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The purpose of *Sitelines* is to provide an open forum for the exchange of ideas and information pertaining to the profession of Landscape Architecture. Individual opinions expressed are those of the writers and not necessarily of those of the BCSLA.



Cover Image:
 Details from the Brion-Vega Cemetery, San Vito d'Altivole (Treviso) Designed by Carlo Scarpa
 Photos by Gundula Proksch

LETTER FROM THE CHAIR OF Landscape Architecture, UBC

CYNTHIA GIRLING, MBCSLA
 PROFESSOR AND CHAIR LANDSCAPE ARCHITECTURE PROGRAM
 SCHOOL OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE UNIVERSITY OF BRITISH COLUMBIA

Change is in the air in the Landscape Architecture Program and our School this year. As of this month, we have a new Dean of Applied Science, Dr. Tyseer Aboulnasr, a Professor of Electrical Engineering formerly from the University of Ottawa. (see <http://www.engineering.ubc.ca/news-events/article.php?page=/2008/08/aboulnasr-named-dean-of-ubcs-faculty-of.html>) Ray Cole will conclude his term as Director of the School of Architecture and Landscape Architecture (SALA) in June and we are therefore conducting an international search for a new Director. One of Ray's significant achievements is the creation of a new position. We are seeking the first ever SALA interdisciplinary faculty position: the new faculty member will teach on topics of sustainable design across the disciplines of architecture, landscape architecture and environmental design. As if that is not enough, the biggest change for us is Doug Paterson's retirement (see below). We are therefore in the process of searching for a new faculty member. Each of four candidates will deliver a public lecture as part of the interview process in coming weeks. We invite the contributions of the professional community to our deliberations will publicize these lectures via the BCSLA.

After 28 years with the Landscape Architecture Program, our esteemed colleague and friend Doug Paterson will be retiring from UBC at the conclusion of 2008. As one of the original faculty members, and the Program Director for more than twelve years (first in the '80s,

and then again in the early 2000s), Doug has clearly shaped the program and influenced hundreds of graduates. We would very likely not be where we are today without his vision, direction and dedication. Doug's decades-long passion for human experience of landscape and

Continued on page 5

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Correction
 August 2008, page 5
 Philip in Belgium. Photo was taken by Clive Justice FCSLA, LMBCSLA

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Letter from the Chair of Landscape Architecture, UBC

– Continued from page 3

place, particularly in the public realm, has influenced and enriched the work of many former students and colleagues and thus, we might say, the landscapes of B.C., Canada and the world. Happily, he will continue to teach in the Program, work on articles and a book, and devote more of his time to his other avocation on Saltspring Island.

One of our newest initiatives in the program is to focus the work of most of our

graduating students on a single landscape in British Columbia. This year, 12 of the students in this class will select their individual graduation projects from sites in North Surrey. Using several ongoing initiatives as background and fodder to their projects, the students will design parks, greenways, neighbourhoods, foodscapes, pedestrian and bicycle networks, and streets. Many are concerned about climate change and our ecological footprint, and will study how landscape architecture can contribute to solutions.

In this issue we are featuring both recent program initiatives and one of our graduate

projects from 2007. Our very exciting news is that May 2007 graduate Ellen Pond won a National Honor Award for Research in the 2008 ASLA Student Design Awards competition. We have included a brief overview of her project. Daniel Roehr led a group of architecture and landscape architecture students on a study tour of northern Italy this past summer and his article highlights the important learning outcomes of a unique travel experience such as this. We have also included an article about our 2008 interdisciplinary Introductory Workshop taught by adjunct faculty member Erick Villagomez and visiting faculty in Architecture, Judith Gieseler.

NEW BEGINNINGS

Erick Villagomez, B. Arch Sci., M.Arch, Principal, Metis DesignBuild Sessional Instructor, University of British Columbia (School of Architecture and Landscape Architecture, Faculty of Landscape Architecture)

This is both a frightening and exciting time to be entering the architecture and landscape architecture profession. On one hand, the consequences of our errors have never been so profound. Amidst climate change, population explosions, agricultural crises, and rapid urbanization we are asked to make – and take responsibility for – our respective scratches on the surface of the earth. This includes sensitively balancing such pressing issues alongside the many standard variables common to the design profession. At the same time, however, the erosion and fracture of the systems and beliefs that have supported the design world in previous decades have opened up many opportunities for creative intervention and innovative practices.

