Landscape consists in the multiple, overlapping intricacies and forms that exist in a given space at a moment in time. Landscape is the texture of intricacy... Intricacies of detail and varieties of form build up into textures. A bird’s feather is an intricacy; the bird is the form; the bird in space in relation to air, forest, continent, and so on, is a thread in a texture... Wherever there is life, there is twist and mess: the frizz of an arctic lichen, the tangle of brush along a bank, the dogleg of a dog’s leg, the way a line has got to curve, split, or knob. The planet is characterized by its very jaggedness, its random heaps of mountains, its frayed fringes of shore.¹

Introduction
Welcome to the Radical Gardening Studio. Over the years we have explored a range of relevant themes within the RG studio environment – disturbance, latency, entropic preservation, the accidental garden, performance, digital frottage, etc. In this studio we will explore the possibilities of the landscape as slow form.

Studio Polemic
The origins of Radical Gardening are rooted in the marginal and disturbed landscapes of the post industrial; the vacant lots and forgotten spaces; those landscapes created over time as the byproducts and unintended consequences of consumption; byproduct terrains of accidental gardens left to accrue the evidence of the interrelations between human acts and wild responses.

The accidental garden is a place of exchange, an intricate weaving of the cultivated and the wild, of intention and neglect, of differentiation and reciprocity; in other words, a garden.

Radical Gardening is a new design voice more speculative in nature, yet guided by analysis, aimed towards performative outcomes; a design voice that acknowledges the gifts of science but also warns against its absolute tendencies; a design voice of nuance and sensibility, capable of articulating the world from the middle.

The foundation of this posture has always resided in the practice of landscape architecture, more specifically within the gardening traditions the begat landscape architecture. For many, ‘gardening’ is considered more a hobby than a serious profession. This view stems from the preconception that gardening methods are less ‘precise’ and therefore considered less valid. Yet, it is the spontaneity, expressive capacities, and the ‘ecological wisdom’ embodied in gardening that makes it a valid method of critical practice which simultaneously addresses the complexity of, and logical need for, a more ‘sensitive’ exchange between culture and nature.

Studio Site + Context
TBD.

Studio Objective
The primary objective of this studio:

1. to develop techniques/methods for the analysis and generation of landscape complexities +intricacie
2. to study the generative potential of the accidental garden (post-industrial + forgotten landscapes) +the remedial technologies that may be deployed as a means of reclamation + recovery
Studio Sequence
Phase 1: Site Fundamentals  Observation + Description + Analysis
Phase 2: Design Fundamentals  Speculation + Extrapolation + Synthesis

Studio Approach
Our studio method is shaped by the instructors' years of experience within the practice of landscape architecture. We believe that the contemporary landscape project can be so much more than conventional practice allows. Within the “studio” environment this polemic will be achieved through the critical consideration of the inherited processes, tools, and methods of current practice and the development of feasible alternatives. Our polemic requires credible propositions - saying something unfamiliar requires us to say it clearer, stronger, sexier. And saying it into being requires leadership - deep listening, deep understanding, and a plan for action.

The intricate nature of environment demands measurement and precision if we approach with the design of it in mind. But the design process itself is made up of unequal parts: method, logic, and intuition; trial and error, repetition, and magic; imagination, passion, and compromise. Our aim is to help you develop a working understanding of your design process as well as the necessary skills to effectively communicate design thought. In short we will help you find, develop, and exercise your critical voice for construing and constructing landscape.

We consider drawing, like the Garden, an investigative device and a ‘middle ground’, mediating between process and product. Our studio embraces individual expression through traditional and digital media with the stipulation that drawings communicate well and demonstrate refinement.

Studio Ethics
Remarkable work requires an atmosphere of trust, mutual respect, and openness. For our part, we present the following list of non-negotiable expectations you should have for this, and any other, studio experience:

- a genuine commitment to co-developing goals and criteria for success
- an emphasis on developing design communication and leadership skills
- a professional, managed studio environment
- exposure to conventions of practical design documentation and presentation
- proven portfolio-building products
- honest performance reviews at regular intervals
- instructor availability and promptness
- fairness
In return, we expect you to be open-minded, courteous, invested in your work, and mindful of your process.

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**Studio Description**

As described in the course catalogue: LA 6604/5 + 6607/8. Landscape Architecture Design Studio 5. Advanced landscape architecture design studio covering situations of urbanization and change of various scales and complexities. This is a two-studio course sequence.

**Studio Grading Policy**

<table>
<thead>
<tr>
<th>Preparation</th>
<th>Participation</th>
<th>Execution</th>
<th>Presentation</th>
<th>Posture</th>
</tr>
</thead>
<tbody>
<tr>
<td>For Assignments, Studio, DeskCrits, etc.</td>
<td>Attendance, Engagement @ Critiques, etc.</td>
<td>Doing what we ask, and what you say you will do</td>
<td>Graphic, Oral, etc.</td>
<td>Demeanor, Attitude, etc.</td>
</tr>
<tr>
<td>15%</td>
<td>15%</td>
<td>30%</td>
<td>30%</td>
<td>10%</td>
</tr>
</tbody>
</table>

A significant criterion will be each student’s studio demeanor during Studio hours. To guide a productive and meaningful experience for a large class size, we all need to thoughtfully prepare for, and perform, Studio activities. Consider the Studio a professional work environment with its attendant demands, rewards, and standards of decorum. Your attitude, work ethic, and contribution to the above principles are included in the ‘Posture’ category of the grading chart.

Barring valid excuses, Studio attendance is mandatory and will also be used to gauge your achievement. More than two unexcused absences will negatively affect your grade. An attendance chart will be posted at each studio session; it is your responsibility to sign it (this also serves as a desk-crit request list).

A major goal of this Studio is to help you develop your critical voice. Having sound, articulate reasons for your design decisions is imperative as you enter the professional world. We will assess your participation in charrettes, pin-ups, and your overall contribution to the design discussion.

We will help you track your progress by supplying mid-term reviews, and will generally be happy to discuss your status if necessary. A good grade is not the primary objective of this course, merely a ranking of your performance relative to the baseline established by your fellow classmates. Our profession is characterized by...
Landscape Architecture Design Studio 4/5 + 7/8
Radical Gardening 7:
Slow Form DRAFT
Analysis and Generation of Landscape Complexity

competition for attention and influence so it is vital that you are prepared for desk crits, pin-ups, et.al. There is no guarantee of instructor attention, but if you are prepared, we will accommodate you.

Studio Resources
Two books are highly recommended for this studio:

*The Dynamic Landscape*, by Nigel Dunnett and James Hitchmough

Other readings will be posted to the course folder in digital format.

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