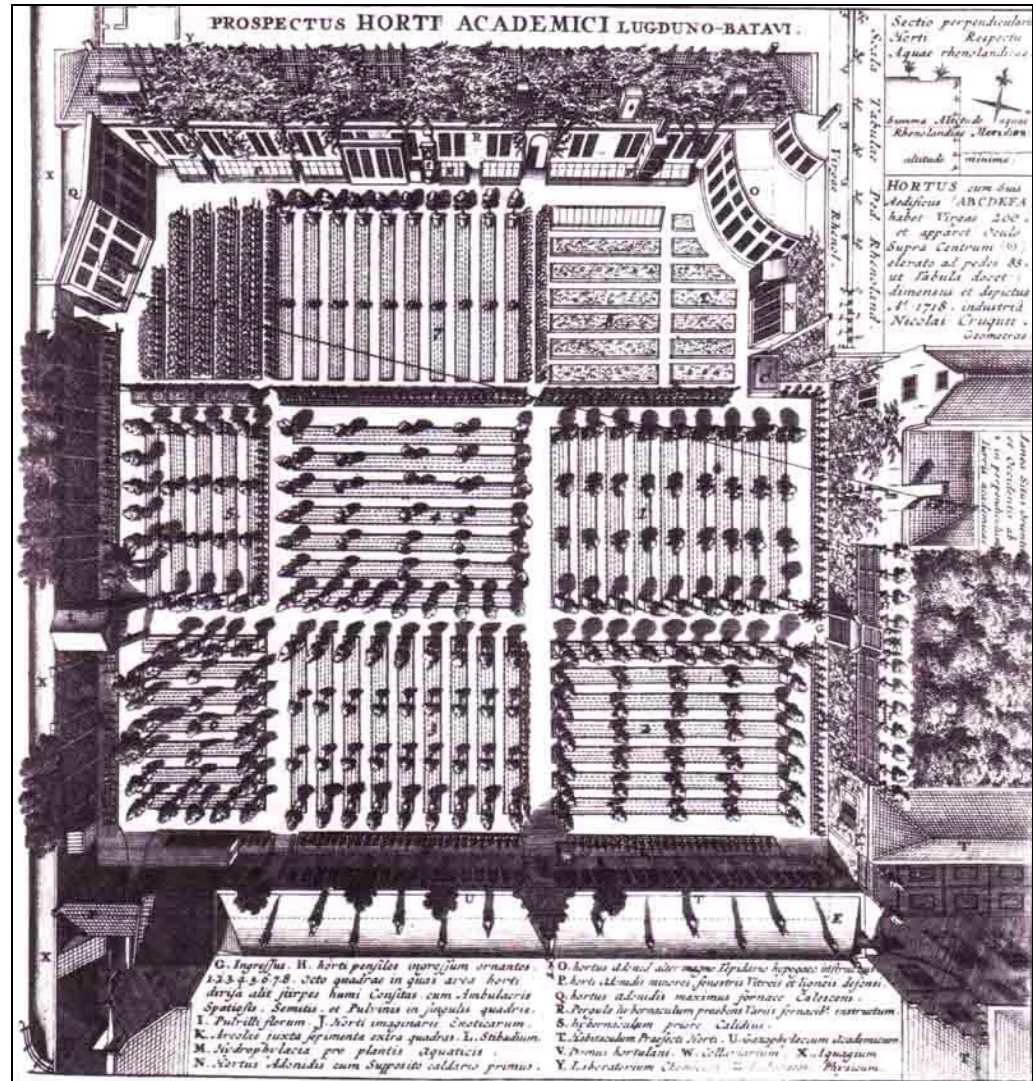


The Garden Studio

A Taxonomic Garden for UWA and
A Western Australian Botanic Garden

Studio Coordinator: Tinka Sack
Semester One 2007

Faculty of Architecture, Landscape and Visual Arts
University of Western Australia



LACH4400 - The Garden Studio

The Garden Studio is about resolving and composing relatively small-scale forms as embodiments of meaning. Gardens are defined as small enclosed spaces and whilst a knowledge of plants is significant, the garden designs undertaken by the studio are more metaphorical than horticultural. Historically, gardens have been the formal and intellectual laboratory of landscape architecture, a tradition of fine art that this studio honours. The studio will include an investigation and synthesis of detailed design with construction elements and building components. Poetic innovation at the detail design level will be a goal. This semester we will be focusing on a spatially open garden form, the botanical garden.