Given how important the formative years of any endeavour are, the role of schools, and pre-professional education as a whole, are becoming increasingly crucial. As incubators for incoming professionals, schools are expected to be at the forefront of change – addressing issues that are not only relevant presently, but also in the decades to come. This change is readily visible in a school's curriculum and the courses they offer.

Earlier this year, I had the honour of being

asked – along with visiting professor Judith Gieseler – to hold the Introductory Graduate Workshop for the School of Architecture and Landscape Architecture (SALA) at the University of British Columbia. Those readers who went through UBC's architecture program are familiar with the Workshop – as it has been a yearly inauguration tradition for many years.

With the amalgamation of the Architecture and Landscape Architecture and the creation of SALA 3 years ago (itself a reflection of the changing design climate), incoming landscape architecture students have now joined in the festivities.

Over the years, the objectives behind the course have remained relatively consistent. Although there are a number of motivations behind the Workshop, three intentions remain the most important: introducing students to the city and region that will be a recurring working laboratory for their design education at SALA, providing insight to the culture of design and its way of spatially interpreting the world, and, lastly, to provide a forum to meet the other students in their cohort – many of which have travelled from all corners of the globe and from various undergraduate disciplines.

With this in mind, incoming graduate students are brought together for the Workshop the week before the term officially begins to partake in this intense 7-day event.

Unlike typical academic courses, different professors teach the Workshop each year – adding to its dynamic, serendipitous nature. The final outputs vary accordingly – from movie presentations to temporary installations – but are always guided by the general intentions described above. Since the inception of SALA, two instructors representing both disciplines of landscape architecture and architecture have held it together.

The creation of SALA has brought about another important transformation to the Workshop, beyond an increase in students and faculty. Where in the past, projects and activities of the course often focused more on a smaller building-scale understanding of the environment, now the themes investigated in the course must be broad enough to encompass larger landscape-scale issues and systems.

Much different than the Workshops of even 5 years ago, this gives both architecture and landscape architecture students an early understanding of the differences and

interconnections between varying scales – from buildings that lie on particular sites to the larger landscape of which each particular parcel is a part. The latter can be seen as a response to the global phenomenon that is witnessing the blurring of boundaries between professions and the increasing importance of interdisciplinary endeavours.

Within this overall framework, Judith and I were expected to develop the content of the course – factoring our own personal intentions into the mix. We agreed early on that we wanted to give students a head start on the processes, skills, and tools that we felt would benefit them most in the years ahead. Given the tight 7-day schedule – into which a number of academic social and planned events were also scheduled – we had to develop a project that was simple to execute, but also engaged the growing complexity of the issues investigated by the profession.

Accordingly, the class of 63 was grouped into 10 teams – each assigned to observe, explore, and analyze 10 carefully chosen small sites located across Vancouver and the North Shore. Their minute size belied an underlying complexity as the points of convergence for a vast number of social, cultural and ecological forces. The understanding gained from this exercise would ultimately translate into a concept proposal for a “microHABITAT” and a corresponding proposal exhibit.

The microHABITAT was to be understood as a small, distinct space used for inhabitation – minimal in terms of material construction – and designed to accommodate a “space for gathering” to be interpreted by each group based on their respective site studies. In essence, each proposal was to act as a physical bridge connecting each site’s special natural, cultural and physical histories with the present. Thus, students were encouraged to engage scales and systems much larger than that of their diminutive sites and synthesize these forces into a small concept proposal.

Each team’s final proposal was to be presented in the form of an interactive exhibit.

Conceptually similar to the freestanding exhibits typical to common museums, each team was given the spatial volume of a studio desk and asked to design an exhibit in designated areas of the studio. It was intended that each exhibit describe a narrative about their understanding of the site and the proposal, itself, as well as conceptual processes that went into its design.

