# BASIC ELEMENTS

# BASIC ELEMENTS

## 3 QUESTIONS

> Which (elements)
> How (description of the characteristics)
> Why (function and use)

**Landform**

**Plant Materials**

**Buildings**

**Pavement**

**Site Structures**

**Water**

**Landform**

> WHICH:
> HOW:
> WHY:

**Plant Materials**

**Buildings**

**Pavement**

**Site Structures**

**Water**

**Michael Van Valkenburgh Associates Inc** | BROOKLYN BRIDGE PARK PIER 1 | Brooklyn, NY (2003–2010)

**Landform**

> WHICH: level, convex, ridge, concave, valley, …
> HOW: aesthetic character, spatial sensation, views, drainage, micro climate, …
> WHY: spatial definition, control views, influence movement, affect micro climate, aesthetic uses, …

**Plant Materials**

**Buildings**

**Pavement**

**Site Structures**

**Water**

**Hargreaves Associates, João Nunes** | Tejo and Trancão Park | Lisbon, PT (1994–2004)

**H+N+S LANDSCAPE ARCHITECTS** | BUITENSCHOT PARK | Haarlemmermeer, Hoofddorp, NL (2010–2013)

**Charles Jencks** | Garden of Cosmic Speculation | Dumfries, UK (1989+)

**Landform**

**Plant Materials**

> WHICH:
> HOW:
> WHY:

**Buildings**

**Pavement**

**Site Structures**

**Water**


**Michel Corajoud** | Garonne River Bank | Bordeaux, FR (2000-2009)

**Landform**

**Plant Materials**

> WHICH: tree, bush, lawn, wood, group, orchard, …
> HOW: size, form, color, type, texture, …
> WHY: unifier, emphasizer, softener, view enframement, provide shadow, …

**Buildings**

**Pavement**

**Site Structures**

**Water**

**Michel Corajoud** | Parc du Sausset | Paris, FR (1980-2006)

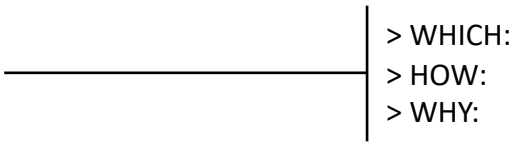
**Michel Desvigne & Christine Dalnoky**| Rue de  Meaux Housing | Paris, FR (1989-1992)

**Townshend Landscape Architects**| Morelondon | London, UK (1998-2010)

**Landform**

**Plant Materials**

**Buildings**




**Pavement**

**Site Structures**

**Water**


**WBP Landschaftsarchitekten** | ST. URBANUS KIRCHPLATZ | Gelsenkirchen, DE (2010)

**Landform**

**Plant Materials**

**Buildings**

**Pavement**

**Site Structures**

**Water**

> WHICH: identify the existence of built structures and its relation to the space
> HOW: form of the spaces created by the buildings (central, focused, organic, channeled, linear, organic linear), size, height, form, structure, material, texture, color, …
> WHY: functional program impact and physical effect on the open space

**[f] landschaftsarchitektur gmbh** | FRIEDENSPLATZ AND ROSSMARKT | Worbis, DE (2010-2013)

**Renzo Piano Building Workshop**| Quartiere Le Albere| Trento, IT (2013)

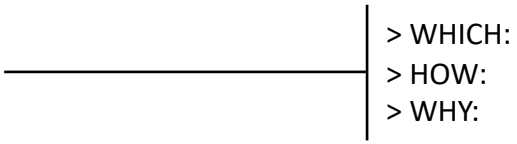
**WES Landscape Architecture** | Altmarkt | Dresden, DE (2009)

**Landform**

**Plant Materials**

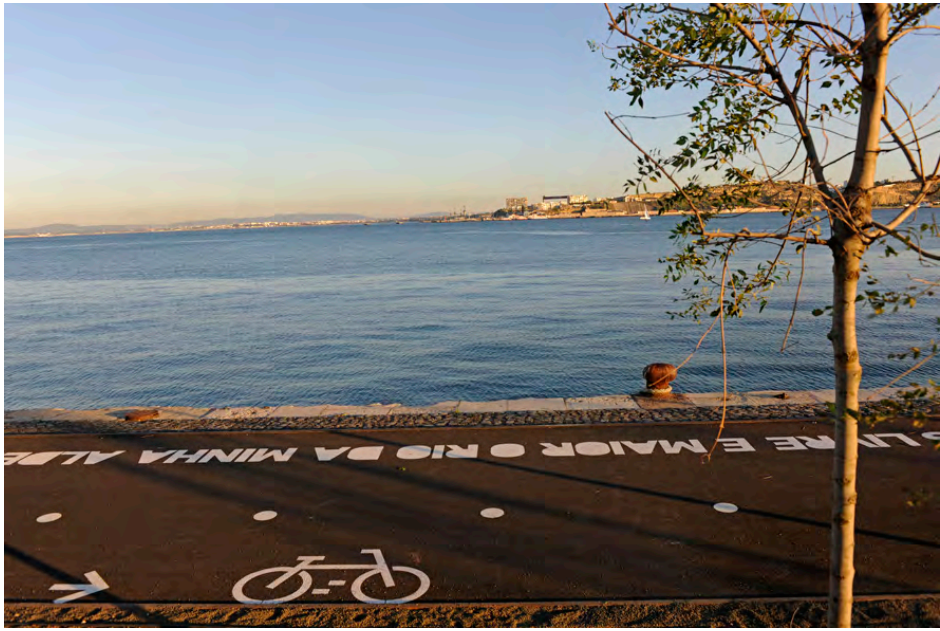
**Buildings**

**Pavement**




**Site Structures**

**Water**

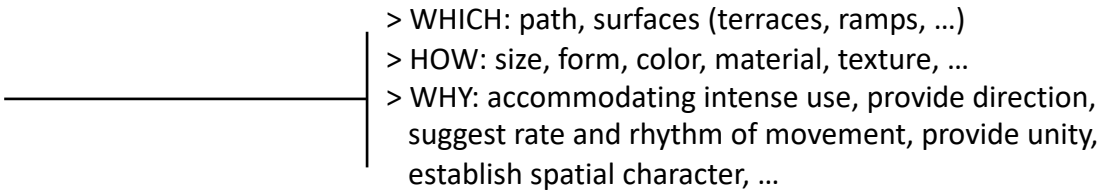
**Global Arquitectura Paisagista** | CICLOVIA DE LISBOA | Lisboa, PT (2009)

**Landform**

**Plant Materials**

**Buildings**

**Pavement**




**Site Structures**

**Water**

**Lola Domènech, Teresa Galí** | Paseo de St Joan| Barcelona, ES (2008-2011)

**Mutabilis paysage & urbanisme** | Place de la Paix | Ville de Mulhouse, FR (2013)

**Corner Field Operations, Piet Oudolf** | High Line | New York, NY (2011)

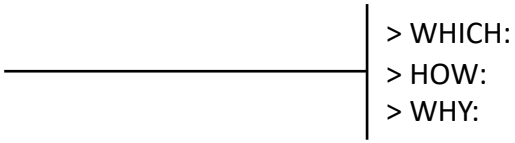
**Landform**

**Plant Materials**

**Buildings**

**Pavement**

**Site Structures**




**Water**


**Metro Arquitetos**| Ladeira da Barroquinha | Salvador, BR (2013)

**Landform**

**Plant Materials**

**Buildings**

**Pavement**

**Site Structures**

> WHICH: steps, ramps, walls, fences, seating, bridges, public art structures, columns, …
> HOW: size, color, form, material, texture, …
> WHY: define space, screen views, separate functions, modify climate/shadows, rest, wait, converse, …

**Water**

**BUREAU B+B, ORSO.PITRO** | Mariahilferstrasse | Wien, AT (2014)

**ACXT** | Galíndez Slope and Pau Casals Plaza | Bilbao, ES (2007)

**Mikyoung Kim** | FLEX FENCE | Lincoln, MA (….)

**Landform**

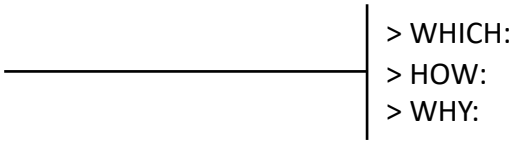
**Plant Materials**

**Buildings**

**Pavement**

**Site Structures**

**Water**




**Michel Corajoud**| Water Mirror | Bordeaux, FR (2009)

**Landform**

**Plant Materials**

**Buildings**

**Pavement**

**Site Structures**

**Water**

> WHICH: fountain, pond, channel, river, …
> HOW: sound, motion, flowing/static water, …
> WHY: consumption, irrigation, sound control, …