Studio outcomes:

The outcomes of this studio include formal and intellectual variations on the idea of the botanical garden in the twenty-first century; a manifestation of poetic ideas in well-resolved, buildable form utilising a full range of materials. Designs should demonstrate a sophisticated spatial composition and a set of presentation images and or models which reach a high quality, professional standard. Students should demonstrate a critical engagement in the design process and an engagement with the issues pertaining to the formal and intellectual idea of a garden.

Studio Brief:

This semester we will undertake two projects: A design charette for the Taxonomic Garden of UWA and the design of a Western Australian Botanic Garden located at Wireless Hill in Melville.

The UWA Taxonomic Garden

This is a quick and energetic design exercise. The goal of this project is to get you to begin thinking about organising a garden, both structurally and spiritually. The Taxonomic Garden is currently under utilized and in need of botanical inspiration. It is also the focus of a potential fund-raising exercise for the UWA Friends of the Grounds (FOG). Your task is to assess, design and draw your solution - all within several weeks. The outcome will be a series of A3 drawings that will be displayed and reviewed by FOG and other members of the University community.

You need to address the following botanical, organisational and aesthetic questions:

- How was the garden organised originally? What is its history and current role within the University?
- How can we retain the existing plants yet potentially re-organise it to suit contemporary requirements? Is the historical plan worthy of keeping?
- What are the contemporary needs? Is it used in class instruction? Is it or can it become a place for gathering? Is it a place for retreat and reflection? Is it used as a place to eat one's lunch?
- Is this an important botanical collection? How and why?
- How does a botanical garden differ from a taxonomic garden?
- Does this garden require structural changes such as walls, structures or shelters?
- How does one move through this garden?
- How is teaching function resolved?
- How is amenity function resolved?

Presentation:

A minimum set of A3 drawings should include:

- A brief text/graphic conveying your design philosophy and organisational intent.
- A garden plan.
- A plant palette
- A series of drawings that convey the spatial qualities of your design proposal
- A series of drawings that convey plant combinations.
- All of these drawings can certainly be combined!
- You are also asked to provide a CD of your drawings in order that they can be published.

Take this opportunity to have some fun and to be experimental, both in your design and its representation. Most of you are very efficient with computer drafting but this does not always lend itself to drawing plants. How will you accomplish this? Try representing your spatial and botanical ideas in a variety of methods: photoshop, sketching, collage. Use this project to establish some interests and ideas that you would like to investigate over the course of the semester. Keep in mind this is an exercise in IDEAS and INSPIRATION with as much resolution as possible. We will look for very finished gardens in our second project.

We will be assisted in this design by Helen Whitbread, University Landscape Architect, and Lily Auld, a Landscape Project Leader with Campus Planning and Infrastructure as well as your academic colleague. Lily has already collected a series of documents for our use.

During our first week of studio, we will be undertaking a literature review of plants, botanical design, garden design, garden history, etc. You can work in groups or individually. The goal of this exercise is to help you to refine your own design thoughts and goals as well as to discuss them collectively. Be productive and far-reaching and bold! We will discuss your outcomes on Monday the 5th. Feel free to present your review through powerpoint or drawings. This is about ideas not presentation.

Project Two: A botanical garden for Western Australia

We will be designing a botanical garden for Western Australia. Our site will be Wireless Hill in Melville. A detailed brief will be delivered shortly as well as resolved as a studio collective. A site visit is scheduled for 22 March.