The exhibits were to integrate elements and “fragments” collected and created throughout the week. For example, the sketchbooks of each member had to be included, as did concept sketch models, text, and final proposal models. Furthermore, they were asked to create bookmarks describing interesting aspects of their project site that exhibit viewers could take with them as a keepsake from the endeavour.

There were many long days and nights for both students and faculty. But, ultimately, it was a fun undertaking with the laughs, jokes and social nuances that make the studio environment lively and animated.

The final proposal exhibits were presented to the entire faculty and student population at the first official social event of the year. Each was beautifully done, and extremely impressive – especially considering approx. 85% of the students had no design background.

As an instructor, teaching the course made me reflect on how much the architectural education has changed for the better in the relatively few years since I left. And despite the challenges that await us in the future, the workshop gave me hope that whatever the circumstance, we will face the unknown with intelligence, passion, and critical thought, while balancing a sense of joviality with respect for others.

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2008 ASLA Student Awards: National Honor Award for Research

UBC MLA Student Ellen Pond was the recipient of an ASLA 2008 Students Awards National Honour Award in the Research Category for her graduate project. According to the ASLA website this award recognizes research that identifies and investigates challenges posed in landscape architecture, providing results that advance the body of knowledge for the profession.

Revealing Climate Change Mitigation in the Landscapes of the Future: Retrofitting Residential Neighbourhoods, a Burnaby Case Study

BY ELLEN POND

FACULTY SUPERVISOR: DR. STEPHEN SHEPPARD
SECOND MENTOR: DR. PATRICK MOONEY,
FCSLA, MBCSLA

Climate stabilization will require 80% reductions in greenhouse gas emissions by 2050. This project researched how to retrofit existing residential neighbourhoods to reduce emissions by 80% from household energy, transportation and food, while allowing for population increases. Working across scales and using site-specific solutions led to adaptive, localized energy systems, an innovative urban agriculture system, and a transportation system retrofitted for pedestrian/transit. The project demonstrates the critical contribution of Landscape Architecture to climate change mitigation.

The research focused on finding solutions that can be spatialized and applied to a specific neighbourhood, and developing a process for site-adaptive climate change mitigation in local neighbourhoods. Working within a Low-Carbon future scenario, the project assumed intensive, immediate and ongoing climate change mitigation out to 2050, with resultant fewer climate change impacts such as water shortages than under a Business-as-Usual scenario.

The study area is located within the Still Creek watershed in Burnaby, British Columbia. As a suburb of Vancouver, the existing low-density residential neighbourhoods are car-serviced and rely on 100% imports of food and energy (natural gas and electricity). Steep slopes separate the neighbourhoods from an elevated Light Rapid Transit system (Skytrain). The climate is a mild maritime one, with wet winters and cool summers.

This project is the first holistic neighbourhood study of how to achieve a low-carbon future. With the site system plan, each block can be located within site adapted and specific systems. Climate change mitigation has been spatialized and localized. Each block has multiple-functions and a landscape structure that reflects its agricultural potential, its energy source (with careful tree placement for PV and passive solar), and the movement system. Together, they form a holistic set of systems that should be able to reduce GHG emissions by over 80%.

The landscape of our cities has a very significant role to play in climate change mitigation. Density increases need to be



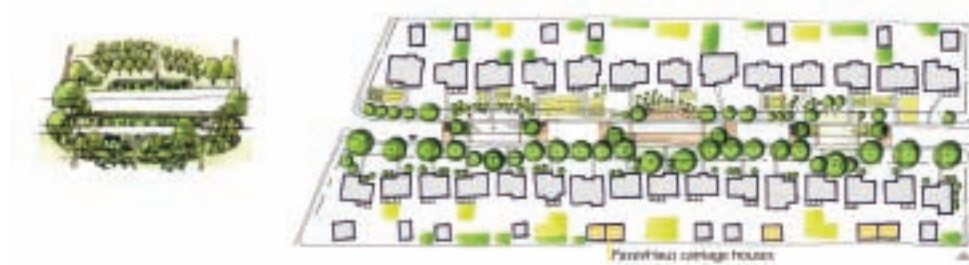
Image 14: Building capacity for a low-carbon future: Burnwood Park, currently grass, gravel and a chain link fence, becomes an energy and food producing neighbourhood center.

linked not only to transportation and services needs, but also to local energy production sites. Energy sourcing for heating can be solved with technical changes that can be embedded into neighbourhoods without large behavioural changes.

