

# SYLLABUS

## INTRODUCTION

This course teaches landscape design, drawing, history/theory, and professional process simultaneously through lectures, projects and field trips. The purpose is twofold: 1) to acquaint the student with landscape architecture and interior plantscaping as particular disciplines; and 2) to provide abstract design theory that will inspire creativity and insight relevant to all architectural projects, of any scale. While the course is an overview, it offers a robust and everlasting framework that will be beneficial for students as they continue to evolve throughout academic, professional and personal life. The course is meant at different times to either synthesize, extend, or even "play against" what students have previously learned-- thus complementing the larger Mt. Ida Chamberlayne curriculum. Individual creative effort and personal fulfillment make for a great class, and so are encouraged at every turn. The work is both important and enjoyable.

---

One semester is divided into six topic periods, each including lecture/discussion, quick exercises, a project, and observation of interior & exterior landscape. Lecture/discussion will occur at first part of each class, with studio design work and critiques at the second part. Project development should be completed at home as scheduled, and then be advanced during each class as instructed, while waiting for individual assistance. Weekly appointments for project review will also be required outside of normal class scheduling, available individually throughout the week, and during Friday or Saturday group sessions.

---

## COURSE CONTENT

It will be observed that the realm of landscape design is very diverse, yet similar design concerns cut across all scales and types of landscape architecture. Each project is therefore a dualistic endeavor of totally new as well as perennially re-emerging concepts and issues. (See course lists and project handouts). This entails a balance of design, graphics, history and theory, and business considerations:

### DESIGN

Includes the creation of design concepts that are artistically and functionally appropriate, from grand sites through intimate details. All design projects stress the importance of searching for the best and strongest ideas, by first "ideating" MANY quick alternative concepts; then "selecting" the best one; then "interperating, refining and articulating". The final concept(s) is then enlarged and eventually developed to a final drawing. A variety of design approaches is encouraged. Your sketches of concept development will be bound in your notebook to depict your creative endeavor.

## GRAPHICS

Graphic ability will express all scales and materials of landscape-- conceptually, illustratively or as a working drawing. Work is pencil (some ink), and may entail sepia overlays or color as an option. Since the semester is short, students should consider making colored renderings of all projects and even select bubble concepts after semester ends.

## PROFESSIONAL APPLICATION

Overview of landscape architecture business includes prospects, client and affiliate relations; Design process from program, budgets/costing, tracking design development, bids, construction, maintenance, to follow thru.

## HISTORY AND THEORY

Time-span: ancient to postmodernisms  
Space-span: (multiscaled) city scale, urban spaces scale, gardens, commercial and residential site, gardens, interiors. Serves in conjunction with previous principles of architecture courses as a cultural/contextual backdrop for studio work.

---

## STUDENT EVALUATION

It is recognized that individuals have different design backgrounds and interests. It is therefore important that students each communicate with instructor frequently to express their individual needs and changing desires. Within the course structure, students will have opportunity to chart their special routes. Dichotomies of emphasis are: art/science; large/small scale; interior/exterior; abstract theoretical/pragmatic professional; conceptual ideas/working details; design/plantology.  
Grades are based as follows:

1) 25% for CLASS PARTICIPATION, ATTENDANCE & EFFORT. Required is full attendance, consistent homework progress, and full period studio participation on a daily basis, and regular outside of class appointments (especially necessary during the short winter term). Deductions from grade will occur after one absence, lateness/early departures or weak progress and class participation. Extra help scheduling does not make up for absences. Classes are scheduled four hours and 10 minutes long.

2) 70% for PROJECTS & EXERCISES, done as scheduled. In your work, you should concentrate your efforts on areas of your own interest. There is flexibility in each project for you to alter the assignment in different directions to either excel where you are strong, or develop where you are weak. The projects are briefly itemized in handouts, and will be explained in detail upon assignment. Homework and class progress will be noted on a daily basis. Daily design progress and project consultation with instructor should occur at all phases of the project until design is complete, thus simulating an interactive consultant team/client interactive process. (Both the process and end product are considered for grade). It is intended that you feel free to experiment in being as bold and creative as you like in both your design and graphics, to supplement other approaches that you may have previously used. All design projects should have both a "big idea" and details, and should be depicted as such in strong graphics, with labels.

3) 5% for NOTEBOOK. Students are required to keep a daily log of organized notes from all class discussion, lectures, and crits, for the entire semester, using both wording and diagrams that express instructor's and own ideas. Notebook should also include student's ongoing design sketches, including quick initial schematic "bubble diagram" alternatives and creative scribbles to represent design development for projects. All handouts as well as student's collection of magazine photos should be included in notebook. All items should be bounded and will be reviewed at semester end, and then returned for your future reference and "development diary". (Manilla folders, notebook, sketch paper to be obtained immediately).\* The notebook is a design project in itself.

---

## READING MATERIAL

Handouts will be provided for students to bind. Required before the third class is "Landscape Graphics" by Reid, plus one "interior" plant book (from the list below), plus one "exterior" plant book. Suggested, and on reserve are the listed and other books, articles and photos which students are required to consult while doing projects. Students are encouraged to bring in their own magazine interior/exterior landscape photos, articles, and creative ideas to share with class.

(TITLES— listed in order of importance)

- \* Landscape Graphics by Reid
- \* Interior Planting Design File (Van Gieson)— sketches of additional interior plants.
- \* Any title picture book for outdoor trees, shrubs, evergreens, ground covers. (eg Ortho, Sunset, Time-life)
- \* Architecture: Form Space and Order (Ching) for general spatial design theory
- \* Designing the Interior Landscape (Austin)— for interior plant design theory
- \* Interior Landscaping (Gaines)— for photos of interior plants
- \* Plan Graphics; Perspective; Construction (3 books) by Walker

---

## REQUIRED MATERIALS (HOME & CLASS)

- 1) Notebook and 15 manilla folders; sketch book or xerox paper for concept diagrams and collections.
- 2) Drafting equipment: T Square, triangle, tape, eraser/shield, light to very heavy leads; Small and large plastic circle templates; all work on 18 x 24" vellum, w/ standard Chamberlayne title blocks. White 18" practice trace will be constantly used to develop ideas. Larger (2' x 3') format, mylar, ink press on graphics and prisma color opportunity will be announced.

---

## PROJECT LIST AND SUBDIVISIONS

- PROJECT ONE: "Creating the Single Space Landscape Design"  
a) minimal style b) diverse style"
- PROJECT TWO: "Creating the Multiple Space Landscape Design"  
a) archtypal: pure/ varied; simple/complex; tree/net logic  
b) semiotic: analogy, metaphor, allegory; linguistic  
c) function stressed: eg hospice garden; sculpture garden;
- PROJECT THREE: "Residential Landscape Design"  
a) triadic relation: interior to patio to site context  
b) total residential design
- PROJECT FOUR: "Interior Plant Motifs and Plantology"  
a) observational studies  
b) creations
- PROJECT FIVE: "Hotel Site Plan" (integrates 5a & 5b)"  
a) region and site as a whole  
b) building complex as a whole
- PROJECT SIX : "Hotel Interiors"  
a) courtyard b) restaurant c) lobby
-

The following table shows the course projects and design process for each.

\*The vertical axis (on the left side of page) lists the sequence of six PROJECTS for the course. Each project builds upon concepts learned in the project before it, while introducing new concepts to be employed in projects ahead of it (1-6).

\*The horizontal axis (on top of chart) shows the DESIGN PROCESS, which is basically the same for each project. This design process is actually non-linear, involves both individual and standard intuitive and rational methods to be explained and discovered in class. The process will become a familiar scenario for any design problem ever to come in professional life. Students will learn how to move through it in their own way swiftly, effectively, and with pleasure. Drawings, at any stage in the design process, for each project, may be in plan, section/ elevation, or perspective as will be assigned. Start and due dates are scheduled for work to be done in studio and at home.

