

Project	#2
Issue	210912
Submit	210916

Clemson University
Landscape Architecture 8010 _ Foundation 1

Conceptual Thinking & Ascending Order

Project Statement:

The intent of this project is to build upon our basic understanding of **value, contrast, line weight, and order**. In addition to reinforcing concepts associated with order, we will approach each component of the project as an individual composition within a larger organization, framework and concept. The task is to design a series of ten graphic orders that ascend in value. The orders shall begin with the simplest order and lightest value. Order #1 shall be a single operation order. Each additional order shall overlay the previous order, thus increasing the number of operations and value as you approach order #10, which shall have ten overlaying orders and the heaviest value. The accumulative composition shall include a total of ten sub-compositions (each sheet). Each sub-composition shall include a number, 1-10, and a graphic(s), which corresponds to the number on the sheet. For example, sheet-three shall include the number 3 and three identically drafted graphics. The number 3 on the sheet shall be drafted using three overlaying orders to define the area of the number. The three graphics shall be drafted identical to each other and composed on the sheet with a logical rationale. Each of the ten sheets shall have a unique graphic, i.e. ten different graphics. However, there shall be a conceptual theme, which unites all the graphics on each sheet into a comprehensive narrative or story. Use the diagram below as a guide for the graphic standards and parameters of the project.

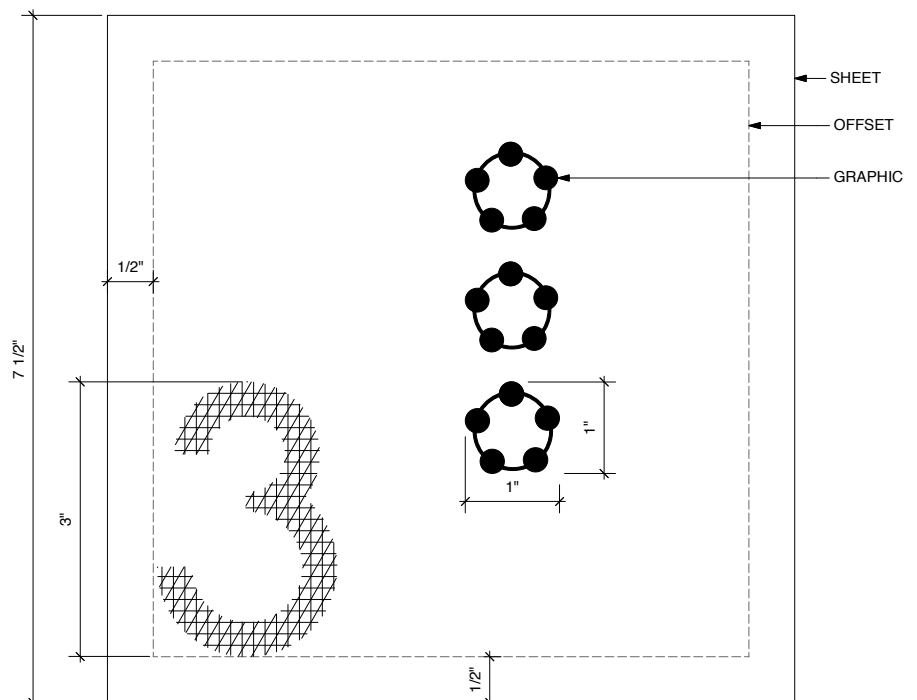
Tips: Read the project statement again a take time to process. Ask questions if something is unclear. A large portion of the evaluation will be following the instructions. At the next studio time we will review a mocking-up of the 10 overlays and your conceptual narrative prior to beginning your final submission. Be sure that there is adequate variation in the gradient of values. Select graphics, which are clear, simple, and easily drafted and reproduced (these may need to be tested as well).

Media: Drafting pens on heavy, white paper (Bristol paper or heavy sketch paper)

Submit: Study sketches are due at the beginning of class Wednesday, September 14th.