Agriculture/food will require larger behavioural/visual changes. Transportation will be the most difficult to directly control through design solutions: enhancing the pedestrian realm, and moving resources away from cars provide the most direct changes, which, according to Gehl, can result in significant quantitative increases in pedestrian usage (2008).

This project found that there is no need for extraordinary solutions. All of the solutions are quite simple, using current and existing technologies, although sometimes in new ways. It is the combination of ordinary actions that can create extraordinary results, a series of small moves that can significantly alter the landscape of our

HOME ZONE



BLOCK FARM



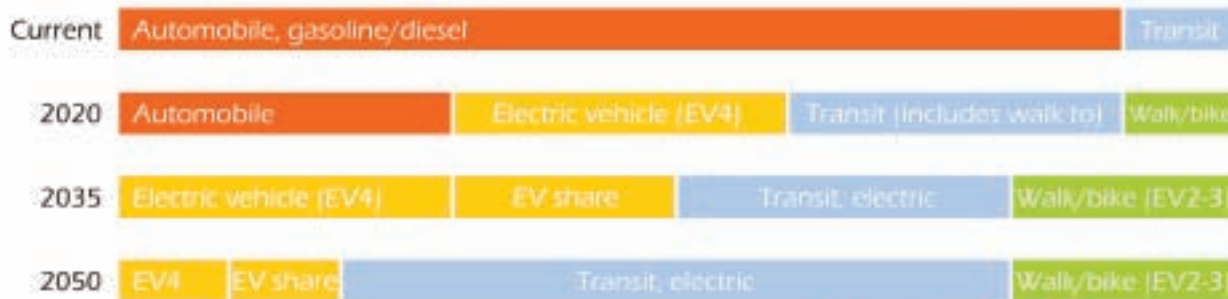
Image 13: Linear parks, home zones and block farms combine systems for a modified, multi-functional public realm. FODV modifications include citizen participation through private yard plantings, and key structural elements are maintained including buildings, scale, and vernacular landscape details.

cities and our capacity to both mitigate climate change and increase local resilience. The solutions are both incredibly simple,

and yet require a 180 degree change of thinking – a lack of vision remains our biggest barrier.

TRANSPORTATION

Phased GHG reductions:



We should be able to achieve **80% reductions** by 2050

LEISURE BOULEVARD



Image 12: Transportation reductions require an attitude adjustment: transportation planning and infrastructure must move to supporting pedestrian, bike/EV2-3 and transit-oriented systems. The Leisure Boulevard retrofits a street into a linear park with habitat and stormwater functions; traffic calming also increases ped/bike usage.

All images by Ellen Pond

WHO ARE WE? The BCSLA's new logo

SUBMITTED BY DAVE HUTCH MBCSLA

The concept of identity is fundamental, however attempting to define oneself or describe the concept of ourselves, can be challenging. Not to be daunted by this challenge the Board and the Communications Sub-Committee, with assistance of Elio Creative, sought to define the BCSLA's identity as the first step in developing a new logo and identity package for the Society.

This project was the outcome of on-going discussions by the Board as part of an overall plan to raise the profile of the profession. The 'profile issue' was identified by the Visioning Sub-Committee in 2005 and was further refined in workshop with the Board in 2006. The following themes, which served as action items, emerged from this workshop (D. Hutch Sitelines 2006 05 11):

Public Communication: Broadening awareness with governments, public and other professionals

Perception: Raising the 'cool factor'

Inter-professional Equity: Credibility, respect and understanding

Communication Tools: Expanded web presence

Raise Profile: More power in the design process

Professional Identity: Define profession clearly

Professional Advocacy: Sought out for expert advice and opinion

Next steps were to define and implement manageable projects that would assist in addressing these themes. To date these have included:

1) Hiring a media consultant to actively promote landscape architects and the BCSLA in the media. This has been on-going for three years and has resulted in numerous articles and pieces profiling the work of BC landscape architects in the print and broadcast media.