## THE DESIGN PROCESS

PROJECT TOPIC	Analysis to synthesis	Schematic bubble diagrams/ human program	Preliminary drawings	Final design (illustrative or working drawing)
<b>1</b> SINGLE SPACE: interior & exterior landscape design.				
<b>2</b> MULTIPLE SPACE: interior & exterior landscape design.				
<b>3</b> INDOOR LIVING ROOM/ OUTDOOR PATIO: contextual wholistic residential design.				
<b>4</b> INTERIOR PLANTSCAPE: scenarios & plantology.				
<b>5</b> HOTEL: site & building interior scheme.				
<b>6</b> INTERIOR SPECIALTIES: courtyard & restaurant design.				
<b>7</b> NOTEBOOK				

# COURSE LOG

(The below factors are reviewed daily for grades. See corresponding previously issued syllabus, handouts and class notes.)

M T W T

---

## ONGOING COURSE PARTICIPATION

ATTENDANCE

IN-STUDIO ACTIVITY  
(Full period)

ASSIGNED HOMEWORK PROGRESS

INDIVID. REVIEW/CRIT.  
(min. 4/wk)

EFFORT/PROGRESS FACTOR

---

## PROJECT FINAL DRAWINGS

DESIGN: (innovative & realistic)

- Plan big idea
- Plan details/
- Section big idea
- Section details

GRAPHICS :

- Expressive of design ideas (above)
- Dark contrast
- Labels

---

## PROJECT 1 CREATING THE SINGLE SPACE GARDEN

### INTRODUCTION:

The purpose of this project is to teach the student to understand a garden from an architectural point of view: as an outdoor "Room" consisting of three components-- 1.the SPACE, 2.the ENCLOSING MATERIAL (floor, wall, ceiling), and 3.the HUMAN ACTIVITY within the space. The student will learn to create a one-space garden with a coherent spatial form, enclosed by any combination of plants, landform and structures, and that is pheasable for human behavior and experience. This project is the logical starting point for the course, as subsequent projects will take the single space and combine it to multiple spaces, indoors and out.

---

### ASSIGNMENT:

(Based the work of Joseph Volpe)

1. Each student is to create 3 one- space gardens:
  - a) a space based on rectangle; totally or partially enclosed by plants; minimal style.
  - b) a space based on circle; partially enclosed, by plants and structure; minimal style.
  - c) a space based on biomorphic; partially enclosed by landform and plants;  
\* diverse style (\* also based on work by Hal Mosher)

### DESIGN PROCEDURE:

Each shall be on 18 by 24" vellum and consist of one plan and three elevations or perspective (per scale given in class). To arrive at these do a number of quick bubble diagrams, and then go with the ones you like best without laboring it. Decide on the overall arrangement of the plan and elevations on the sheet beforehand so to create a neat and attractively proportioned format. It is important to work on all three gardens simultaneously, so as to not get bogged down on one-- this is a good trick to apply in professional practice. Do not get lost in detail; your design will be the "big picture" consisting of a single spatial form vs. a single enclosure system. Your graphics should express your design's simplicity, clarity and boldness by a use of pencil lead that clearly includes full black, full white, and a medium gray between. We will help each other, because we are a design team. My role will be to bring out your best. ENJOY.

---

### OPTIONS:

- A) MINIMAL STYLE
- B) DIVERSE STYLE
- C) POST MODERN CLASSICAL/HISTORICAL
- D) POST MODERN SYNTAX : overlay, juxtaposition, layered space, deconstruction
- E) POST MODERN SEMIOTIC:: analogy, metaphor, allegory.

## TOPIC ONE: CREATING THE SINGLE ROOM GARDEN

Understanding landscape and context as a whole, "big idea" that is abstractable into three componets:

- A) SPATIAL STRUCTURE: based on rectangular, circular, or biomorphic form; large or intimate size; produces "qualitative sensation".
- B) MATERIAL STRUCTURE: floors, walls, and ceilings for varied amount of enclosure, or as objects in the enclosed space. These are forms; within these are detailed patterns, textures, tone, color these are studied abstractly and then linked to specific plants, landforms, and man made materials.  
  
(Plants are categorized abstractly as big/small; evergreen/deciduous; tree/shrub/groundcover they can be arranged in the minimal or diverse style).
- C) HUMAN VALUE: behavior, function, experience, cost/effectiveness of garden (include maintenance).

### **DESIGN PROCEDURE:** **PROJECT ONE INSTRUCTION**

Follow through the three design phases, to achieve two single-space garden designs. Be creative, use full black and white in the drawings, and verbal expression to communicate ideas.

Work to be done at home, and advanced during studio crits.  
Please feel free to provide question and comments.

**CONCEPTUAL PHASE:** quickly diagram many single space gardens on xerox paper, for the purpose of selecting the best ideas. Include circular, rectangular, and biomorphic space plans; suggest using combination of plant, landform, man made materials to create the space. Understand human walking lines and gathering nodes.

Then go to elevations and do many wall types, of both the diverse and minimal styles, to help fill out plan.

**DESIGN DEVELOPMENT PHASE:** From these ideas, proceed to finalize two single space gardens, each with a plan and two elevations (or perspectives). One garden is to be minimal style, the other diverse. These can be drawn on white trace, 18 x 24" and will be developed, refined, and redrawn to a rendered state.

**WORKING DRAWING DEVELOPMENT PHASE:** new drawings not necessary here. Instead label on the above drawings specific plants for both outdoor and indoor habitats to befit your abstract scheme. Books and field trip will provide plant names.

### **OPTIONS:**

- A) MINIMAL STYLE
- B) DIVERSE STYLE
- C) POST MODERN CLASICAL
- D) POST MODERN SYNTAX : overlay, juxtaposition, layered space, DECONSTRUCTION
- E) POST MODERN SEMIOTIC:: analogy, metaphor, allegory.

MOUNT IDA COLLEGE  
Landscape Design ID323  
Chamberlayne Winter 1988  
Gerald Berard

## PROJECT TWO: CREATING THE MULTIPLE SPACE LANDSCAPE DESIGN

### INTRODUCTION:

In the previous project's design process (project one), we employed the abstraction and synthesis of a "Single Room Garden" in terms of space, material, and human activity. Project two employs abstraction and synthesis of a "Multiple Room Garden"— in terms of spatial, material and human SYSTEMS. That is, we consider the combination of several garden rooms so individuated, ordered and interrelated as to become the expression of a "wholistic" single big idea or theme. (Variations and articulations may occur "within" the dominant theme). To truly qualify as a design, the combination of rooms is to be more than a mere sum of connected spaces. It should be synergistic— charged powerful design whose parts are experienced in some planned sequence, in terms of each other, and in participation with the greater whole pattern. To see, think, and design such projects at a very abstract level -- creatively operating with the schematic bubble diagrams as a logical language-- is a major intent of the course.

---

**ASSIGNMENT:** Create a multiple space landscape design in the minimalistic or diverse style, using a combination of plants, landform and/or man-made structural SYSTEMS wholistically interrelated. Required is one plan (on one sheet) and two section/elevations (on a second sheet). Sheets are to be 18" x 24" vellum with standard Chamberlayne title block and borders. One of the section/elevations is to be longitudinal, showing the sequences of the spaces, and material variation systems enforcing and articulating the spaces. The other section/elevation is cut laterally across the first entry space, thus allowing a look into the length of the garden. (The second section/elevation may be a small perspective). Garden plan and section/elevations may be drawn in eighth scale, or (for a larger size design) in 3/32th scale. In either case, the drawing should occupy most of the sheet. As in project one, in both the plan and section/elevations there should be the depiction of SPACE (size & form), MATERIALS (plant/landform/structures, rendered in form/pattern/texture /tone, for different floor levels, walls, ceiling-canopy effect), and potential HUMAN ACTIVITY (sequence of experience). However, most important is that both the plans and elevation should show and creatively label the space/material systems. They should each depict the same overall unifying THEME AND VARIATIONS AMONG THE SEQUENCE OF ROOMS— and capture the sense of a whole "big idea". Graphics should be bold, utilizing a range from full black to white. The section/elevation floor line can be double where depicting space (the floor of the room); and thick solid where depicting enclosing areas between spaces. \* ATRIUM OPTION : After the garden is complete, building walls could be designed around the garden to represent that the garden is within an atrium. Plants should therefore be labeled or keyed in this project for both an exterior scheme (where no atrium roof encloses) and as interior scheme (where atrium is an enclosed interior. Also, a plant specification list with both interior and exterior schemes should accompany one of the two sheets.