Grading Criteria:

- Completion of project criteria as per the project statement
- Graphic legibility, neatness, craftsmanship, composition
- Oral and graphic presentation



Project	#2
Issue	210921
Submit	As Noted

Clemson University
Landscape Architecture 8010

The Structural Tree

Project Statement:

Part_1 Select and research 9 tree species listed below (let's avoid repeats in the class). Pay close attention to how the character of the tree is described; its mature height, width, structural attributes, branching habit, etc. On separate sheets of 11" x 14" *400 Series Strathmore* Paper or heavy sketch paper draw the structural formation and habit indicative of your species at 1/8"=1'-0". You may consider the scale of the tree at ¾ its typical mature height and width. On the same sheet draw the respective tree leaf and fruit at 1:1(actual size). Include the scientific name and the common name of each species. Note the scale on each drawing. Consider layout and composition of the tree, leaf and fruit on each sheet. Additionally, consider each sheet to be a part of a larger composition or series.

Part_2 Design and construct a model of each species using any material of your choice. Consider the material carefully so that you are crafting the character, habit and essence of the tree. If the species is deciduous the material used will likely be different from an evergreen or coniferous species. For deciduous species model the branching structure only. Each tree model will be constructed at 1/8"=1'-0".

Desk Crit / Work Day Friday September 23

Pin-Up Monday September 26

Review Wednesday September 28

Tree Assignment Choose 9:

Acer rubrum	Platanus occidentalis
Cercis canadensis	Fagus americana
Quercus alba	Cornus Florida
Acer palmatum	Ginkgo biloba
Lagerstromia indica	Quercus palustris
Carya ovata	Magnolia grandiflora
Acer saccharum	Cryptomeria japonica
Quercus acutissima	Acer buergerianum
Catalpa speciosa	Amelanchier
Koeleruteria paniculata	Metasequoia glyptostroboides
Carpinus betulus fastigiata	Gleditsia triacanthos
Juglans nigra	Asimina triloba
Carpinus caroliniana	Betula nigra
Quercus phellos	Carya illionensis
Fagus sylvatica	Prunus subhirtella pendula
Sailx babylonica	Quercus virginiana
Cercidiphyllum japonicum	Malus x zumi calocarpa
Albizia julibrissin	Maclura pomifera
Quercus nigra	Populus nigra
Juglans nigra	Prunus serotina
Fagus sylvatica 'pendula'	Acer negundo
Ulmus parvifolia	Liquidambar styraciflua
Taxodium distichum	Halesia carolina L.
Acer negundo	Liriodendron tulipifera

Project	1.0
Issue	210903
Submit	As Noted

Clemson University Landscape Architecture 8010
Garden Precedent <i>Research & Design</i>

Project Statement:

Part 1

Prepare a research presentation (pecha kucha) for the garden you have selected to study. As you investigate the project, begin with discovering and understanding the larger conceptual ideas at the "heart" of the work. What is the essence of the project. Consider the geographic context of the site, and the underlying conditions that may have contributed the concept; geological, hydrological, topographical, climate, social, cultural, and or religious implications may be relevant. Investigate existing site plans, diagrams, photographs, critical essays or reviews of the garden and garden designer as part of your study. Explore the various scales of the garden and the ways in which it may be interpreted or experienced. That is, regional scale to human experiential to detail and physical materials and composition.

Compose each slide with only essential information. KEEP IT SIMPLE. Limit text to 3 words maximum per slide with (except title slide). Pay close attention to layout, composition, and quality of images. The presentation should express a clear sense of the spatial character of the garden, the contextual relationship of the site to its surroundings, and the conceptual ideas that drive the work.

Part 2

Using a 20" x 20" format, design 3 different two-dimensional diagrams that convey the spatial or thematic intentions of the garden. These may be underlying ideas that are more discreet or they may be more obvious spatial or character driven considerations that drive and define the work. We are looking to convey the essence of the project through your diagrammatic interpretations. Secondly, using the same 20" x 20" layout, prepare a plan drawing that represents the site conditions of your project. This may be to scale or as close as you can get to scale based on your research and information gathering. Finally, prepare 2 elevation studies of your site. We can discuss in studio what are the best views to illustrate. You may include both elevations on a single plan if possible.

The media for this portion of the project shall be black and white only using brown butcher paper provided.

Part 3

Design and build a three-dimensional site diagrammatic model of your project. A diagrammatic model is an abstracted interpretation of your perceptions, understanding and interpretation of the space, its character, and meaning. It may invoke underlying themes, concepts or take a position on the work or garden itself. Use this as an opportunity to be expressive, to take a position and take a risk.