2) The launching and on-going development of sitelines.org; the public face of the BCSLA and the 'go-to' site for landscape architecture in BC, including the comprehensive Web Atlas of BC Landscape Architecture.

3) The development of a new visual identity that would reflect the current status of the Society and profession and project an image that is consistent with the high level of innovation, creativity, professionalism and diversity of its members.



To achieve the third task the Board chose to seek professional expertise in the development of a new identity. Early in 2008 an RFP was prepared, proposals



were received and the project was awarded to Elio Creative, Inc. One of the first steps in Elio's process was defining the problem at hand; identifying the business and creative drivers for the BCSLA identity. These points would provide direction for the creative decisions as Elio worked through the communication problem.

A Sub-Committee comprised of Blair Guppy, Dave Hutch, Liane McKenna, Chris Sterry, David Thompson and Liz Watts assisted Elio in this definition exercise. The discussion, over two meetings, was broad and participants dug deep to describe the basic question of who, as landscape architects, are we? Certainly the objectives of the Society as enshrined in the Architects (Landscape) Act are clear and concise, but how in words could we distill the essence of the Society and profession in a way that resonates both internally and to the outside world. Through this exercise the group developed a large amount of content and began to understand how complex the problem was.

As mentioned previously, the role of the problem definition exercise is both a yardstick and key driver for the assignment, no visual identity or logo can ever speak to every item mentioned in it. To assist with this, Elio condensed the content developed from the meetings into four groups and explained that ultimately the whole ID and "brand" of BCSLA would converge on 3 words (maybe 4) that the team could understand and own. The process is one of distillation and convergence.

The following summarizes this problem definition work which became the parameters and "mantra" for Elio's assignment.

1.0 The BCSLA is a component organization of the Canadian Society of Landscape Architects. The identity and vision of the society represents many constituents – namely landscape architects or related services / products to landscape architecture both private and public.

- Build an identity that communicates institution, leadership and governance, regulation and the upholding of standards or policies.



Additional and inspirational words:

- credential, trust
- grounding, foundation
- robust, confident
- consistent: not estranged but related to other provincial chapters
- professional

2.0 The BCSLA is subject to misconception that landscape architects are merely landscapers or gardeners. Through identity, the profession be re-stated in order to change current perceptions.

- Build an identity about transformation, re-invention and maturity.

Additional and inspirational words:

- diversity, flexibility
- momentum, rhythm
- reclamation: figuratively as pertains to self image and literally as in the land or water
- transformation: from previous perceptions and also the transformation of land and urban spaces; preserve, protect, restore

3.0 Distinguished from other practices, landscape architecture's roots stem from an appreciation and a holistic understanding of the environment and land. Landscape architecture is also unique in how its creations are people-focused; "the shaping of urban places between buildings; how people meet outdoor space."

- Develop an identity that speaks to the planning of urban space, stewardship and the public.

Additional and inspirational words:

- people
- welfare of community, custodial
- creativity and science of land
- land: change, evolve, conserve, long term

4.0 Landscape architecture is also unique in that it prides itself as a team-player profession. Landscape architects bring varying skill-sets to the design problem and demonstrate a more symbiotic understanding of equal parts coming together.

- Create an identity that communicates synthesis, collaboration and multi-disciplinary thinking and process.

Additional and inspirational words:

- whole, collective, integration
- functional, viable
- place-making, spatial sequences
- creative, aesthetics, innovation

Additional guidelines for identity:

- Identification: latitude to explore the simplification of the word mark
- Identification: for the general appeal to a larger audience consider the differentiation between branding language and the business name of a company (Referring to Translink (Great Vancouver Transportation Authority) and Engineers Canada (Canadian Association of Professional Engineers and Geoscientists) as sited examples).

This work was ultimately condensed and three key words emerged: planning, synthesis, creativity. These words have been integrated into the identity package.