A beginning list of references:

Botanic Gardens: Barcelona Botanical Gardens, Bet Figueras Australian Botanical Gardens, Cranbourne Taylor Cullity Lethlean and Paul Thompson Chelsea Physicks Garden Kew Garden Botanic Garden of Padua King's Park and Botanic Garden Royal Botanic Gardens, Sydney, Melbourne and Adelaide Leiden Physicks Garden Assorted Garden Shows	Designers and Assorted Projects: Federation Square, Karres en Brand and Paul Carter Charles Jencks/ Maggie Keswick - The Garden of Cosmic Speculation Steve Martino Paul Thompson Isabelle Greene Piet Oudolf http://www.oudolf.com/ Oehmes van Sweden Topher Delaney
--	---

Books and Articles:

Aben, Rob, *The Enclosed Garden: History and Development of the Hortus Conclusus and its Reintroduction into the Present-Day Urban Landscape*. Rotterdam: 010 Publishers, 1999.

Aitken, Richard. *Botanical Riches: Stories of Botanical Exploration*, Miegunyah Press, Carlton, Victoria, 2006.

Francis, Mark and Randy Hester. *The Meaning of Gardens : Idea, Place, and Action*, MIT Press, Cambridge, 1990.

Hobhouse, Penelope. *Plants in Garden History*, Pavilion Books, London, 1997.

Hunt, John Dixon. *Greater Perfections: The Practice of Garden Theory*. Penn Press, Philadelphia, 2000. Especially Chapters 2 and 3.

Jencks, Charles. *The Garden of Cosmic Speculation*. Francis Lincoln, London, 2003.

Moore, Charles, Mitchell, W. and Turnbull, W. *The Poetics of Gardens*, MIT Press, Cambridge, 1990.

Prest, John, *The Garden of Eden: The Botanic Garden and the Re-Creation of Paradise*, Yale University Press, New Haven, 1981.

Sharr, F.A. *Western Australian Plant Names and their Meanings*, UWA Press, Perth, 1996.

Snape, Diane. *The Australian Garden: Designing with Australia Plants*, Blooming Books, 2002. Publishers, 1999.

The Meaning, Making and Representation of Gardens

Meaning

If gardens derive historically from the notion of Paradise, what is their meaning today? Are the contemporary spaces that we call gardens imbued with spiritual or intellectual meaning? Do we, as landscape architects, make spaces - gardens - which are rich in ideas as well as complex in form? Or do we follow fashion trends in making benign, neutral and sometimes bland spaces that are sometimes called gardens, sometimes landscaping?

Your task this semester is to engage the idea of a garden - spatially, intellectually, historically - and to articulate a personal theory on the meaning of gardens. We must ask ourselves, in this era of Backyard Blitz and Burke's Backyard, what is the meaning of a garden? What is the meaning of a garden within our contemporary society? Do we require gardens? Are they different from parks? How? Do we require public gardens? How will we avoid the thin and vacuous clichés we find themed within tourism and public art schemes? How do we create a place that is at once contemporary yet timeless?

This studio is an endeavour to create a garden, a three-dimensional space that is evocative and alluring, perhaps even provocative. It is a garden about our place and our time.

Making

A second consideration of this studio is the resolution and detailing of a designed space. Unlike your earlier studios, you will be asked to resolve your designs to a high level of detail. While master planning is part of the studio exercise, the ephemeral, evocative and spatial characteristics of your gardens must be investigated and represented in a comprehensive three-dimensional format. Some of this detail will be in the working out of technical details as well as design. The complexity of design can often mean a complexity of details. For that matter, beautifully simple ideas require robust, highly articulated connections and components. The composition and usage of different materials will be another consideration.