**Ilex landscape architecture** | Parc des Iles | Henin-Beaumont, FR (2005-2010)

**Atelier Loos van Vliet NRLVV** | CENTRAL PARK HUNNAN AXIS | Shenyang, CN (2011-2013)

**Olafur Eliasson** | Waterfall | Versailles, FR (2016)

| **1. LANDFORM** | *page 1* | |
|---|---|---|
| ***detect the element - WHICH?*** | *page 34* | |
| level landform | | |
| convex landform | | |
| ridge | | |
| concave landform | | |
| valley | | |
| etc. | | |
| ***description/characteristic - HOW?*** | *page 7* | |
| aesthetic character | | |
| spatial sensation | | |
| views | | |
| drainage | | |
| microclimate | | |
| functional use of the land | | |
| etc. | | |
| ***function/uses - WHY?*** | *page 49* | |
| spatial definition | | |
| control views | | |
| influence movement | | |
| affect microclimate | | |
| aesthetic uses | | |
| etc. | | |
| | | |
| | | |

| **2. PLANT MATERIALS** | *page 66* | |
|---|---|---|
| ***detect the element - WHICH?*** | | |
| ground cover | | |
| shrubs | | |
| tree | | |
| grouped elements (woods, groove, orchard, plantation, etc.) | | |
| etc. | | |
| ***description/characteristic - HOW?*** | *page 83* | |
| plant size | | |
| • large and intermediate trees | | |
| • small trees and ornamentals | | |
| • tall shrubs | | |
| • intermediate shrubs | | |
| • low shrubs | | |
| • ground cover | | |
| plant form | *page 95* | |
| • columnar | | |
| • spreading/horizontal | | |
| • round/globular | | |
| • pyramidal/conical | | |
| • weeping | | |
| • picturesque | | |
| plant color | *page 99* | |
| foliage type | *page 101* | |

| | | |
|---|---|---|
| • deciduous | | |
| • coniferous evergreen | | |
| • broad-leaved evergreens | | |
| plant texture | *page 108* | |
| • coarse texture | | |
| • medium texture | | |
| • fine texture | | |
| etc. | | |
| ***function/uses - WHY?*** | *page 69* | |
| architectural uses | *page 71* | |
| • creation of space | | |
| • privacy control | | |
| aesthetic uses | *page 111* | |
| • complementors | | |
| • unifiers | | |
| • emphasizers | | |
| • acknowledgers | | |
| • softener | | |
| • view enframement | | |
| • providing shadow | | |
| • etc. | | |
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| | | |
|---|---|---|
| **3. BUILDINGS** | *page 127* | |
| ***detect the element - WHICH?*** | | |
| identify the existence and type of building(s) in space | | |
| ***description/characteristic - HOW?*** | | |
| types of the spaces created by buildings: | *page 141* | |
| • central open space | | |
| • focused open space | | |
| • channeled linear space | | |
| • organic linear space | | |
| plan arrangement | *page 131* | |
| distance to building height ratio | *page 130* | |
| building character: | *page 138* | |
| • form of facades | | |
| • structure of facades | | |
| • material of facades | | |
| • texture of facades | | |
| • color of facade | | |
| relationship to the space and space elements: | *page 153* | |
| • to landform | | |
| • to plant material | | |
| • to building design | | |
| • to transition space | | |
| • to walls | | |
| • to pavement | | |
| • etc. | | |

| *function/uses - WHY?* | | |
|---|---|---|
| describe functional program effect | | |
| describe physical effect | | |
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|---|---|---|
| **4. PAVEMENT** | *page 169* | |
| ***detect the element - WHICH?*** | | |
| path | | |
| different types of surfaces | | |
| • ramps | | |
| • terraces | | |
| • etc. | | |
| ***description/characteristic - HOW?*** | | |
| size | | |
| form | | |
| color | | |
| material | *page 186* | |
| • loose pavement: gravel and variations | *page 186* | |
| • unit pavers: | *page 190* | |
| ▪ stone (sedimentary, metamorphic, igneous; fieldstone, riverstone, cobblestone, flagstone, cut stone) | | |
| ▪ brick and interlocking brick | | |
| ▪ tile | | |
| • adhesive pavement | *page 200* | |
| ▪ Portland cement concrete | | |
| ▪ bituminous concrete (asphalt) | | |
| texture | | |
| ***function/uses - WHY?*** | *page 170* | |
| accommodate intense use | | |

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|---|---|---|
| accommodate different climates | | |
| provide direction | | |
| suggest rate and rhythm of movement | | |
| create repose | | |
| indicate uses of the ground plane | | |
| influence scale | | |
| provide unity | | |
| serve as a setting | | |
| establish spatial character | | |
| provide visual interest | | |
| etc. | | |
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| **5. SITE STRUCTURES** | *page 212* | |
|---|---|---|
| *detect the element - WHICH?* | | |
| steps | *page 212* | |
| ramps | *page 223* | |
| walls and fences | *page 227* | |
| retaining walls | *page 235* | |
| columns | | |
| seating | | |
| gazebos | | |
| overhead trellises or sun shelters | | |
| decks | | |
| public art structures | | |
| bridges | | |
| leisure/recreation elements | | |
| etc. | | |
| *description/characteristic - HOW?* | | |
| size | | |
| form | | |
| color | | |
| materials | *page 239* | |
| • stone | | |
| • brick | | |
| • concrete | | |
| • wood | | |
| • wrought iron | | |

| | | |
|---|---|---|
| texture | | |
| etc. | | |
| *function/uses - WHY?* | | |
| define space | *page 227* | |
| screen views | *page 228* | |
| separate functions | *page 229* | |
| modify climate/shadows | *page 231* | |
| seating elements | *page 234, 246* | |
| • rest or wait | | |
| • converse | | |
| • observe | | |
| • study or eat | | |
| • etc. | | |
| visual elements | *page 234* | |
| etc. | | |
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|---|---|---|
| **6. WATER** | *page 254* | |
| ***detect the element - WHICH?*** | | |
| fountain | | |
| pond | | |
| lakes | | |
| channel | | |
| river | | |
| etc. | | |
| ***description/characteristic - HOW?*** | *page 255* | |
| plasticity | | |
| motion | | |
| • static water | | |
| • dynamic water | | |
| ▪ flowing | | |
| ▪ static | | |
| ▪ falling | | |
| ▪ jets | | |
| ▪ combination | | |
| sound | | |
| reflectivity | | |
| ***function/uses - WHY?*** | *page 259* | |
| consumption | | |
| irrigation | | |
| climate control | | |
| sound control | | |

| | | |
|---|---|---|
| recreation | | |
| visual uses | *page 261* | |
| • flat, static water (pool, pond, etc.) | | |
| • flowing water | | |
| • falling water (free-fall, obstructed fall, sloped fall, etc.) | | |
| • jets (single-orifice, spray, aerated, formed, etc.) | | |
| • combination water features | | |
| etc. | | |
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**BASIC ELEMENTS**
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## 1. LANDFORM

Landscape architects utilize a variety of physical design elements to meet their objectives in creating and managing outdoor spaces for human use and enjoyment. "Landform" is synonymous with "topography" and refers to the three-dimensional relief of the earth surface. In simple terms, landform is the "*lay of the land*". *Landform can be considered a thread that ties all the elements and spaces of the landscape together into a continuum that ends along the horizon or at water's edge.* Landform can be considered as a setting or stage for the placement of other elements and functions.

"Macrolandforms" include valleys, mountains, rolling hills, prairies, and plains. At the site scale, "microlandform" may encompass mounds, berms, slopes, level areas, or elevation changes via steps and ramps. At the smallest scale, "minilandforms" might include the subtle undulations or ripples of a sand dune or the textual variations of stones and rocks in a walk. In all situations, landform is the surficial ground element of the exterior environment.

Landform has an impact on the role and prominence of the other physical design elements in the landscape including plant material, pavement, water, and buildings. It affects, among other things, the aesthetic character of an area, the definition and perception of the space, views, drainage, microclimate, land use, and the organization of functions on a particular site.