In addition to the logo the Elio asked the Board to consider shortening the title of the Society, they explained that when con-



sidering the recall of acronyms, three letters are ideal, four is manageable but five was cumbersome. Elio recommended streamlining the name of the Society that would assist with the goal of public recognition and recall. The Board approved the new shortened name with the understanding that British Columbia Landscape Architects (BCLA) is the acronym for branding purposes. The title British Columbia Society of Landscape Architects is still the full and legal description of the Society and will be retained for registration and legal purposes.

Elio took the Board through a design development process for the logo that resulted in several options; ultimately these were narrowed to one option and refined. The adjacent graphics provide a high level overview of that process. At its April 15, 2008 meeting the Board adopted the new logo.

Over the next few months the new identity and logo will be implemented; print and electronic stationery has been redesigned and an integration of the new identity into Sitelines and the Society's websites (bcsla.org and sitelines.org) is underway. In addition, a launch postcard is being developed to introduce all members and affiliates to the new identity.

The Board and Communications Subcommittee is looking forward to on-going efforts to raise the profile of the Society and its members. This new identity and mark signals the continuing evolution of the Society reflects the innovation, creativity and diversity of its members and speaks to the leadership and governance role of the BCSLA.

SKETCHING ITALY

BY DANIEL ROEHR, MBCSLA, ASSISTANT PROFESSOR UBC, VANCOUVER
AND GUNDULA PROKSCH, ASSISTANT PROFESSOR UW, SEATTLE

T After the "Sketching Iran" experience in 2007, the School of Architecture + Landscape Architecture at the University of British Columbia SALA, UBC initiated another sketching aboard program in the early summer 2008. This studio "Sketching Italy" took a group of graduate students on a tour through Northern Italy.

As a contemporary interpretation of the classical "Italian Journey" the studio's intentions were two-fold: it aimed to facilitate the encounter with the cultural and historical background as well as the conceptual, formal, material and botanical qualities of architecture and landscape architecture in Northern Italy; at the same time it employed this exposure to study the creative use of architectural drawing and digital media as analytical tools. The studio encouraged the students to understand the visited sites through the sketch, the diagram, and the map.

The studio's itinerary traced architectural development from the early Renaissance in Florence, to the High Renaissance and Mannerism in Vicenza and Mantua, and through to their impact on twentieth century architecture in Verona, Venice, and Milan. Special interest was extended to significant milestones in the field of architectural representation that fostered parallel developments in building, as, for example, the discovery of the linear perspective by Brunelleschi, the consistent use of orthographic projection during the Renaissance, as in Palladio's work, and Scarpa's meticulous detailing through sectional and axonometric sketch work.

In their own analytical investigations, the students studied and emulated these representational techniques, and speculated on their influence on the design process of the visited sites. The students were regularly asked to switch the point of view and look at works of architecture and landscape architecture with the eyes of a different ▶



1. Daniel Roehr, co-teacher Gundula Proksch, Kathryn Moench. Photo taken by Megan Vogt

The following photos are by Gundula Proksch

2. Daniel Roehr and He Gao, Giardino Botanico, Padua

3. Alex Colavecchio, David Guenter sketching in the park Giardino Botanico, Padua

4. Matt Beall, Halima Qureshi, Alex Colavecchio, Danielle Hagen, Kelly Gartner in the garden Villa La Pietra, Florence

5. Ariel Mieling, He Gao, Matt Beall, Halima Qureshi, Sara Kasaei, DG David Guenter, Alex Colavecchio, Kathryn Moench, Megan Vogt, Danielle Hagen, Seela Amaratunga, Kelly Gartner, Hendrik Guliker on the steps of Villa La Rotonda, Vicenza

6. Megan Vogt-Villa Pietra



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6. David Guenter, Hendrik Guliker, Sara Kasaei at Murano Island, Venice

6



7. Kathryn Moench, He Gao, Halima Qureshi in Milan

8. Ariel Mieling, Matt Beall, Halima Qureshi, Daniel Roehr, Alex Colavecchio, Megan Vogt, Danielle Hagen, Seela Amaratunga, Guidecca Island, Venice

