start sketching in an easy and playful way, and to get to know more about your own ideas by communicating them on a napkin and explaining them to the other students in your group. Continue to use concept board to make your work visible in different stages of the process to your course mates and teachers.

Literature: Descombes, Georges (2012). The quiet work of drawing.

Georges Descombes (2012) *The quiet work of drawing*, *Journal of Landscape Architecture (JOLA)*, 7:2. 60-67

Pallasmaa, Juhani (2009). *The thinking hand: existential and embodied wisdom in architecture*.

Chichester, U.K.: Wiley. 73-77

Reference literature for you who want to read more about experimental explorative work within landscape architecture

Landscape review. Vol 18 No 1 (2018): *A Time for Designing*.

<https://journals.lincoln.ac.nz/index.php/lr/issue/view/89>

Especially

Abbott, Mick. (2018). Placing Design, and Designing's Place, in *Landscape Architecture Research*. *Landscape Review*. 18 , pp: 89-107

Wingren, Carola (2018). *The Human Body as a Sensory Design Tool to Advance Understanding of Coastal Landscapes Changes*. *Landscape Review*. 18 , pp: 4-21

Grading Criteria

Forms of examination are based on the learning objectives described in the syllabus.

Your grading will be related to the following themes:

1. How you deal with the chosen theme for the course, in theory, literature and the explorative process
2. Level of investigation/exploration and individual effort in group project and individual work
3. Cumulative process - How you accumulate, transform and internalise general and new knowledge into your individual process book
4. Representational and communicative quality of »Hand in's« and products asked for in course description and schedule

THE COURSE TEAM WILL EVALUATE THE WORK OF THE STUDENTS IN A HOLISTIC WAY

An active attitude in discussions as well as in your own work is important. Being a landscape architect is based on teamwork. Therefore, your interest and engagement in discussions regarding your own or your colleagues' work will be part of the evaluation of your performance in the course.

For presentations and discussions 100% presence is required (in case of absence you have to do assignments to compensate for the gap in your learning process).

Instructions, discussions, seminars, presentations and activities connected to these, are compulsory.

In the different explorations, your working process and level of engagement is as important as the visual and communicated result.

Your accumulated knowledge, gained through explorative and experimental work, will be essential for your final group project and individual process book.

Your way of explaining your project and of giving consistent arguments in your way of modelling, drawing or writing is important in all presentations throughout the whole design process.

In case of late submission without a valid reason grade 3 will be given on the course. Valid reasons are illness, work with student union, community service, funeral, military service. Send message by e-mail to the course leader. Remember to write your name and the course name.

To receive a final grade for the course requires:

- active participation in seminars and other compulsory activities
- and the minimum grade 3 on the various exercises

After completion of this course the student shall have acquired skills to:			
<u>GRADES</u>	3 - good	4 – very good	5 - excellent
<u>KNOWLEDGE AND UNDERSTANDING</u>	Account for different theories and methods for project and team work	In a reflective way describe the work process, with its strengths and weaknesses	
	Define and describe the different parts and stages in project work	In a reflective way describe how the outcome should be assessed in relation to the work process and results	
	In a project team propose ways of analyzing or examining the result		
<u>COMPETENCE AND SKILL</u> <u>TEAMWORK</u>	In a project team decide and motivate a specific project	In a reflective way motivate and use experimental methods in a project	Implement a site related conceptual project with high quality in terms of originality, execution and presentation
	In a project team work out a project plan/group contract, with landscape challenge, objective and expected result, methods, working process and time schedule	In a reflective way present working methods and results	
	In a project team analyze a sites potential for development and propose a design, using motivated methods	In a reflective way implement an aesthetic idea related to site and use	
<u>COMPETENCE AND SKILL</u> <u>INDIVIDUAL WORK</u>	Present a 2-3 dimensional process book that through its graphic and composition, communicates conceptual ideas, materials, details, spatiality, and process (with adequate scale, choice of drawings and models, amount of text etc)	Present a 2-3 dimensional process book that through a well-balanced graphic and composition, communicates conceptual ideas, materials, details, spatiality, and process (with adequate scale, choice of drawings and models, amount of text etc)	In addition to former descriptions (grade 3-4), produce a process book with a high artistic level (quality and originality) connecting it to the main idea of project and process
<u>JUDGEMENT AND APPROACH</u>	Reflect upon the result in relation to the project plan/program	In a reflective way discuss and explain the group process In a reflective way reflect on other groups' results, highlighting strengths, weaknesses and proposing enhancements	