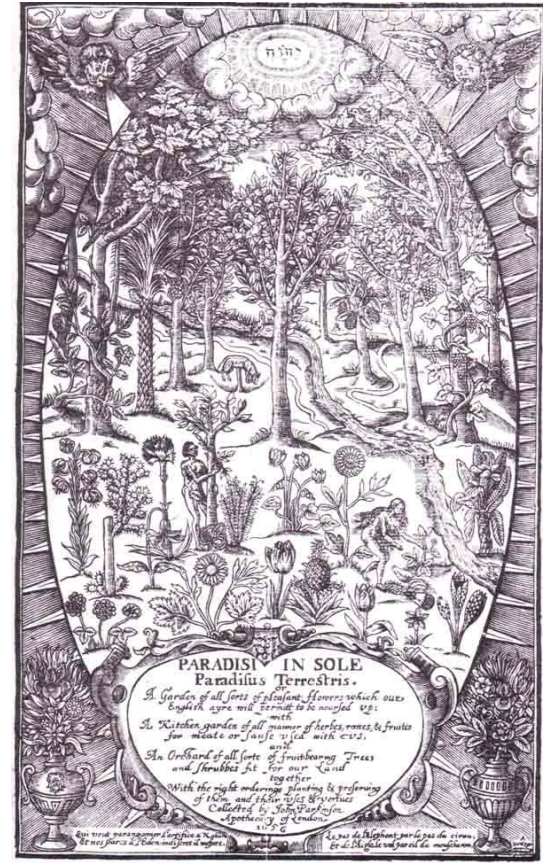
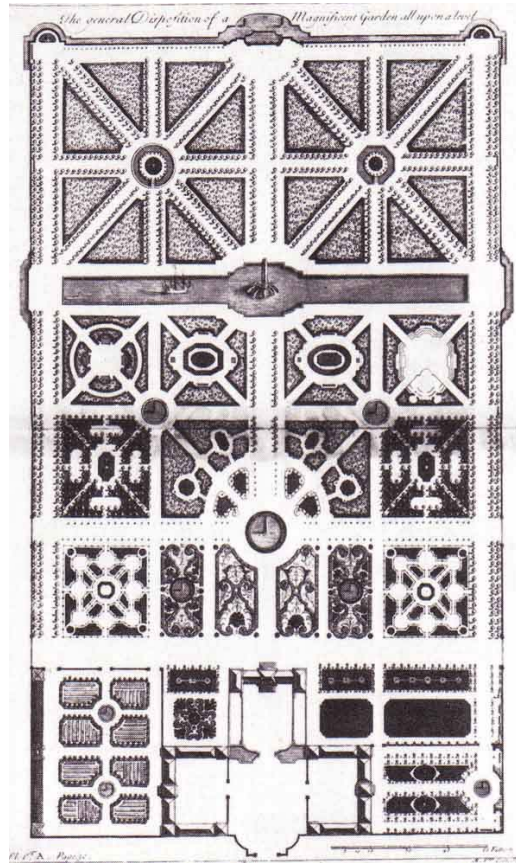
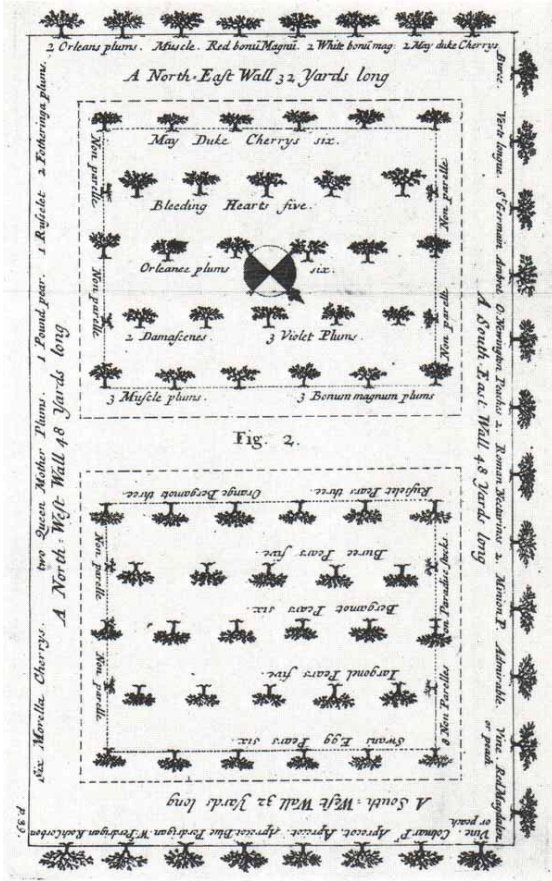
Plants