Michael Van Valkenburgh Associates Inc | Brooklyn Bridge Park Pier 1 | Brooklyn (2003–2010)

## 2. PLANT MATERIALS

Along with landform and buildings, plant materials constitute the major components used by landscape architects in most projects to organize space and solve problems. The term "plant material" is used to represent *native* and *cultivated* woody plants of all types, from ground cover to trees. Woody plants themselves are extremely diverse in size, form, color, texture, and overall character.

The landscape architect's expertise with regards to plant material lies in a thorough knowledge of its function and a sensitive, skilled ability to *utilize it in the context of a given design*. This includes an understanding of its design characteristics such as size, form, color, and texture and a knowledge of its growth habits and requirements. The landscape architect's wisdom should be an understanding of the overall visual characteristics of a plant, its ecological requirements for proper growth, and its environmental impact when planted in a given situation.

The most significant characteristic of plant materials is that they are living, growing elements. Plant materials are *dynamic*; that is, they are constantly changing color, texture, opaqueness, and overall character with seasons and with growth. And all plants are expanding with growth. *Time factor* is crucial for using plant materials in LA projects. Thus, the landscape architect must not only study the *short-term effect* of the design, but the *long-term consequences* as well.

Plant materials are living design elements and, therefore, they require a certain set of environmental conditions for survival and proper growth. Also, plant materials also require some degree of maintenance for adequate health.

Michel Corajoud | Parc du Sausset | Paris, FR (1980-2006)

## 3. BUILDINGS

Buildings structure and define outdoor space, influence views, modify microclimate, and affect the functional organization of the adjoining landscape. Buildings differ from other design elements dealt with in landscape architecture *because all buildings have interior functions of their own* that occur within the confines of their walls and/or in the adjacent site. Buildings and their environments are the primary locations of the most human activity including *eating, sleeping, loving, child rearing, working, learning, and socializing*.

In dealing with the building and its surrounding site, the design professional is likely to confront one of three situations: (1) siting and collectively arranging a number of buildings on a site, (2) siting an individual building as a lone structure on a site, and (3) adding onto or renovating an existing building and site.

By themselves, individual buildings are viewed as solid objects in the landscape surrounded by open, negative space. A single building does not create space but rather is an object in space. When a group of buildings are clustered together in an organized manner, however, positively defined outdoor spaces are established in the voids between building masses.

WES Landscape Architecture | Altmarkt | Dresden, DE (2009)

## 4. PAVEMENT

Pavement is any hard natural or artificial surface material consciously placed on the ground plane of an outdoor space to establish a durable surface while also satisfying design objectives. Examples of pavements: gravel, brick, tile, stone, concrete, asphalt and, in some cases, wood decking.

Pavement has several characteristics that set it apart from other ground surface materials. First, pavement is hard, comparatively nonpliable surface material. As such, it is relatively fixed and nonchanging. Next, it is a relatively expansive ground surface material. Nevertheless, pavement often holds an advantage over a longer period of time in terms of cost comparing to vegetative surfaces.

Pavement is not without its disadvantages despite its wide potential applications in outdoor spaces. Pavement tends to be much hotter than vegetative ground surfaces exposed to the sun. Also, they create more surface runoff water that would occur from a lawn, grassland, or woodland. Finally, pavement can give an impersonal, barren quality to the outdoor environment if overused or poorly detailed.

Lola Domènech, Teresa Galí | Paseo de St Joanl Barcelona, ES (2008-2011)

## 5. SITE STRUCTURES

Site structures can be defined as three-dimensional constructed elements in the landscape that fulfill specific functions within the larger spatial context collectively established by landform, plant materials, and buildings. Site structures are "hard", fixed, and relatively permanent features in the outdoor environment.

Examples of site structures include steps, ramps, walls, fences, and sitting elements. Gazebos, overhead trellises or sun shelters, decks, and small buildings are also site structures, although they are not discussed in this chapter.

Primary role of all site structure elements is to enhance the spatial quality and livability of the outdoor environment. Steps and ramps facilitate movement from one ground elevation to another, walls and fences subdivide space and provide structural detail, and seating makes outdoor spaces seem more human by furnishing places to rest and observe. The sensitive use of site structures makes landscape more inhabitable and responsive to human needs.

**Metro Arquitetos| Ladeira da Barroquinha | Salvador, BR (2013)**

## 6. WATER

Water is yet another physical design element that may be used in the landscape as purely aesthetic element or it may be employed for such utilitarian functions as cooling the air, buffering sound, irrigating the soil, or providing a means of recreation. Water is one of the most magnetizing and compelling of all design elements.

Humans seem to be instinctively drawn toward water for both utilitarian and visual reasons. From an historical perspective, many early cities and villages in this country, as well as others, were originally settled at the edge of a river, stream, lake, spring, or well out of necessity. Besides this need to be near water to support life, people are emotionally lured toward water for its sight, sound, and recreational uses. Water often has therapeutic effect. Watching and listening to water along the shore of lake, river, or stream can carry a person's awareness away from the reality of the moment to a more restful and peaceful state of mind.

Ilex landscape architecture | Parc des Iles | Henin-Beaumont, FR (2005-2010)