(PROJECT TWO CONTINUED)

### LANDSCAPE DESIGN THEORY FOR THE MULTIPLE SPACE LANDSCAPE DESIGN (PROJECT TWO)

\* The multispace garden can be abstracted into spatial, material, & human systems. These systems, when creatively combined, can create a wholistic garden that is more than the sum of those parts. Below these three systems and their important aspects are outlined with their aspects, which will be demonstrated in class along with supportive handouts (eg Ching, Simonds, pictorials). This list will have the most value after the student discovers their meaning in the studio design process.

p


#### 1. SPATIAL SYSTEMS

- a) FORM STYLE: Rectilinear, circle/tan, biomorphic, geomorphic, hydromorphic, electric, style-historical.
- b) FORM ARCHTYPES: Lineal, serial, cluster, radial, central, noded corridor, ring fractured plane, axised, subspace. constellation, grid, maze, concentric.  
Intra relations: Link, abutt, overlap, collide, operate.  
Pure/varied/meaned versions of archtypes.
- c) SIZE: Grand to intimate scale.
- d) THEME TYPES: Dominant/subordinate; variations on theme; alternation; progression.
- e) LOGIC  
Horizontal : simple/compound/combined/complex/  
(overlayed, juxtaposed, deconstructed) organizations.  
Vertical : tree-hierarchy; Crossed; Net.

#### 2. MATERIAL SYSTEMS

- a) COMPONENTS: Floor, wall, ceiling (= enclosures)  
Object in the room" (= modulator/accent eg sculpture)  
Fenestrations (= windows, doors; trellas)  
Misc: pools, enclaves, etc
- b) MATERIALS:  
Plants: trees, shrubs and groundcovers; large/medium/small size  
evergreen/deciduous; interior/exterior.  
Landform: berms, level planes, depressions; slopes; terraces  
Structural : stone, brick, wood, concrete, water, plastic, metal  
Water :  
Climatic: sun/shade; precipitation/drainage; winter wind

#### 3. HUMAN ACTIVITY SYSTEM "for who to do what, why, when, where"

- a) Individual 
  - Psychological: Perception: sight/smell/sound/touch/taste/  
illusional applied.  
Emotion: joy, serenity, excitement, somber,  
fear humor, anxiety, awe, inspiration  
sublimity, sadness, pomp  
Sensation; kinerstetics; inner senses triggered  
Thought: symbol (analogy/metaphor/allegory)  
message (eg instruction, education)  
intellectual content (eg intrigue)
  - Behavioral: walk, sit, gather, talk, rest, learn, discover,  
escape, read, dance, phtograph, grow ,study,  
meet, play sport, auto etc
- b) Social: group activities and social purpose/value of  
garden
- c) Legal: zoning, ownership, liabilities, construction codes
- d) Economic costs, maintenance

(PROJECT TWO CONTINUED)

**DESIGN PROCEDURE:**

The following procedure will be demonstrated in class and is useful for all multiple-space projects. It focuses on the use of spatial archtypes. (Note: an alternative approach focuses FIRST on semiotic images such as "analogy", "metaphor" and "allegory", and then resorts to the below technique to refine the spatial/material forms).

1. **ORIENTATION:** Study sample projects, photos, real landscape, and class lecture diagrams for an overview of interior and exterior multiple-space design. Try to imagine the feel of moving (in space/time) through a sequence of different character spaces. The size and form of the combination of spaces, the continuity and changes in materials as you move from one space to the next, and the human meaning and activities experiencable within the garden pattern should create a powerful "qualitative" experience in the parts and whole. Read notes on wholism, abstraction, archtypes.
2. **IDEATE** the major design idea, by first creating MANY alternative, quick conceptual diagrams (schematics) showing gross multiple-space and material form. As in project one, these should be done freely and very sketchily on sheets of xerox size paper as an act of experimentation and brainstorming from a variety of approaches. One approach is to draw with archtypes in mind (see notes on multiple space form archtypes). The other is to suspend any thought of archtypes and explore freely (inventing archtypes or interpreting archtypes from a random scribble). Drawings should consist of very abstract bubbles, to capture and compare the different design's essences and should appear as a vibrant graphic dialogue between combined points, lines, planes, volumes-- of both white (space) and black (material). These are to be saved for your notebook for future reference.
3. **SELECT** one favorite from the number of alternative schemes. Your pick can either be rationally, emotionally or intuitively motivated. (The process of selecting is different from and hinders the process of free ideation (step#2), and so should be avoided until ideation is complete).
4. **INTERPERT** the possible ways to "read" the conceptual diagram, & then resolve in your mind what you exactly mean for the concept in #3 to be.
5. **CLARIFY** the design diagram so it accurately expresses what you do mean to say. This entails: "refining" the exact sizes and forms, and "make explicit the "relationships", both quantitatively or qualitatively. The result should be the clearest expression of your strongest idea.
6. **SUPPORT, ARTICULATE, COUNTER** the spatial/material (#5) idea. (See class demonstration).  
At that this stage you may also want to enter into this concept another whole concept-- either appended, overlaid, or juxtaposed in the spirit of postmodern "complexity". Do so at the risk of destroying the original idea).

7. DEVELOP "DETAIL": by repeating the above sequence of idea development, but now for filling out wall patterns, then textures, and then tone ideas. (ie Many quick alternative ideas for details are sketched prior to a selection of any detail idea. These should support or play against each other as variations within the larger form theme. (See these archtypes).
  8. ENLARGE CONCEPT: Transfer (enlarged to final size) the completed concept on to practice vellum. Caution should be taken not to change the form & proportions in the process of enlarging it. Especially, do not lose the creative sense captured in the previous quick sketches-- which can easily happen when you focus on mechanical neatness alone. This step still concerns basic abstract bubble outlines, and not concrete specifics. (Use of xerox machine is acceptable as a start for enlarging concept).
  9. PRELIMINARY DESIGN: Start working out detailed elements to neatly and accurately fill in the concept with specific materials and layout. Figure out exact walls and floors; shrubs and trees are spaced properly; stairs, etc. resolved. An option is to draw around the garden an enclosing atrium walls or colonaded wall. Calculating and erasing will make this too messy to be a final drawing.
  - 10 FINAL DESIGN DRAWINGS: Trace the above preliminary plan when all decisions have been worked out. This drawing concentrates on good graphics.
    - A) REQUIRED: Rendered/construction (combined) drawings.
      - Sheet one has plan with keyed plants and labeled features.
      - Sheet two has two section elevations with labeled features. Elevations and plans should depict and label the spatial/material concept (i.e "the big idea"). Draw or acetate an interior and exterior plant specification list on either sheet. NOTE: Consult the plant books and class notes to arrive at type of plant species and then provide interior and exterior plant lists and labels.
    - B) OPTIONAL EXTRA ALTERNATIVE: Multiple singular drawings (uses same sepia base for all plans and same sepia base for all elevations).
      - 1) separate construction drawings: a) planting b) layout; c) landform.
      - 2) separate rendering without working labels.
  11. CRITIQUE: Share observations with fellow students of all work. Try a whole new approach on another day!
- 

#### **METAPHYSICAL DESIGN THEORY:**

- \* PHILOSOPHIC OVERVIEW ABOUT WHOLISM AND ABSTRACTION IN ALL DESIGN--  
Essential Factors In Creating A Multiple Space Landscape Design

WHOLISM is as relevant in landscape design as in a musical symphony, literature, or a scientific theory. (see synergy chart). It is fundamental in ALL design-- in art and science-- because it is fundamental in human faculties: perception, sensation, thought, emotion. This is verified through both anatomical studies that show we are wired with "field" processes, as well as empirical studies of gestalt principles evident in our experience. Since wholism is a perennial tendency in our experience of design, designers can deliberately work to enhance it or vary within it in when creating landscape architectural design. "Singularity, totality, plurality" refer to degrees of synergy-- ie the conceptual transformation of related parts to a greater whole, different than the mere sum of parts. High synergy is necessary but not sufficient in good design. See unity/diversity issue). A person naive of wholism does not understand design. Even recent trends that fracture wholism -- "complexity and contradiction"-- are aware of the issue as they react to it. (See "narrative, dialectic and contradiction" regarding combinations).