This may be a multi-media composition at your discretion.

Project Schedule:

09/17	Pecha Kucha Presentation
09/20	Part 2 Pin-up in class
09/22	Studio Desk Critique
09/24	Project Review

Project	4.0
Issue	221021
Submit	As Noted

Clemson University
Landscape Architecture 8010

Conceptualizing + / - Spatial Composition

Project Statement: Project 4 will build on all the work, concepts, and skills we have developed thus far in the semester. This project is designed to challenge your understanding and articulation of conceptual thinking, composition, layout, design principles, graphic representation, craft and communication.

The premise of this project is to design a series of three individual spaces along a path that portrays three different emotions and spatial composition. Each space will have various **scales**, **character**, and **organizations** and space should evoke a specific emotion or response. Compositions should include 5, 7, or 9 total wood planks and a minimum of 9 trees and a maximum of 21 trees. Tree species should be selected based on habit, size, and character. Collectively, the organization of the trees and planks will aptly reflect or evoke the three emotions that you have chosen. The planks may represent positive, negative, or coplanar space. The planks may also be used to create simple structure, covered space, or can be used as organizational constructed volumes, coplanar or negative space. Planks may touch one another or stack, but you may not be glued together. The three separate spaces shall be connected via a deliberate and choreographed path. The sequence of the spaces along the path and the alignment of the route should reflect and respond to the conceptual narrative of the journey that you create. That is, how the path moves, turns, align, angles, or shifts is at your discretion, but is equally important as the spaces themselves.

Consider the trees to be approximately 50% - 70% the size of full maturation and reflect the habit and structure as we have studied. Each individual space shall fit within an approximate 80' x 80' area.

Project Schedule

- 10/24** Work Day > Conceptual Development > Pin-Up end of class
- 10/26** Pin-up 3 study models, 3 developed layout schemes, elevations, and character studies
- 10/28** Project Development > Desk Crit
- 10/31** Selected Scheme Progress Pin-Up> Work Day
- 11/2** **Project Review**

Final Deliverables:

Site Plan at 1/8" Scale
 Site Parti at 1/8" scale
 Site Sectional Elevation (2) at 1/8" scale
 Site Axon (2) at 1/16" scale
 Site Model at 1/8" Scale
 Black and White Photographs (4) of model printed at 8.5" x 11"

Project	5.0
Issue	221109
Submit	As Noted

Clemson University
Landscape Architecture 8010

Visceral Nature

Final Project Schedule

11/9	Site Visit
11/11	Work Day (on site)
11/14	Work Day (on site)
11/16	Work Day (on site)
11/18	Site Exploration Team Exhibit
11/21	Conceptual Design Desk Critique (3 conceptual designs) study models, layout schemes, big idea diagrams
11/23	Work Day Production
11/28	Pin Up_1 Conceptual Design study models, layout schemes, diagrams, sections / elevations, and character studies
11/30	Work Day Production
12/2	Pin Up_2 Conceptual Design <u>Developed</u> study models, layout schemes, diagrams, sections / elevations, and character studies
12/05	Project Review_ 2 Final Exhibit <i>Final Project Deliverables to be discussed in class</i>

11/9

Site Visit Notes:

1. What do you value about the site, find important or meaningful?

This may be sensory stimulator, an idea, an object or artifact, or something more abstract. Collect a series of artifacts that illustrate what it is that you value, find important or meaningful.

2. What processes are occurring either naturally or by human intervention that contribute to the character of the site, its spatial organization, topography, vegetation patterns etc?

3. How does the site operate or function on various scales?

That is, how would you conceptualize the site from XL, L, M, SM, XS points of view?

4. What signs of life can you discover on the site?

How might you document these or express what is happening?

11/14

Exhibit Deliverables:

Field Character Sketch Series (5 @ 11" x 14")

XL, L, M, SM, XS

Photographic Narrative (10 @ 4 1/4" x 5 1/2")

Landscape Orientation

Site Topographic Plan, Model (1/8"=1'-0")

Cardboard / 11" x 14"

Your interpretation of Visceral Nature

Shadow Box