# PUBLIC PLACES

basic elements

*processes*

concept

spatial organization

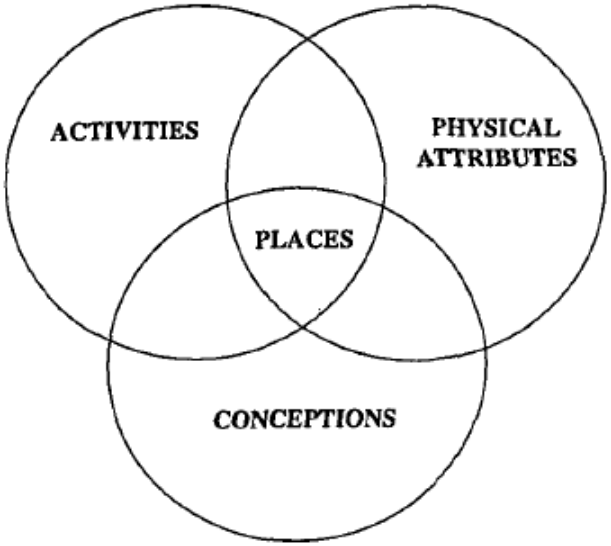



*Figure 1. A visual metaphor for the nature of places. Source: Canter (1977).*

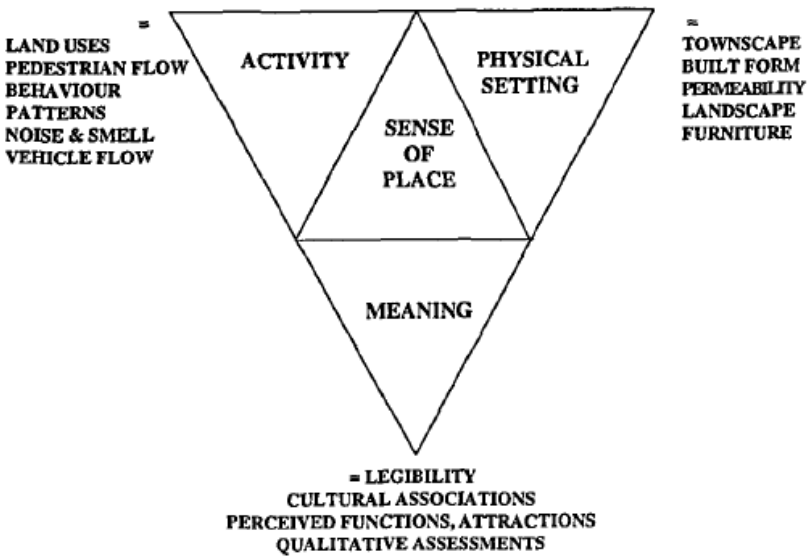



*Figure 2. Components of a sense of place. Source: Punter (1991).*

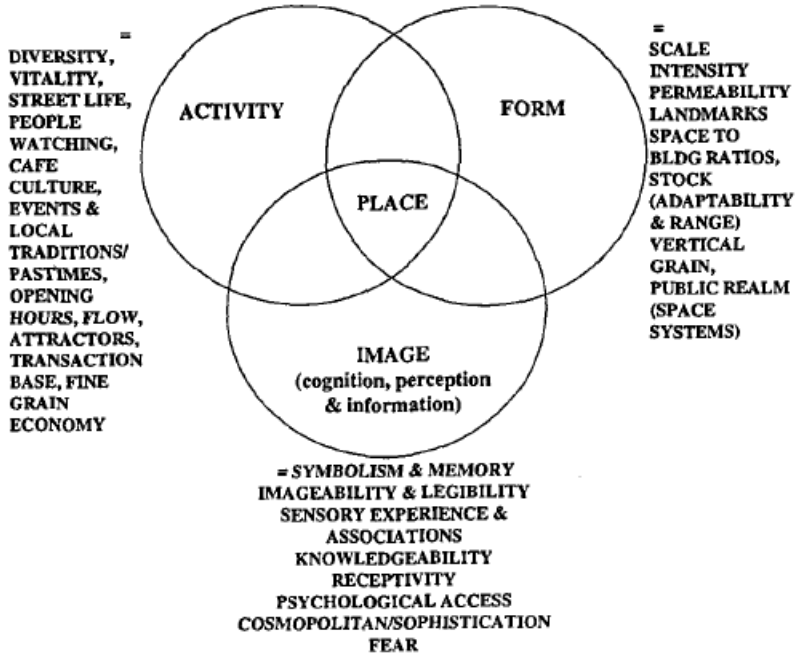



*Figure 3. Policy directions to foster place making. Source: Montgomery (1998)*

# PUBLIC PLACES

basic elements

*processes*

concept

spatial organization

**activities**

**relationships/interactions**

# PUBLIC PLACES

basic elements

*processes*

concept

spatial organization

**activities**

**relationships/interactions**

## VITALITY

It refers to the numbers of people in and around the street (pedestrian flows) across different times of the day and night, the uptake of facilities, the number of cultural events and celebrations over the year, the presence of an active street life, and generally the extent to which a place feels alive or lively.

In the long term urban vitality can only be achieved where there is a complex diversity of primary land uses and (largely economic) activity.

## DIVERISTY

As a rule, the most lively and interesting urban areas tend to be places of complex variety of activities, with a large representation of small-scale business activity which trades not only with 'consumers' but with other businesses.

The key to successful urban places, therefore, is the *transaction* base, and this must be as complex as possible. Not all transactions take a monetary form, and not all are economic. Urban areas and cities must also provide space for social and cultural transaction.

# PUBLIC PLACES

basic elements

*processes*

concept

spatial organization

**activities**

**relationships/interactions**

individual

*standing
*walking/ flow
*sitting/ differently during the day
movable chairs
fixed seats
*laying

*watching (number one activity)

in group(s)

*reading
*listening music
*eating/drinking coffee
*taking ‘selfies’

*talking/ sociability
*playing games
*entertainment
*taking photos
*eating together

# PUBLIC PLACES

basic elements

*processes*

concept

spatial organization

activities

**relationships/interactions**

*to other people/ street acts

*to all types traffic/ street/ street corner

*to built environment/ buildings

*to site structures/ urban art

*to natural environment:

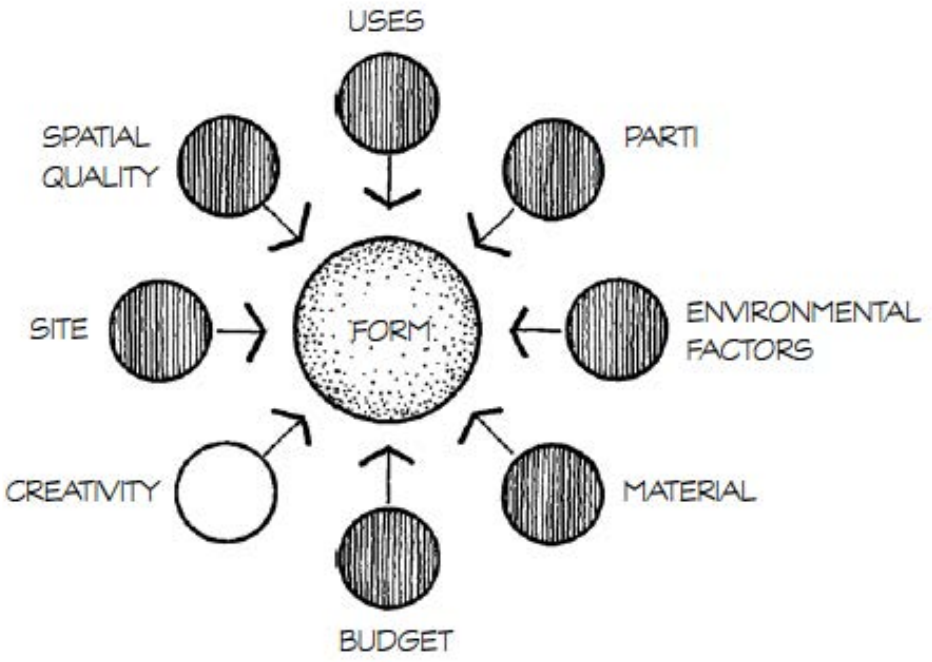
- sun/ light, warmth
- water/ sound, look, feel
- trees/ microclimate, shade, transpiration, cooling, beauty
- wind