This studio will also focus on the use of plants to create a garden. This is not to say that all of your gardens must include plants, but their absence must be a considered decision, not an oversight. Again, plants need to be assessed as a living component of the overall design; their architectural attributes and sensual characteristics can help to bring a space to life. As we are in Western Australia, one of the most biologically diverse places on earth, why have we not endeavoured to create a garden aesthetic that is of this place? Does plant selection and knowledge hold a key in to this question? Faux Tuscan and verdant English influences prevail in Perth, a place of modest annual rainfall. What West Australian cultural entities can we draw upon to create something uniquely of this place? By creating a West Australian garden, do we dispose of our European spatial sensibilities and the abundantly fertile design seedbed of European history? Again, these are elements of the studio that you must take on board within your design.

Representation

In the past semesters, many of you have used computers throughout the entire design process. This sometimes has had mixed success; some of you have left the design realm and focused solely on representation too early in the design process. In other words some of your designs needed further refinement but attention deviated from design to presentation to the detriment of your design. Remember that this studio is about DESIGN resolution and your drawings need to reflect vigorous consideration and development. Computers are wonderful tools but learn to use them efficiently as you are evolving your design.

More than any other studio that you have had before, this project will take on the use of plants within a garden. You will need to evolve a plant palette for this project as well as develop a method for 3-dimensional and two-dimensional representation of your chosen plants.



CONTACT DETAILS:

Email is an important means of communication therefore ALL students must activate their student email accounts and ensure that they check their account weekly. University staff are able to communicate ONLY through university student email accounts and have been advised not to respond by email to any other addresses. Feel free to contact me by phone or email.

Tinka Sack sackcat@cyllene.uwa.edu.au
Room 4.14 6488 2789 telephone
 6488 1082 fax

Office Hours: You can find me in my office or in FALVA most days other than Wednesdays. A weekly availability calendar will be posted on my door. To ensure an appointment please email or ring me.

Typically, we will have one day set aside for group discussions and another day for individual reviews. It is important that you endeavour to attend all studio meetings, individual as well as group. We will often make collective decisions and refinements that you must incorporate into your designs. If you are unable to keep your individual appointments, you must contact me via email or telephone in advance. This is in order that we do not waste each other's time.

Studio Protocol**Feedback**

You will receive a formal feedback report based on interviews or presentations in Week 7. A copy of this report will be given to you and one will be held on file in the Faculty office. The content of this report should not come as a surprise as every week each student should have approximately 30 minutes of time with the studio coordinator.

SPOT surveys of all studios will be held in Week 12 at which time all students will have the opportunity to comment anonymously on the conduct and content of studios. It is asked that all students be present at this time to complete a SPOT Survey and constructively contribute to the ongoing quality of studio education within the landscape course.

Assessment

Fourth year design units are assessed 100 per cent by folio submission. For the folio to be considered complete it must include all submission requirements for all projects listed in the studio guide. Assessment criteria will be outlined in the FALVA Level 4 guide book. Your folio should reflect a design of intellectual and aesthetic rigour and should be presented in a professional manner. This studio, in particular, will look for a high resolution of spatial design and detail. Equally, a clear and considered exploration of the idea of a garden, the use of plant materials and their role in design should be reflected in the folio. Folio is due on Friday, the 1st of June between 3.00-4.00.

A table outlining assessment criteria for 4th year Landscape Architecture follows at the end of this document.

UNIVERSITY POLICIES

ALL STUDENTS SHOULD BE AWARE OF UNIVERSITY AND FALVA POLICIES.

A PRELIMINARY SCHEDULE:

This schedule will change. I am arranging for guest critics through out the semester as well as some consultation by from professionals in associated disciplines.