ABSTRACTION -- a mental process-- is inherent in all human experience and so integral to all of the design process. It entails the selecting out /forging of parts and wholes in the creating, judging, or experience of the world of design. To abstract something into parts is "analysis". To abstract parts into a whole is "synthesis". Both are fundamental in human thought; both need each other in a balance. In landscape architecture we can employ abstraction of individual or combined components to understand or communicate different truths about a design. These are often portrayed as "overlay drawings". Components and may include systems of space, materials (trees, shrubs, landform, structures, water), geometry (form, pattern, texture, tone), symbolism, color, and human activity types, or (as total) "place". In the design process (see above list), the abstraction of parts and wholes is used throughout as we decide upon and ultimately refine concepts into a final design. The combination of all parts as experienced in the actual built garden as a whole represents the highest truth about the design.

# PROJECT THREE: INTERIOR SPACE AND EXTERIOR LANDSCAPE

Gerald Berard  
Chamberlayne  
Landscape Design ID

## INTRODUCTION:

This project involves the integrated design of three architectural spaces: an INTERIOR space; adjacent PATIO area; the CONTEXTUAL LANDSCAPE (eg mountain site, distant river). All three spaces shall involve the use of plant material, landform, and man made structural elements-- all for human uses and meaning in response to a program derived from the client. The different spaces are organized by an overall "big idea" that applies to them as a whole-- ie a progression, contrasts, theme and variation across spaces. Details are articulated within the big idea. The option of analogy, metaphor, and allegory are available to generate ideas.

The importance of this project can be looked at from two points of view: First, it widens student's scope of design services from interior to exterior. Second, it enhances dramatically the understanding (seeing and creating) of design per se, by concentrating on a new set of abstract entities and relationships across SPACE (indoor & outdoor, private & public, small & grand) and TIME (daily, seasonally, generationally). In this, the student engages a variety of different design processes, respective of art, function, construction, and budget.

## ASSIGNMENT:

(To be explained in class; developed by team effort).

Review historical types (photos and plans forthcoming).

Develop program

Ideate many conceptual bubbles.

Select one concept and schematically refine;

Blow up to final scale

Develop (plans/elevations)

Final render with labels;

Cost estimate

Deliver a catchy oral presentation

(Color optional during vacation)

## REQUIRED:

Two sheets, (18"x 24") vellum, with Chamberlayne title block.

Design should include interior room, adjacent patio, and site of scale to be determined in class per student.

SHEET ONE includes plan and labels

SHEET TWO includes one section/elevation and a small perspective (or second section/elevation, with labels. A brief text and bubble diagram, explaining your overall idea should accompany either drawing.

MT. IDA COLLEGE  
Landscape Design 323  
Chamberlayne Winter 89  
Gerald A. Berard

## PROJECT THREE: RESIDENTIAL LANDSCAPE DESIGN

### INTRODUCTION

Residential landscape design is relevant to an interior designer in several ways:

1. Clients often would welcome an interior designer's expertise to extend from interior plantscaping and sunrooms, outdoors to adjacent patios and even beyond to the entire site.
2. An interior designers can enhance understanding of general design principles that apply to all aspects of projects.
3. Landscape architecture is a wonderful and accessible realm that interior designers can expand their OWN interests to-- bringing new joys in the experience of gardens as well as garden history.

Project three divides into a small and large task approach : projects 3A & 3B.

---

### PROJECT 3A

THE PATIO GARDEN: A study in three essentially different spaces -- connected by a big idea.

The first beauty of this project lies in the abstract logical relationship between three spaces: the interior, the adjacent exterior patio, and the distant landscape site/context . We will explore concepts with bubble diagrams reflective of venn diagrams in how materials, forms, spatial character, uses between the three interrelate.

### PROJECT 3B

- ENTIRE RESIDENTIAL DESIGN: site planning/ inside to outside total design/  
a particular clients needs

New directions for 1989 forthcoming.

4

## PROJECT-FIVE: INTERIOR PLANTSCAPE MOTIFS

LANDSCAPE DESIGN ID 323 A/B  
MOUNT IDA COLLEGE  
CHAMBERLAYNE WINTER 88  
GERALD BERARD

### INTRODUCTION:

This project concentrates on the creative and functional use of interior plantscape "motifs". Such motifs are particularly valuable when brought into existing interiors where a budget or desired employment of plants is limited. Unlike other projects in the course where we use planting as dominant space and character determinants (that we organize as a new whole from scratch), the motifs are complementary, supportive elements that we intergrate into existing design. We shall understand motifs in terms of established archtype-situations that have evolved or persisted over the years. Students can utilize standard or novel variations of archtypes. The archtypes include not just the plants and receptacles, but the contextual architecture as well.

### ASSIGNMENT:

Two sheets (18x24) are each divided into 16 spaces, to contain individual drawings with labels, as demonstrated in class. Sheet one includes observation and interpretation of existing interior plantscape motifs. Sheet two includes new designs developed by student. Together these creative acts of "interpretative observation" and "design invention" will, in the mood of Plato, familiarize students with "discoverable" archtype forms, and thus familiarize much of their design future. The collection of individual motifs in sheets one and two can be looked at in isolation as a ready inventory of essential, precious types, but when they are actually applied take on unique meanings in the larger context at hand.

---

SHEET ONE: "INTERPRETATIVE OBSERVATION OF INTERIOR PLANTSCAPE"  
(trees, shrubs, groundcovers, flowers; wood, clay, plastic, metal/  
pots, lattice, tray, etc) Sketchings from existing interiors (eg Colpley Place)  
using 16 archtypes selected from below:

- a) Furniture module (ends/backings);
- b) Hanging plants rope or chain);(eg beams; bar overhead)
- c) Entry Door
- d) Half-wall planting
- e) Double planter wall
- f) Column
- g) Escalator (under, base and rail-flank)
- h) Blank wall
- i) Enclave
- j) Window boxing
- k) Planted island
- l) Corridor oscillators
- m) Nodal space
- n) Free lattice
- o) Free ceiling
- p) Lighting Combo
- q) Shelf
- r) Table
- s) Water focus
- t) Window display
- k) Event island

SHEET TWO: "DESIGN INVENTION OF INTERIOR PLANTSCAPE"

Devised by student for interior archtype situations-- includes interior architectural design and planting from the above categories or other.

### REQUIRED:

All renderings should be boldly expressive of form, pattern, texture tone and space so to capture aesthetic character and mood of individual and combined plants and materials. In total, renderings should each depict the essential "big idea" inherent in good motifs-- aesthetically and functionally, and in terms of construction. Plant and materials should be labeled. Plan, section/elevations and perspectives can be chosen as appropriate.

## PREVIEW OF PROJECTS FIVE AND SIX: "THE HOTEL COMPLEX"

Chamberlayne  
Landscape Design  
Gerald Berard

In this course we have dealt with landscape design at both small and large scales, and in the interior and exterior. Projects five and six will together comprise one unified HOTEL COMPLEX DESIGN, and thus deal with these 4 polarities in their extremes. More accurately drawn than previously, you will create the strongest concepts you can at various scales:

PROJECT 5-- includes a site plan and a building complex plan at the large and medium scales, respectively. (Note that site planning may be part of your thesis project next semester).