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architect – Brunelleschi, Palladio and Scarpa. Therefore the documentation for each project shows different points of departure and a variety of drawing techniques. Ultimately, the students were asked to develop their own methodology and representational approach to examine, measure, and understand the sites of interest through drawing. In addition to documenting, mapping and exploring important aspects of the works of architecture and landscape architecture on site through sketches and hand drawings, the students investigated the possibility of folding digitally recorded information of the site into the drawings. ▶

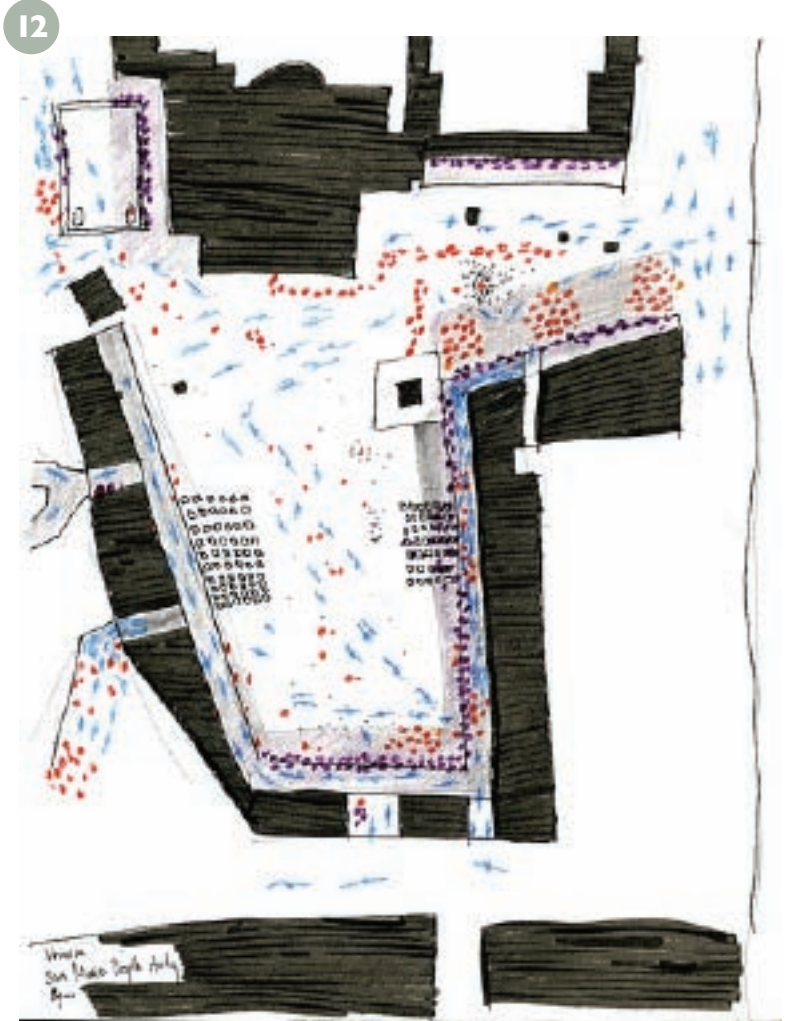


9. Halima Qureshi-Castell Vechio

10. Alex Colavecchio-Villa Gamberaia

11. Matt Beall-Villa La Pietra

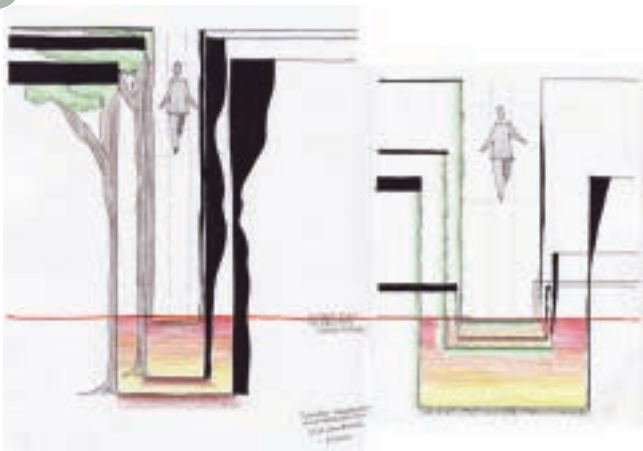
12. Ariel Mieling – San Marco



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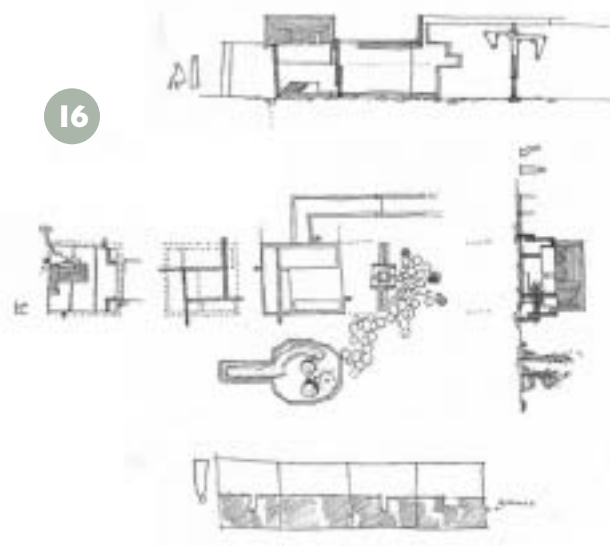
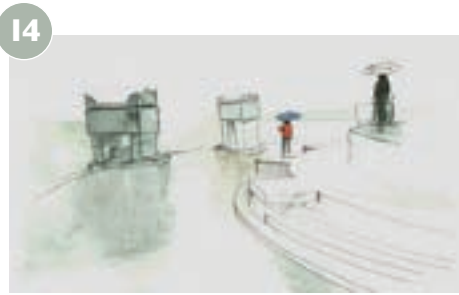


The studio culminated with a book to be presented at an all school presentation in October 2008. For each chapter, a student selected a site and edited the collective drawings. The accompanying short essays are a personal reflection by each student on either the analytical process, investigation through drawings, or the specifics of the selected site.