WEEK	DATE	Monday	Thursday
Week 1	Feb 26	Studio introductions Site Visit - Taxonomy Garden, UWA	LITERATURE REVIEW - HISTORY AND DESIGN
Week 2	March 5	PRESENTATIONS OF LITERATURE 11 am. 2:00 Meeting of all Landscape Discipline Students	Individual Review
Week 3	March 12	Individual Reviews	Presentation of final designs.
Week 4	March 19	Pin-up of Final Drawings - Gold Room 2:00 meeting with Mark Webb, Director of King's Park Botanic Garden and Park Authority.	Site Visit - Wireless Hill 2:00 meet at the north west tower.
Week 5	March 26	Individual Discussions - Progression of Master Plan	PIN UP and Group Discussion - 2:00 Master plan
Week 6	April 2	Individual Reviews	Finalisation of Master Plan
Non-teaching study break 6 April - 15 April			
Week 7	April 16	Review Week: Studio Presentations Monday, Tuesday, Wednesday and Thursday Afternoon Individual Studio Presentations days to be announced.	
Week 8	April 24	Group Discussion 10 Individual meetings 11-5	Tinka away - no studio meeting
Week 9	May 1	Individual Reviews	Group Discussion as needed
Week 10	May 8	Individual Reviews	
Week 11	May 15		
Week 12	May 22	Folio Resolution	Folio Resolution
Week 13	May 29	No studio meetings FOLIO WEEK	FOLIO DUE! June 1. Between 3 and 4 pm.

LEARNING OUTCOMES AND ASSESSMENT CRITERIA IN Fourth Year LANDSCAPE ARCHITECTURAL DESIGN

AREAS OF PERFORMANCE	OUTCOME STATEMENTS for Levels	ASSESSMENT CRITERIA aligned to outcomes
CONCEPT <ul style="list-style-type: none"> ○ Innovation ○ Speculation ○ Poetics 	Develop and manifest design concepts at the detail design scale with specific regard to site composition, vegetation and construction.	<p>Demonstration of a high level of design investigation and experimentation.</p> <p>Demonstration of capacity to complete landscape architectural propositions to a high level of detail and design resolution</p>
DESIGN DEVELOPMENT <ul style="list-style-type: none"> ○ Refinement ○ resolution ○ completeness 	<p>Execute to an advanced level sophisticated landscape architectural propositions.</p> <p>Resolve at a professional level landscape architectural propositions of substantial complexity and detail.</p>	<p>Demonstration of a refined evaluation and definition of spatial and material properties.</p> <p>Demonstration of a highly articulated design proposal, spatially and materially</p>
TECHNICAL INTEGRATION <ul style="list-style-type: none"> ○ Tectonics ○ environmental ○ sustainability 	Integrate to a professional level the technical and environmental areas of study in a site-specific and detailed landscape architectural proposition.	<p>Investigation and demonstration of a synthesis of detailed design with construction elements and landscape components.</p> <p>Demonstration of an advanced understanding and design of site manipulations and site programming.</p>
CONTEXTUAL AWARENESS <ul style="list-style-type: none"> ○ social ○ ethical ○ historical ○ theoretical ○ ecological 	Implement sophisticated social and ethical sensibilities in the landscape architectural design process	<p>Demonstration and recognition of broad community traditions, aspirations and needs.</p> <p>Demonstration of the disciplinary traditions and contemporary global culture of landscape architecture</p>
	Incorporate the breadth of professional concerns impacting upon the design process	Demonstration of capacity to make architectural propositions that are contextually responsive
COMMUNICATION & PRESENTATION <ul style="list-style-type: none"> ○ lucid ○ comprehensive ○ engaging 	<p>Articulate cogent landscape architectural propositions verbally and graphically at an advanced and professional level with particular attention to detail.</p> <p>Deploy the full range of landscape architectural communication skills at a professional level.</p>	Demonstration and lucidity of high-level spatial organisational and representational skills.
GARDEN STUDIO		A clear and considered exploration of the idea of a garden, the use of plant materials and their role in design should be reflected in the folio.