PROJECT 6-- includes detailed interior landscape design, selected from one part of the larger building complex.

---

### "HORIZONTAL AND VERTICAL ABSTRACTION IN THE LANDSCAPE DESIGN CONTINUUM":

When we work with a concept at a various scale we are engaging in what is called "horizontal abstraction", (i.e. thinking at one scale-level). What is new and most important in this project though is that we also engage in "vertical abstraction". This is where we focus on the RELATIONSHIP BETWEEN CONCEPTS that occur THROUGHOUT THE DIFFERENT SCALES, in what's known as the "intra-scale concept continuum". In sum, project five and six will entail concepts that interrelate both horizontally (AT various scales) and vertically (ACROSS different scales) to achieve ultimate design unity. "Each concept shall determine or is determined by other concepts in regard to the creation of a greater, synergistic whole". This will be the essence of the Hotel Complex design.

\* (Projects five and six are the most important grades of the course. Starts Thursday, Nov. 5. Full attendance required.)



## PROJECT FIVE: HOTEL COMPLEX SITE PLAN

Gerald Berard  
Chamberlayne  
Landscape Design

### INTRODUCTION:

One of the most exciting of all design endeavors is the creation of a site plan. In practice, landscape architects, architects, engineers, and interior designers all can contribute to the site design process. To understand how to create one is valuable in several ways:

1) Site planning is a perennial niche in the professional design field; 2) the site is the important context that relates to, interacts with, and even determines architecture and interior design of smaller scale and detail; 3) it is a "life size" theoretical and artistic subject for study, especially in historical context.

We shall use this project as an end in itself about landscape design, as well as to determine the gross interior forms to be blown up for Project 6. Site planning will be used next semester in the thesis projects as well.

---

### ASSIGNMENT:

Create a site plan with a Hotel Complex, located in a particular environmental setting. This actually will entail the creative interaction of several concepts of at least three different scales: "the site as a whole"; "the building configuration and programed spaces"; and "abstract, gross material, subspaces and plantscape forms (or gestures) within the different spaces of the building. (See below). Each of these concepts should essentially be abstractable to some geometric archetype, as well as embody human behavior and meaning. Together these concepts should make a unified site plan that is the expression of a big idea, or dialogue/dialectic between ideas (See class notes on "vertical-concept logic"). Good ideas should be akin to the "eureka" sort—you will know you have big idea when it hits you. The three scales of concepts to be contained in project 5, with their components are:

1. "THE SITE AS A WHOLE" = A functional/spatial subdivision or organization of the property into:

- a) located building of determined size
- b) Open space: green grass; bosqued grass/allees; woods; gardens; rivers, beach, ponds.
- c) Pedestrian walks, terraces, outdoor rooms, pool area, outdoor eating areas, sculpture gardens tennis, and ornate garden areas and amenities, etc.
- d) Vehicular systems (entry, road, drop/off/turnaround, parking, service.

2. "THE BUILDING COMPLEX AS A WHOLE"

- a) The outer form
- b) The gross overall pattern of interior spaces, as a whole nodes/corridors, atriums, bedrooms, restaurant; recreational area, dancing lounge, lobby, interior courtyard — these separate or combinational. (Solid vs glass or atrium aspects of building should be delineated.

3. "THE INDIVIDUAL BUILDING SPACES" -An abstract gesture of sub-space, material, and plantscape subdivision in each relevant building space. Stay very abstract eg a squiggle, a centralized platform or pool surrounded by sitting areas wrapped with river plantings etc. These will be the candidates to be blown up for project 6. (We are determining basic forms, later to be detailed, from the big scale picture).

---

**REQUIRED:**

Sheet one: PLAN —rendered with hierarchy of relevant labels and site data

Sheet two : longitudinal and lateral SECTIONS (Or substitute one perspective)— rendered with hierarchy of relevant labels and site data.

All sheets 18 x 24 with Chamberlayne standard titleblock.

FULL LINE WEIGHT AND CONTRAST. Scale to be issued in class per student.

**DESIGN PROCEDURE:**

Ideate a variety of concepts of site and building. Select and articulate concept(s) further on xerox. Blow up for preliminary design on trace and then advance to final vellum. Plans and elevations should be done simultaneously.

\* All work will proceed step by step in studio and at home as instructed on a day to day basis by instructor. Two quick instructor reviews are required per class. Do not advance otherwise, for this project is a team effort throughout, and should move along easily as such. (Projects 5 and 6 are the most important grades of course). Enjoy!

**INFORMATION SOURCES:**

Ching design archetype book shows concepts; Hotel and site book in library; Addition photos and handouts; Student to student consultation.

LANDSCAPE DESIGN PROJECT LIST

The following table shows five course projects, and how each is developed in a similar design process: from "conceptual drawings" to "final designs" to "working drawings". Variations of the design process will be explained in class and enable individuals to apply it in own different ways, so as to do these projects effectively and quickly. Start and due dates are scheduled; some projects will only be taken to the design phase.

The left, VERTICAL list on the chart shows the succession of five projects. Each project builds upon material learned in the previous project, while introducing new material to be incorporated in later projects.

The top HORIZONTAL sequence is the design process, which applies to every project; it uses both "left and right brain" methods and will become a familiar tool for any design problem.

The CENTRAL part of chart notes the type of drawings required in each phase. Students should always do many quick bubble diagrams in the conceptual phase—in search of the best "big Ideas", and then will be required to select from these one to advance to design or working drawings.

PROJECTS ↓	NON-LINEAL DESIGN PHASES FOR EACH PROJECT		
	QUICK CONCEPTUALS (Ideate many plan bubble diag & abstract elev.)	DESIGN refine & render plan, sect/elv. or perspectives	WORKING DRW. construction details
1. SINGLE SPACE GARDEN a (Modern minimal style)	(includes: circle/ plants rect/ plants, struct. biom/ p	1 plan 2 sect/elv. or perspec.	ext/int labels
b ( diverse style)	one of above	1 plan 2 sect/elv. or perspec.	ext/int labels
2. MULTIPLE SPACE GARDEN	(include: A-dominant/sub spaces & A thematic spaces	1 plan 2 sect/elv. or perspec.	labels ext/int
3. INTERIOR/ PATIO PROJECT	interior/patio site as one big idea	1 plan 2 sect/elv. or perspec.	2 plan labels list
4. COURTYARD/LOBBY/OFFICE	(do for 2 scales: site/complex context; 3 interiors/content	1 plan 2 plan 4 sect/elv. or perspec.	label
5 RESIDENTIAL DESIGN / (Restaurant option)	site/bldg/interiors (wholistic interelate)	1 plan 3 plan elv or perpec.	label
* MINI PROJECTS (ongoing) Magazine photo interpret Interior Flower Arrant. Design process discovery			

LANDSCAPE DESIGN PROJECT LIST

The following table shows six course projects, organized on a x/y matrix.

The vertical axis shows the succession of projects, each building upon concepts in the project before it, while introducing new concepts to be employed in projects ahead of it (from 1-6).

The horizontal axis (i.e. the design process) is the same for all projects, and will become a familiar tool for any design problem ever to come in your professional life. Partial class time will be devoted to these projects, and students will be taught how to move through the design process swiftly and effectively, and with pleasure. Start and due dates are scheduled.