In the book, He Gao and Halima Qureshi investigate the perception and use of perspective spaces in Palladio's work. Megan Vogt, Seela Amaratunga, Hendrick Guliker and (Kathryn Moench) reflect on the visited Renaissance gardens and the use of perspective sketches, sections and axonometric sketches to highlight their specific qualities. David Guenter, Danielle Bird, Ariel SJ Mieling and Kelly Gartner write about the visited examples of Scarpa's work and his design elements. Sara Kasaei, Alex Colavecchio and Matthew Beall examine the use of the developed analysis strategy for urban spaces.

The book is, therefore a record of both the collective and individual efforts of the participating students. It captures the enthusiasm, progress and discourse of the studio well and consequently shows the importance, power, and multifaceted potential of drawings as an analytical tool.

A fraction of the drawings are shown in this article.



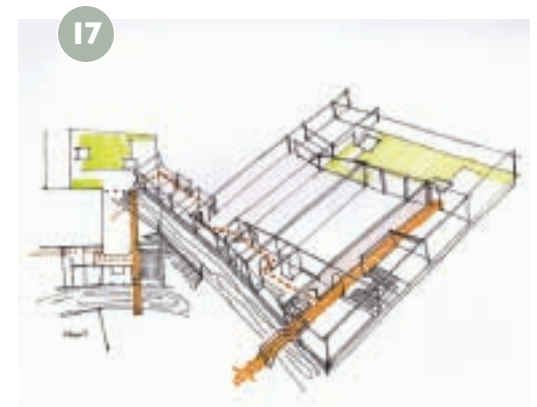
13. Kathryn Moench – Valsanzibio

14. David Guenter – Gardone

15. He Gao – Villa Litta

16. He Gao – Brion Tomb

17. Sara Kasaei – Fondazione Querini Stampalia



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Thomas R. Berger, OC, QC, OBC

Sherry Kafka Wagner

Dr. Richard Hebda



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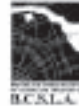
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