***spatial organization***

LARC 250

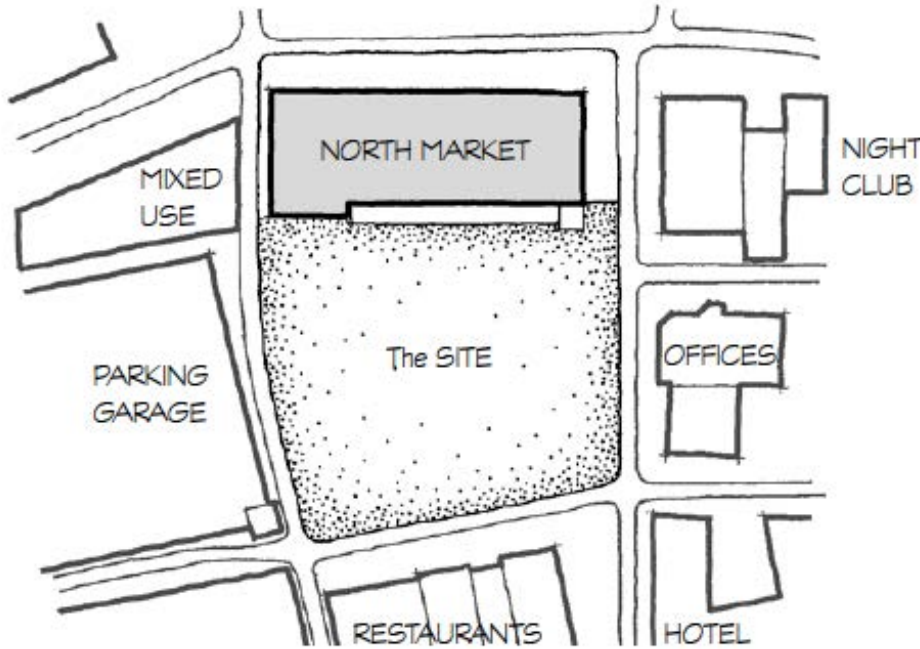
09/06/2016

basic elements
processes
concept
*spatial organization*



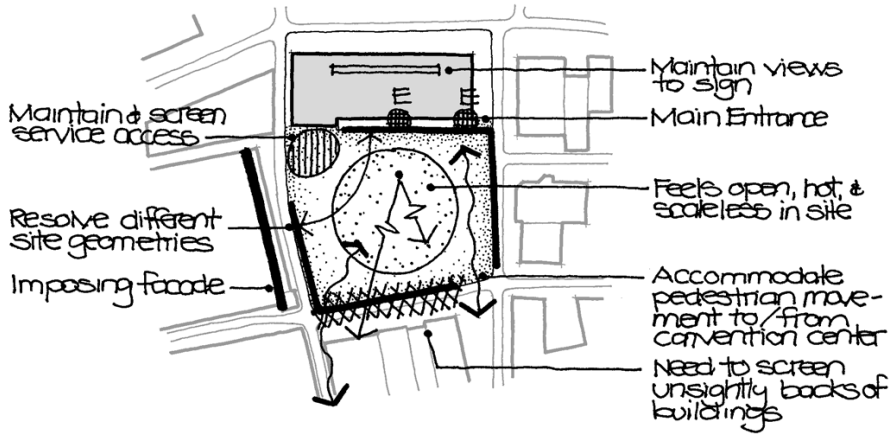

*• factors that influence design form in the landscape*

basic elements
processes
concept
*spatial organization*



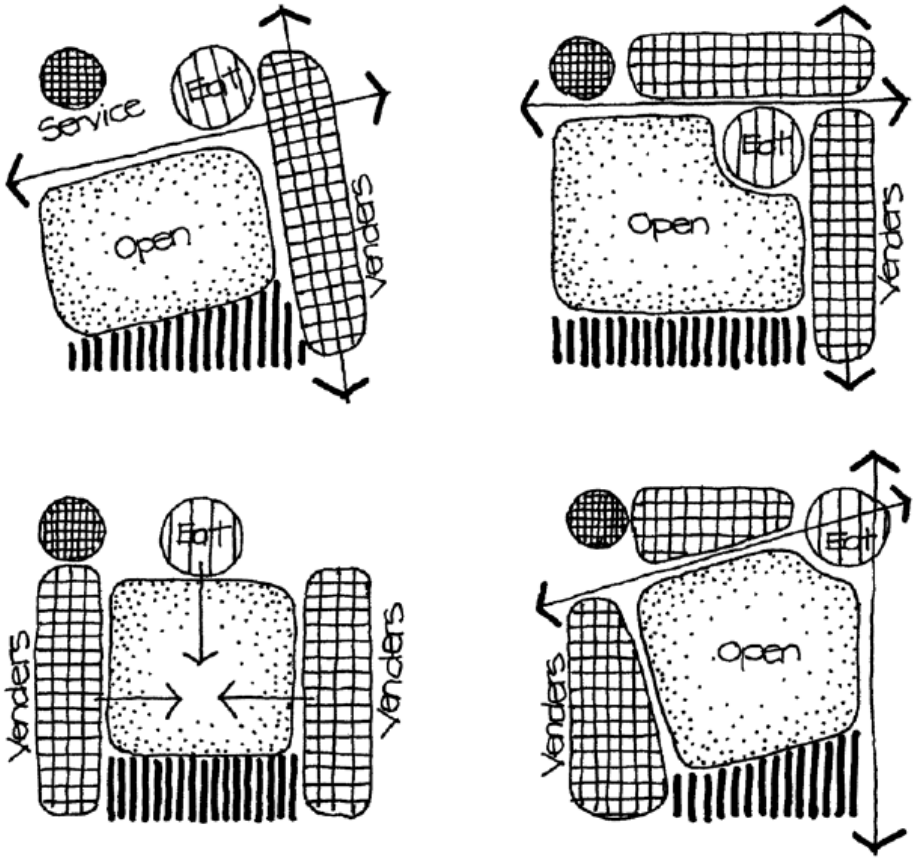

*• location and context of the market site*

basic elements
processes
concept
*spatial organization*



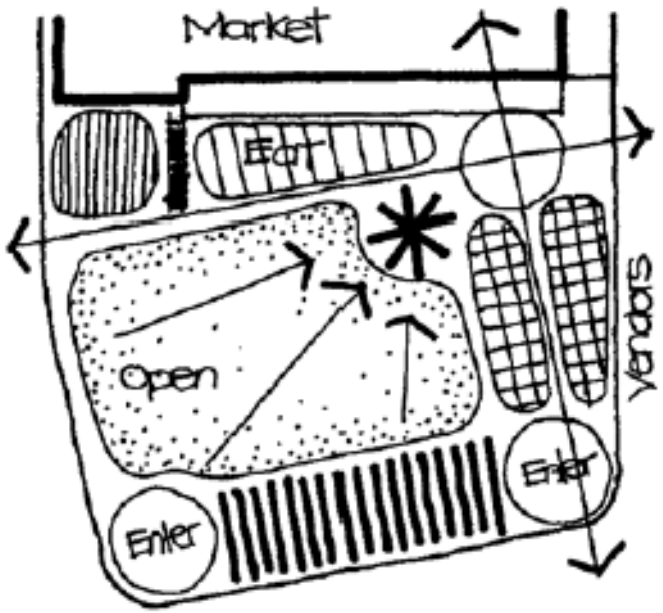

• *summary site analysis of market site*

basic elements
processes
concept
*spatial organization*



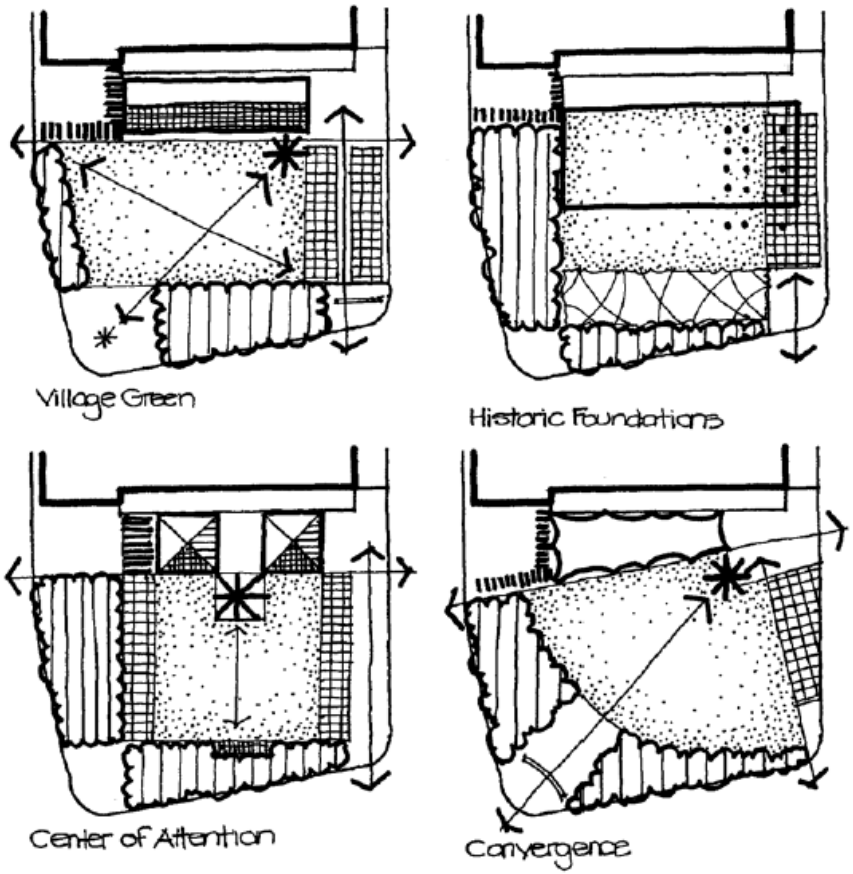

• *concept diagrams*

basic elements
processes
concept
*spatial organization*




*• functional diagram*

basic elements
processes
concept
*spatial organization*




• *thematic diagrams*

basic elements

processes

concept

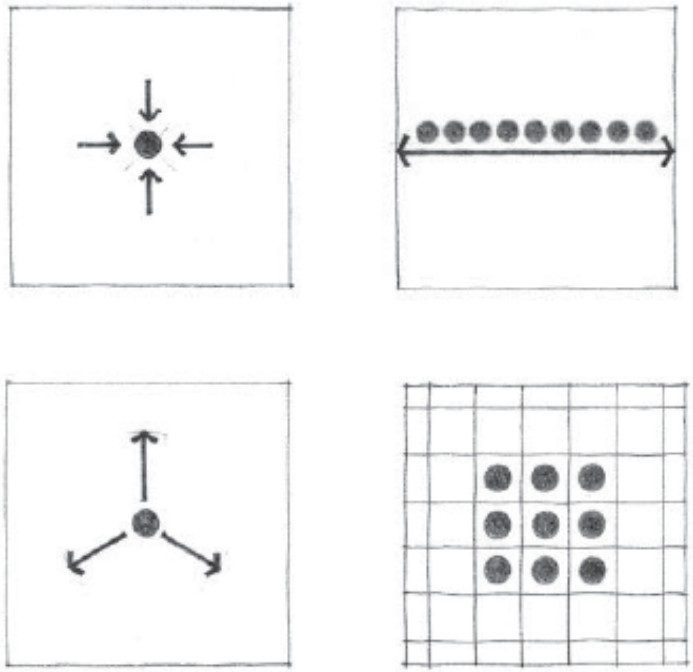
*spatial organization*

The purpose of an *spatial organization* is to provide compositional order and to give a design a sense of legibility for people who experience it.