PROJECTS	DESIGN PHASES FOR EACH PROJECT		
	quick-conceptual	design	working dwg
9/5 1 SINGLE SPACE GARDEN a (Modern minimal style) b ( diverse style) (form,pattern,texture,tone color exercises) are included w spatial and behavioral study)	2 plans, 7 el 10 el stdy, 2 plan	2 plan, 6 el or 4+pspt 1 plan, 2 el. " "	0 0
10/4 2 MULTIPLE SPACE GARDEN	7 plans, 3 sec/el	1 plan, 1 sec/el	0
10/16 3 INTERIOR/PATIO PROJECT	1 schem, 1 plan, 2el	1 plan, 1 perspect	2 plan
11/5 4 RESIDENTIAL DESIGN	3 plan, 2 sec/el	1 plan, 2 sec/el	0
11/29 5 INTERIOR COURTYARD	program/schematics	1 plan, 1 sec el	1 plan, dt
12/10 6 INTERIOR LOBBY	3 plan, 2el, 3 sktch (sketch includes flower arrangement)	1 plan, 1el, 1 sketch	
12/20 7. THEORY	Notebook from lectures and handouts		

(These projects will be explained verbally and with handouts as the course progresses.)

# MEMO

## MISC. COMMENTS

### FINAL GRADES

Work has been critiqued ongoingly throughout the semester and your final grade is based on criteria listed in the syllabus and previous handouts. Please feel free to consult me for **ADDITIONAL COMMENTS** or regarding questions you may have on these projects as well as next semesters work.

---

### IDEAS FOR FUN

- 1) A suggested summer project is to redo our previous assignments with an entirely different approach, style, premise, and graphics, for extra portfolio variety.
- 2) \* Or, perhaps try doing designs based on "analogy", "metaphor" or "allegory". (For example, do a landscape design tracing (or enlarging) spaces from other interior design class projects. Or, by relating to specific historical objects, or even forms from the other arts, as music. Or, for example, portraying a meaning from classic LITERATURE. We touched on this briefly when we dealt with "big Ideas" and I will be available for extra information on this. This is a postmodern focus).
- 3) I suggest, for yourself, that you refine and label all plans and sections, and make blackline prints to color. Also make additional working drawings on your favorite designs.

### THE FUTURE

It is hoped that you continue your involvement with landscape: either in your interior and exterior design work, theoretical pursuits, or simply when experiencing built environment and buildings. In the future you will undoubtedly develop all sorts of different design philosophies that affect the way you design and "see". Continue to study built landscapes and interiorscape to enforce knowledge of specific plants, materials, spatial ideas, and pragmatics. The most important thing is to always experiment boldly, and to share with and learn from others, be it within designer-circles or browsing through bookstores. The next decade will bring many new things to be inspired about, from the moment you leave school.

\* Please see attached article entitle "Some Parting Thoughts"

Landscape Design/Berard

SOME PARTING THOUGHTS

I wish that in your many years ahead you enjoy experiencing, designing and theorizing about landscape architecture of all scales, and understand that hidden throughout all scales are "big ideas"— that the landscape as a whole is a continuum of great ideas within great ideas. Imagine now the joy of moving within your own recent landscape projects, experiencing from the smallest flower to the largest region:

1. You are looking a delicate FLOWER on the end of a stem, and recognize it as nature-given "big idea"— with its creamy, folding color and intricate parts of form and function.
2. You step back and see the entire LILY PLANT as another, totally different big idea, with its form, pattern, texture, tone . The previous flower is now just one small part of the plant, playing against the dark upright thrust of leaves arranged in a cluster with an overall effect against a pure white backdrop.
3. Then, stepping back and you see the entire PLANTING BED COMPOSITION, perhaps a diverse wall of plants, landform, and structure, as another big idea, of which now the lily plant is only one small part. Many plants of graduated height, leaf texture, color are creating point, line, plane, and volumes of mass/space composition, and accents are arranged to move the human spirit: "The tall figs seem to dance among the shefferas in a sea of lillies" is the overall theme of the one planting bed.
4. Then you see the atrium SINGLE GARDEN ROOM as a whole. The previously conceived planting bed is now just one small part of a whole system of space — the single room interior atrium garden. You feel the form of that space and subspaces, the beauty and logic of material systems, and the flowing of human behavior and meaning — and they all come together through synergy as a unique version of an idea called "place". Open subspaces complement hidden garden paths, while vines drip from balconies above to greet the reflecting pool below.
5. The atrium garden though is just one of several spaces in the, hotel complex interior system. Each designed in relation to each other, playing variations on themes. There is a similar size space at the far end of building but with totally different materials, thus providing both enforced repeated feelings and the enhancing of opposites. One space answers the other. They are more than their sum.
6. The HOTEL though is only one well placed dot in the fabric of the city — the hotel hugs the shore of the Atlantic, while aligned with distant landmarks, park systems, and different local districts.
7. And Boston is a only one point in the region, on one hand in contrast to the scale and density of New England fields and forests, geological structure, and ~~sum of other communities~~ yet on the other hand a central focus to all of that.

(over)

\* All people, from childhood on, experience all scales of landscape design, enjoying the connections and contrasts both at and across scales. To non-designers there is the enjoyment of fleeting unexpected images that make appearance across the mind as one moves and conceives from small flowers to large regions. As designers we cherish that, but also can grasp each scale idea at will, and moreover we can at will track their inter-connection across scales. We enjoy the extra experience of knowing, for instance, that the flower, beautiful in itself, was made more beautiful because of its planned context— it was in total contrast to anything outside. The garden bed was beautiful not just in itself, but because its diversity played against the formality of the atrium floor plan. The atrium as a whole greeted you with such power for it followed a long hall that set up for you a planned juxtaposition of space and light. Even more, it echoed the complementary space at the far end of the building that you walked out of ten minutes ago with a yearning. The entire spatial and material experience of the whole hotel building, which you came to know over a weekend not only had a magic choreography of its own, but it seemed enhanced for its part in the larger urban fabric. Its interior motifs rhymed with vernacular cityscape materials. Window views and walkways connected to the city without. It linked with the urban context by imitating parts of the city on its store fronts, while introducing twists of things totally alien to Boston. The building as seen from the city looks as it arrived from across the ocean to dock upon the city shore and continue to celebrate— you feel that in general when you are in or hear that hotel— it makes for *genus loci*. So on ad infinitum.....this imagery is both a reflection and cause of our own being.

The realm of Landscape Architecture is yours— be it in your own observations of countless pasts, in your ever engaging present, or in your very own dream charting in the future!

## DESIGN THEORY: SPACE / MATERIALS/ HUMAN FACTORS

1. SPACE— There are two types of designers: the "object-makers", and the "space-makers". The first focuses on the materials eg (plants) of a garden, and gets space, residually. The second has a direct handel on the form and shape of

space at all times, and the materials then conform to or articulate IT. Both can be successful, but the latter type has the most controll and greatest ease throughout the design process.

Space is not to be understood as mere "void" between the walls of a room, but a positive 3d entity which is the essence of a design. When creating a garden, the designer should concentrate on the form and size of the space itself, and remember that when the space is experienced in real 3 dimensions, it has a different and even more robust quality, a life of its own not found on paper or in a model. The 1940's Goldfinger article (which helped launch the modern revolution of architecture) proclaims that space should be understood "qualitatively"— in that it produces in the human being who is located in it, a phenomenon called "the sensation of space". This sensation can only be produced when there is true enclosure (not mere pattern) that encloses the space, and when the form and size of the space is designed well. Space is often taken for granted when one is in a garden observing the plants, land, or structures (that make the floors, walls, and ceiling), but space is what most contributes to the garden's success or failure. It is the strongest determinant of a gardens character. Unless the space is designed right, the remaining parts of the garden ( the floors, walls, ceilings created by plants, landform or structures) are insufficient. The student can appreciate the importance of space by deliberately comparing the experiential and behavioral effect of different size rooms existing around Boston, be it indoors or in the garden, and notice how the form and size of just the space dictaes the predominant feeling and use-potential of the room. All gardens, be it intimate or grand scale, natural or man made, formal or irregular, good or bad --is effectively comprehended as an outdoor room composed of a SPACE, ENCLOSING FLOOR/WALL CEILING and HUMAN ACTIVITY . This is the way an interior designer should see the landscape.

Landscape space is always three dimensional so that the human can experience the spatial sensation while moving about; this space however can be generated by three kinds of two-dimensional pure forms on plans: the rectangle, the circle, and biomorphic (free flowing) form. We will use these as polarities for allo our design exercises.

2 THE ENCLOSING MATERIALS (FLOOR/WALLS/CEILING): In garden design, the sensation of space is created by three types of enclosing material: PLANTS, LANDFORM BERMS, and MAN MADE STRUCTURE (eg fence, stone walls, decks, brick terraces) . These are to be understood abstractly for their form/pattern /texture/tone/ color — not just as individual pieces, but as combined architectural wholes thought of as floors, walls, and ceiling. These, along with the space, create the whole garden room. If plants or other material are not used as enclosing walls/floor and ceiling that form the space, they are to be thought of as exceptional pieces that are "inside the room"— modulating, articulating, or sub-spacing the room . Most trees for example make the walls of the room, while an occasional speciman is inside the room.

In landscape there is always a landscape floor(s) of different material, configuration, and elevation; there is a ceiling, be it an overhead trellas or canopy of a tree or sky; and there is a wide variety of degrees and types of enclosure created by walls. The first thought in working with walls is to decide on the degree of enclosure by "number" of walls, for example a garden thats open on one side. The next way is by the height or fenestration of each wall. See the handout showing abstract wall facades in both the minimalist and diverse styles. We will review wall, ceiling, and floor prototypes for plants, landform, and structure in class. We will also explore subordinate themes like when combining individual plants of one property (eg irregular form) you can create a whole with a differnt property (regular form) and have them play against each other, or vice versa.



3.HUMAN ACTIVITY- The above two components of design are physical. The third, called Human Activity, is non physical, but gives meaning to the physical garden room. In interior design, we are accustomed to understanding rooms wholistically as physical and behavioral. For example "kitchen" implies certain physical materials and apparatus, as well as cooking and eating human activity. Such intergrative definition should occur in landscape design. The overall human activity desired is what causes the room to be created, and what gives it meaning and value after it is created. There are countless types of gardens, many yet undiscovered, but we can breakdown human activity in the following way, and design to address any or all these factors:

a) OUTWARD BEHAVIOR includes what the specific people will do in the garden room.

In graphic language it is useful to delineate between the types of behavior as follows: "line" behavior (as types of circulation: approaching, arriving passing through and leaving the room) , "plane" or "bubble" behavior (as gathering, playing, outdoor dining), and "point" behavior (as where transitions occur, sitting, stopping, viewing something). These graphic elements should interrelate as does the behavior it represents.

b) INNER EXPERIENCE includes the sensations, emotions, and thoughts triggered within the human being by the garden via the senses.

"Sensations"— include SIGHT (of form, pattern, texture, tone, color, and the sensation of space); Taste (of fruit, or food brought to the garden); SMELL (flowers, fresh cut grass, sunshower aroma); SOUND (attracted birds, chimes, leaves in the wind, a persons conversation, place for music); TOUCH (direct contact, haptic/visual contact, muscular/motor sensation from moving 3 dimensionally, imposed contact as climate).

"Emotions"— include joy, awe, euphoria, seriousness, sadness— each has a place in our lives; designers can help supply these feelings.

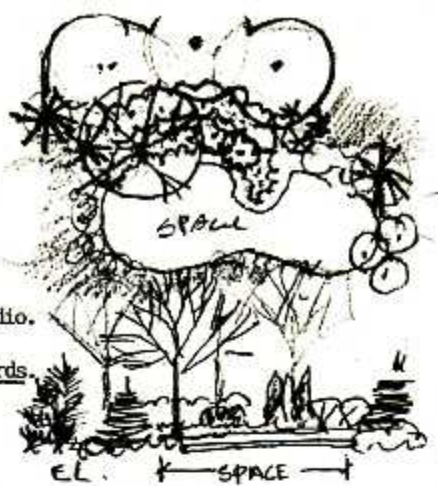
"Thought" (intellectual stimulation, symbolism, intrigue, contemplation). Note that we will formally concentrate on all these until subsequent projects, but certain ones should be kept in mind, as you see fit for project one.

#### OPTIONS:

- A) MINIMAL STYLE
- B) DIVERSE STYLE
- C) POST MODERN CLASSICAL/HISTORICAL
- D) POST MODERN SYNTAX : overlay, juxtaposition, layered space, deconstruction
- E) POST MODERN SEMIOTIC:: analogy, metaphor, allegory.

# A EXTERIOR PLANTS

Plan



Students to review this list while working with instructor on designs in studio.

The following plants are to be used outdoors or in unroofed interior courtyards. They are listed here the way landscape architects conceptualize them, in height-categories for both evergreen and deciduous types.

The abstract plan and elevation drawings have been given in class, and were shown in combinations to create both minimal and diverse walls that create space. (Eg graduating height; form, pattern, texture, tone; deciduous against evergreen; leaf size juxtaposition; frame, focus, accent;)

Different plants can be arranged to create an overall aesthetic, perhaps reflective of their ecological association, or by formal aesthetic composition. Individual taste and functionality are the guidelines for arrangement. Learn to SEE by sketch/photo studies, creating plans, and studying in the field.

Plants can be pointed out or listed, in english as below and or latin. Nursey catalog suggest sizes and prices.

All plants have multiple properties throughout the seasons, which students should see through field and photo observation: seasonal leaf changes, winter tree skeleton and branch color, spring flowers, leaf form, branching structure, density; fall fruits, soil/light/maintenance requirements and coating shall be explained.

(NOTE: For INTERIOR plants see GAINES book on reserve in library, and provided list. Observe height categories, dark or light leaf color, branch and leaf form, sun requirements, overall expressive quality, with receptical.

## EXTERIOR EVERGREEN PLANTS

1. large evergreen trees — conifers for outer garden wall *SPECIFY 7' HT.*
  - \*AUSTRIAN PINE (dark, visually strong; needs full sun) *(Plant 10' on center for line)*
  - NORWAY SPRUCE
  - \*HEMLOCK (conifer, takes sun or shade)
  - WHITE PINE (light green, gentle)
2. large upright evergreen shrub *SPECIFY SIZE 5-6'* *(Plant 3' on center for line)*
  - \*DARK AMERICAN ARBOVITAE (shade sun tall collunar evergreen for hedge or accents; medium olive green, lacey texture)
  - UPRIGHT YEW (smaller, pyramidal, dark green)
  - UPRIGHT HOLLY texturous, dark blue green, red berries)
  - UPRIGHT (blue green, full sun)
3. medium evergreen shrub (rounded) *SPECIFY SIZE 3'* *(Plant 4-6' on center for line)*
  - \*RHODODENDRON (great flowers, large, rich dark green leaves)
  - MOUNTAIN LAUREL
  - ANDROMEDA
  - JAPANESE HOLLY
  - JUNIPER (HEITZI, PFITZER, ANDORRA) full sun, fast grow, rustic
  - GOLD THREAD CYPRESS (bright yellow, weeping form, sun)
  - SCOTCH BROOM (desert appearance, brushey upward lines)
4. small evergreen shrub *SPECIFY SIZE 2'* *(Plant 2-3' on center for line)*
  - \*EUNYMUS EMERALD GOLD (yellow leaf)
  - BORWOOD
  - LEUCOTHOE (low and wild, rustic long leaves, rainbow fall color)
  - \*SPREADING YEW (dark green, hedge or single, sun or shade)
  - SPREADING JUNIPER (full sun, all sizes)
  - \*AZALEA (semi evergreen, assorted colors)
5. evergreen ground cover *SPECIFY 2" CUP SIZE* *11 on center*
  - \*BALITIC IVY (hardy, spread or climb, sun or shade)
  - VINCA BOWLES blue spring flowers, part shade, delicate
  - PACHYSANDRA (shade, wilder apperaranace)

## B. EXTERIOR DECIDUOUS PLANTS

1. large deciduous tree (grand space makers, canopy) SPECIFY SIZE 3'-4" CALIPER  
(Listed from heavy and dense to light and airy) 10-15' O.C.