The use of an organizational structure is essential for landscape architectural site design; without it, a design is likely to be a chaotic collection of forms and elements that have little or no relationship to one another.

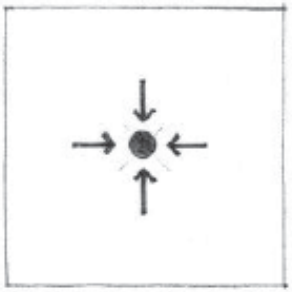
basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



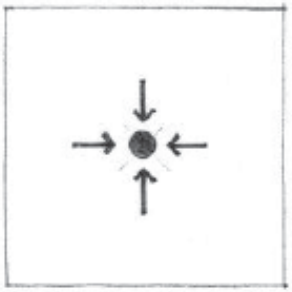
• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

Foci describes both *forms* and *places* in the landscape that attract people or are visually dominant and distinctive – differentiated from their context.

A focus can be defined as:
*a form or centralized group of forms (often vertical) that contrast(s) with the surrounding landscape
*a landscape form which assists orientation
*a form that marks a place of spiritual, cultural or social significance attracting people and becoming a destination and gathering point
*an 'event' in the landscape.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined

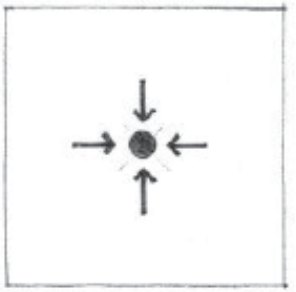


• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

types of foci:
*topographic
*vegetation
*water
*built

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

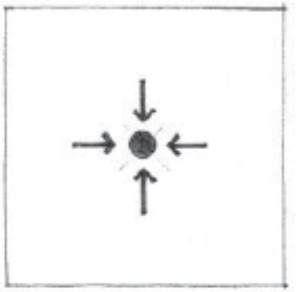
*Uluru/Ayers Rock, northern territory of central Australia*

types of foci:
*topographic
*vegetation
*water
*built

mounts, tors, mountains
bowls and craters
points and spurs

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



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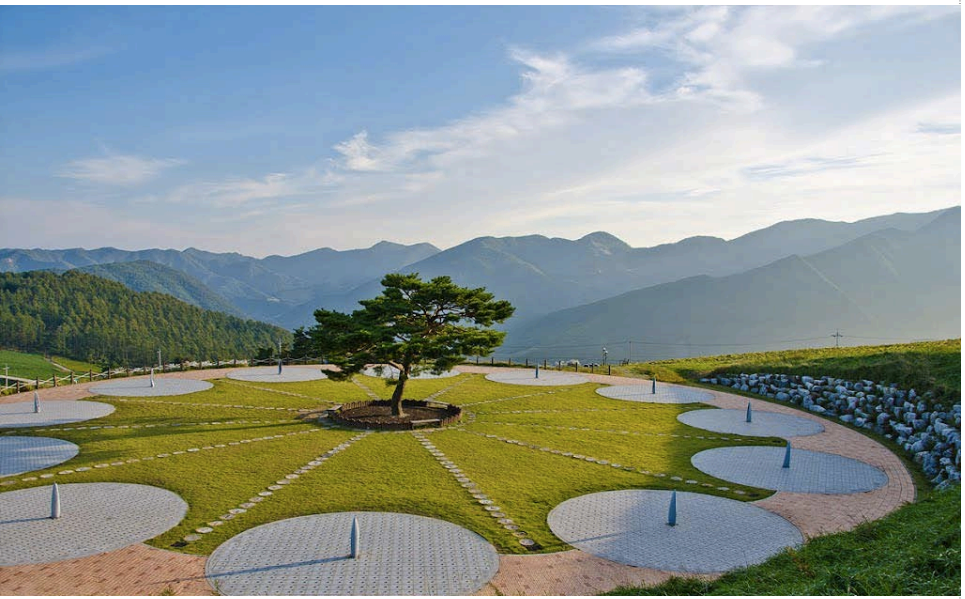
*water
*built

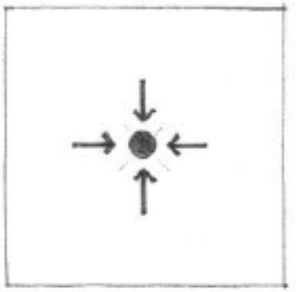


*Time Capsule Park, South Korea*

single tree
group of trees
topiary forms

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

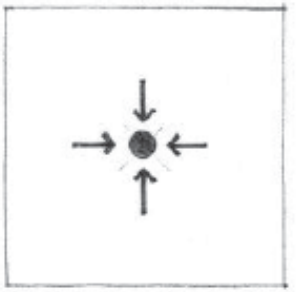
types of foci:
*topographic
*vegetation
*water
*built

*Centennial Plaza, El Paso, Texas, 2015*

single tree
group of trees
topiary forms

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

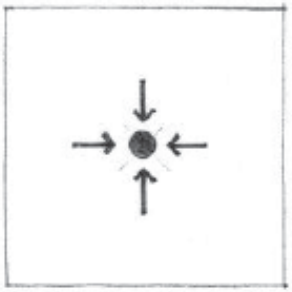
types of foci:
*topographic
*vegetation
*water
*built

*Statens Museum for Kunst, Copenhagen, Denmark, 2014*

fountains
waterfalls
springs, fonts, wells

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



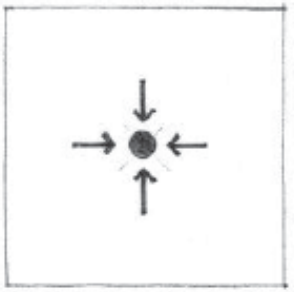
• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

types of foci:
*topographic
*vegetation
*water
*built

buildings
follies, theatrical structures, remnants
rocks and standing stones
monuments
sculptures

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



*St. Urbanus Kirchplatz, Germany, 2010*

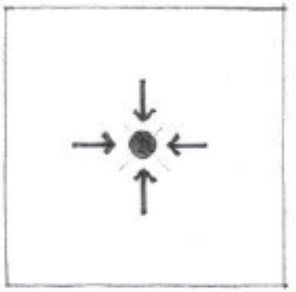
• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

types of foci:
*topographic
*vegetation
*water
*built

buildings
follies, theatrical structures, remnants
rocks and standing stones
monuments / sculptures

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



*Eggum Tourist Route, Lofoten, Norway, 2007*

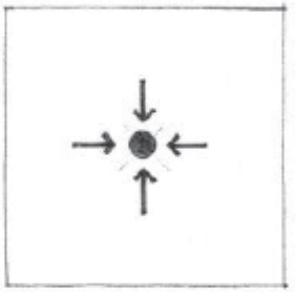
• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

types of foci:
*topographic
*vegetation
*water
*built

buildings
follies, theatrical structures, remnants
rocks and standing stones
monuments / sculptures

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



*Stonehenge, Wiltshire, UK, 2400-2200 BC*

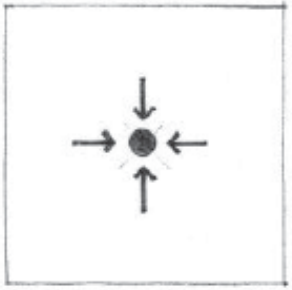
• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

types of foci:
*topographic
*vegetation
*water
*built

buildings
follies, theatrical structures, remnants
rocks and standing stones
monuments / sculptures

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



*St. Andrew Square, Edinburgh, UK, 2009*

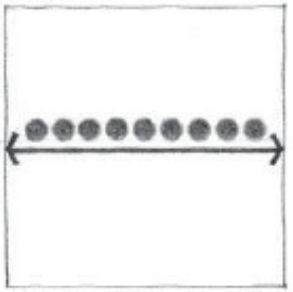
• *A number of secondary forms clustered about a dominant, central parent-form or foci.*

types of foci:
*topographic
*vegetation
*water
*built

buildings
follies, theatrical structures, remnants
rocks and standing stones
monuments / sculptures

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



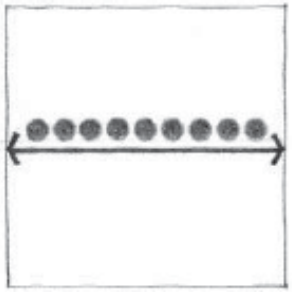
• *A series of forms arranged sequentially in a row.*