BEECH (heavy canopy, silver grey fat trunk)

OAK (rustic, large, good for creating woods)

\*LINDEN (strong appearance, bosques, "Christian Science Center tree")

RED MAPLE

SUGAR MAPLE

PLANE TREE

ZELKOVA

ASH

\*HONEYLOCUST (light canopy, good for bosques, artistic skeletal branched, fanuel  
fall tree)

10-25' ON CANE  
FOR WALL



\*CLIMB PAPER BIRCH (medium size; white trunk, canopy, yellow fall foliage, key specimen)

2. Small deciduous tree (flowers, fruit, specimen)

SPECIFY 2" CALIPER SIZE

FLOWERING CHERRY (small canopy tree, pink)

WASHINGTON HAWTHORN (red fall berries, thorny texture)

\*FLOWERING CRAB (red, pink, white flower varieties; green or red leaf; red or yellow berries)

\*FLOWERING DOGWOOD (white or pink flowers, red fall foliage, nice winter buds)

SOURWOOD (summer white flowers, wine red aristocratic leaves, small specimen)

JAPANESE RED MAPLE OR DWARF (red leaf key specimen)

3 medium deciduous shrub

SPECIFY SIZE 3 1/2'

(4-5' ON CANE)

\*BURNING BUSH (sculptural branch form, red fall foliage)

FORSYTHIA (yellow spring flowers)

VIBURNUM (fall berries)

PRIVET (hedge, inexpensive)

RED TWIG DOGWOOD (winter red stems)

4. small deciduous shrub SPECIFY SIZE 18"

RED BARBERRY (texture, red summer leaves, rock garden or hedge) (3' ON CANE)

AZALEA EXHURIA (flowers)

COTONEASTER (sculptural arching branches, fall berries)

Select carefully from the above, careful not to overdo numbers. Less variety means greater size visual entities. (\* represents popular good selections)  
Example of some combinations from high to low:

+Austrian pine, rhododendron, azalea, spreading yew, ivy, grass  
(honeylocust as either bosque in lawn or in front of rhododendron; crab or dogwood with rhododendron if bed is wide enough.










+Sunny rock garden specimen bed; cutleaf red maple, low juniper, cotoneaster, emerald gold euonymus, dwarf barberry, rock placement— all on low berm in a lawn or against a terrace.

+Annual flowers, bulbs, perennials in beds

# EXTERIOR SCHEME

BOTANICAL / COMMON NAME


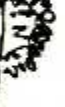




TREES  
E4  
SHRUBS  
Climbing vines

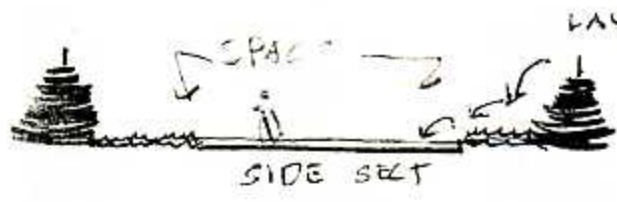
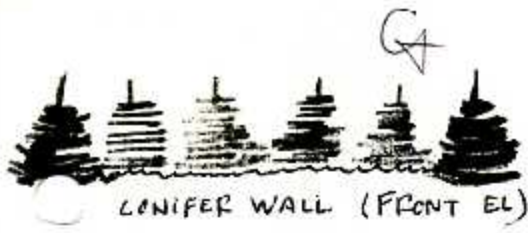
	GLEDITSIA TRI. INERMIS / HONEYLOCUST	3 1/2" CAL.
	CORNUS FLORIDA / FLOWERING DOGWOOD	2-2 1/2" CAL.
	TSUGA CANADENSIS / CANADIAN HEMLOCK	6-7' HT.
	THUJA OCC. NIGRA / DK. AM. ARBORVITAE	4-5' HT.
	AZALEA D.V.V. / DEL. VALLEY WHT. AZALEA	15-18" SP
	EUONYMUS ALATUS / BURNING BUSH	2 1/2-3' HT.
	RHODODENDRON SCINTILLATION / SCINT RHOD.	3-3 1/2' HT.
	TAXUS NIGRA / NIGRA YEW	2-2 1/2' HT.
	HEDERA HELIX / BALDIE IVY	2YR CUPS

# INTERIOR SCHEME

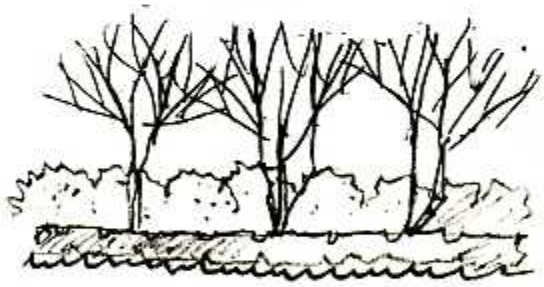
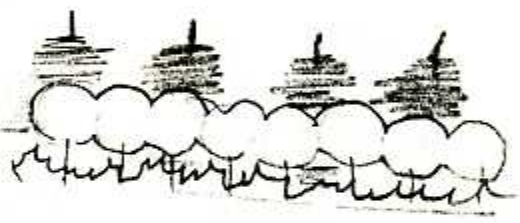
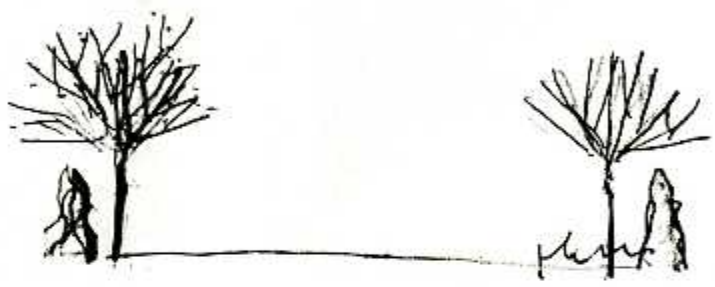
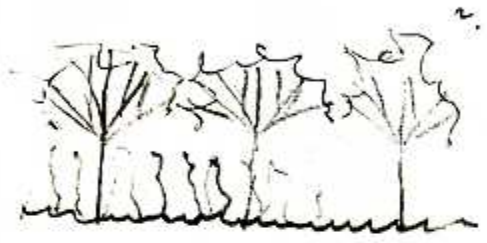
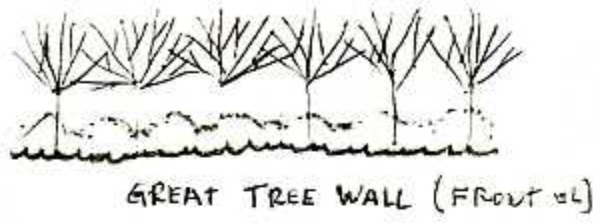
BOTANICAL / COMMON NAME

Big Tree  
Big Shrub  
Small Shrub  
Climbing vines & hanging plants

		SIZE
	FICUS BENJAMIN / BENJAMIN FIG	3" CAL
	BRASSIA ARBORICOLA / HAWAIIAN SHEFFLERA	2-2 1/2'
	SPATHIPHYLLUM varieties / Peace Lily	18"
	AGLAONEMA varieties	GALLON
	HEDERA HELIX / Baldie Ivy	
	Philodendron	



LAYERED HEIGHTS OF  
FORM IS MINIMAL  
COMPLEXITY,  
MAXIMUM  
CONTRAST.



THIS SHEET SHOWS  
MINIMALIST PLANT WALLS  
USED TO DEFINE SPACE.  
SPACE, ENCLOSED BY  
THE WALLS IS THE MOST  
IMPORTANT PART OF THE  
DESIGN.

SEE  
4-4 REF 12090  
SPACE WITH MINIMAL  
WALLS

See MANY OTHER HANDOUTS, Books,  
R&C ETC.

(16)

Evolution Lab  
/ Resh.