*a line's directionality is reinforced by vertical planes along its length*

In the human landscape, the straight line is created by any extended, narrow two-dimensional element such as a walk, road, channel of water, and band of a pavement material or by a thin three-dimensional object like a fence, wall, and hedge.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined

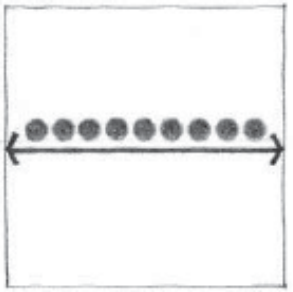


• *A series of forms arranged sequentially in a row.*

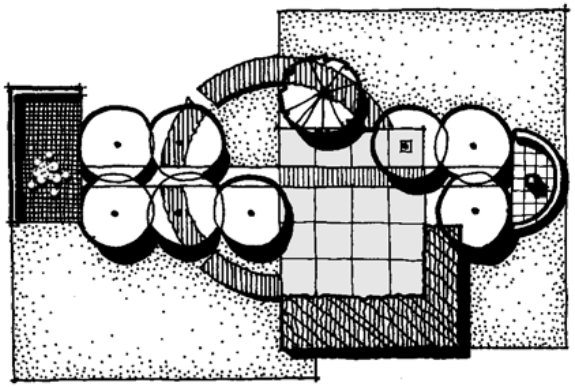
landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



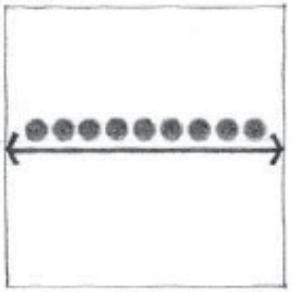
• *A series of forms arranged sequentially in a row.*



landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



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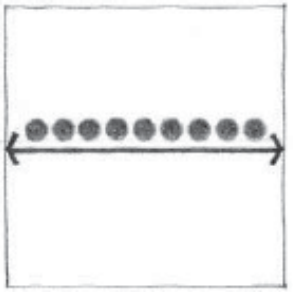
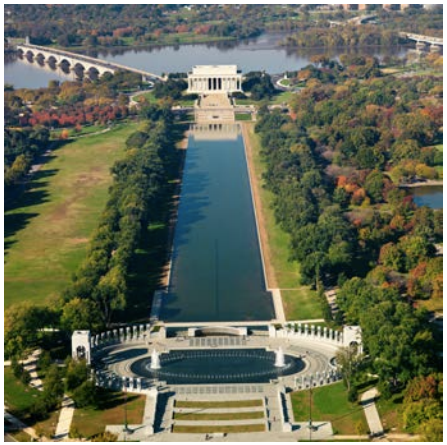
landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined





*The National Mall, Washington D.C.*

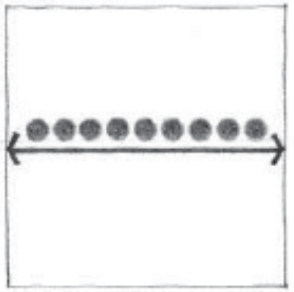
• *A series of forms arranged sequentially in a row.*

landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

A straight line is a *datum* when it extends through an entire assemblage of elements and unifies them by its presence.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



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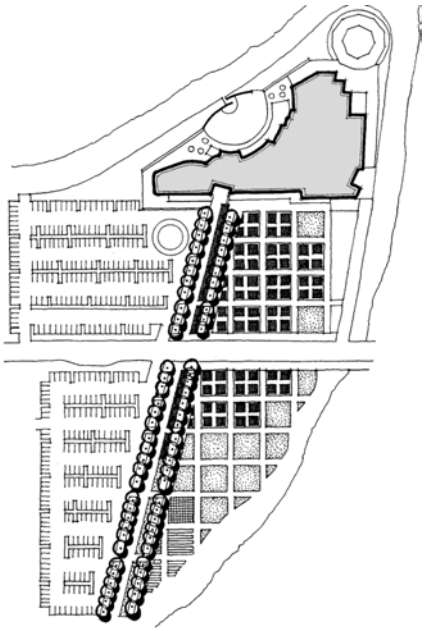
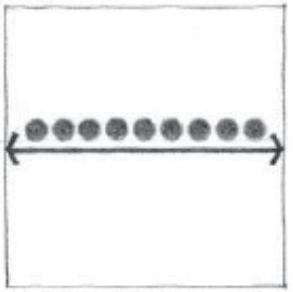


*The American Center for Wine, Food, and Arts in Napa, California, designed by Peter Walker Partners*

landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



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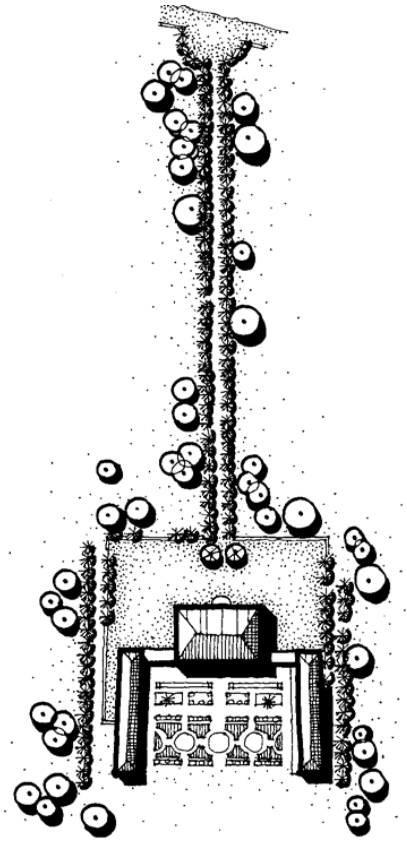


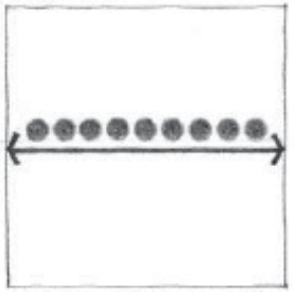
*Villa La Pietra, Firenza, Italia*

landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

A straight line defined by a wall, fence, pool, pavement, and/or row of plants is an architectural extension when it originates at the building's edge and stretches out into the adjoining landscape.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



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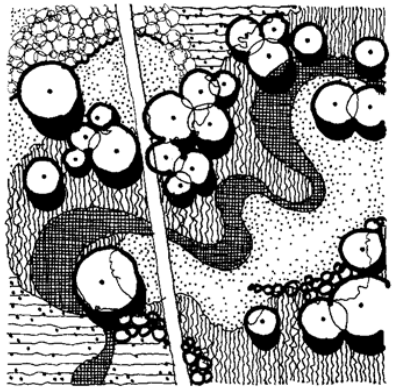
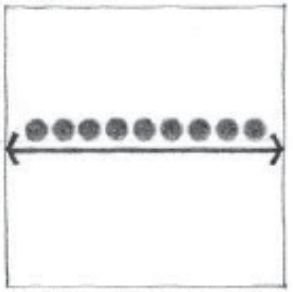


landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

The efficient structural quality of the straight line can be utilized to suggest human control in the landscape. While it is possible to find straight lines in nature as previously outlined, they are not common occurrences.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



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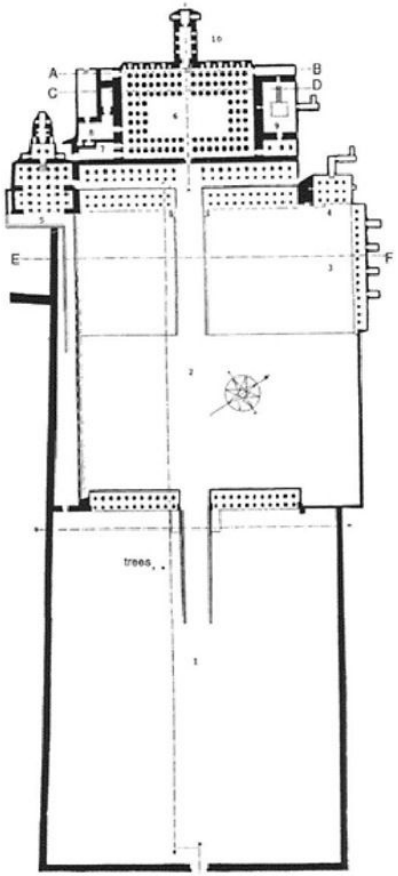
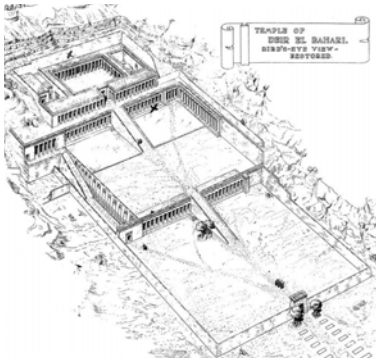


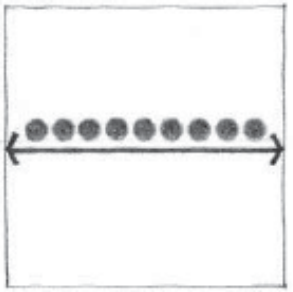

*Queen Hatshepsut's temple, Deir el-Bahari complex, Egypt, 1490-1460 BC*

landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

There are numerous examples of using the axis to suggest the *power* of a government, a deity, or important individual.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



*Saint Peter's Basilica and Square, Vatican City, Rome, Italy, 17th century*

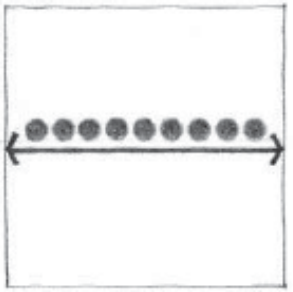
• *A series of forms arranged sequentially in a row.*

landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

There are numerous examples of using the axis to suggest the *power* of a government, a deity, or important individual.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



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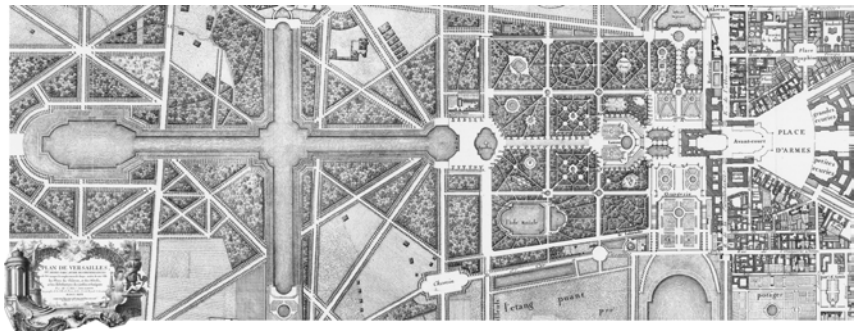


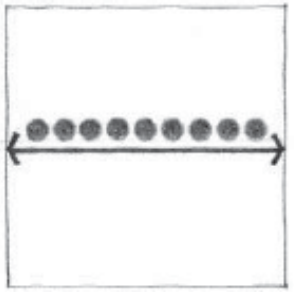
*The Gardens of Versailles, France, 17th century*

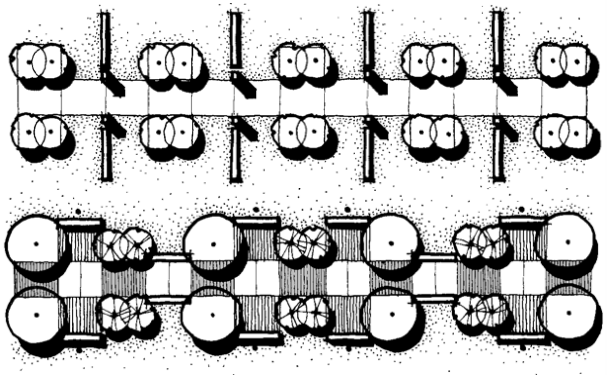
landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

There are numerous examples of using the axis to suggest the *power* of a government, a deity, or important individual.

basic elements
processes
concept
***spatial organization***

*centralized
*linear
*radial
*grid
*combined





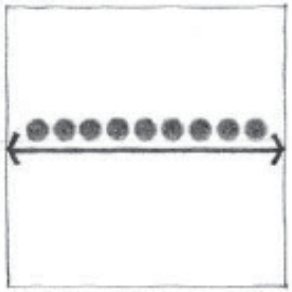
• *A series of forms arranged sequentially in a row.*

landscape uses:
*direct the eye
*direct the movement
*datum
*dividing edge
*architectural extension
*human control
*create rhythm

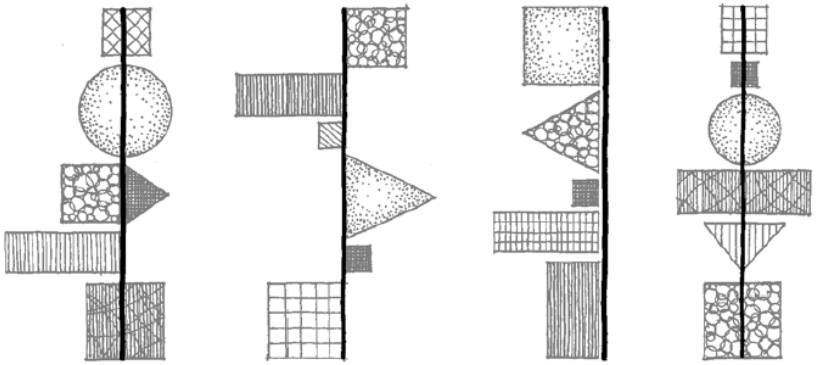
rhythm created along *the length of a line*
rhythm created *by vertical elements along a line*

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined

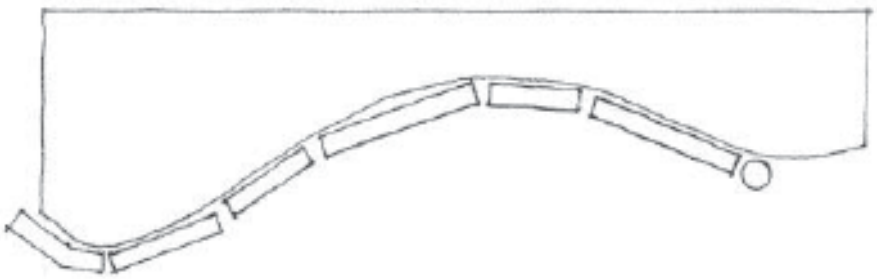


• *A series of forms arranged sequentially in a row.*



*alternative strategies for creating a linear organization*

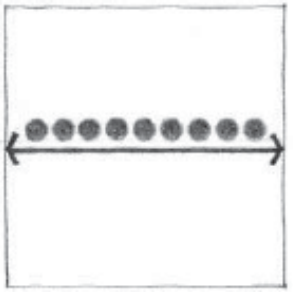
An actual line can be, but does not necessarily have to be, delineated to produce a linear organization. *A linear organization may be straight, angled, curved, and so forth, depending on the design context and the desired disposition of movement along it.* All linear organizations regardless of alignment emphasize extension, directionality, and movement. Cadence or rhythm is established when multiple elements are spaced in a recurring pattern within the serial construct.

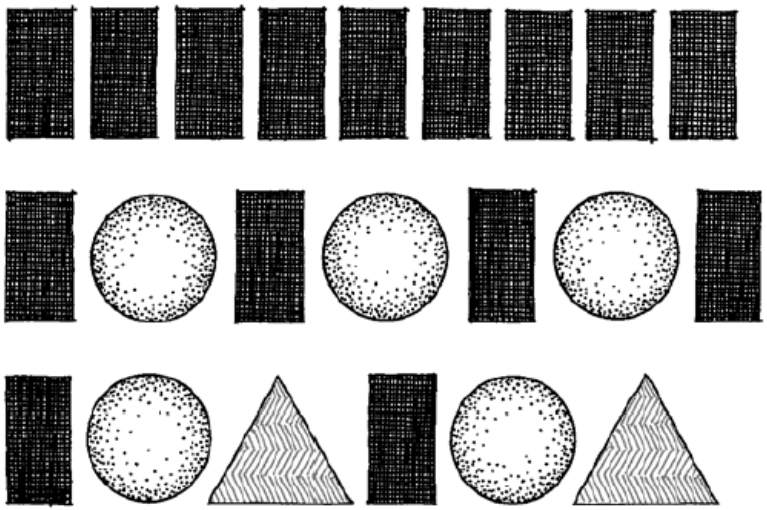


A linear form could be segmented or curvilinear to respond to topography, vegetation, views, or other features of a site.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined





*alternative strategies for creating a linear organization*

- *A series of forms arranged sequentially in a row.*

One application of a linear organization is to establish a sequential series of spaces, one experienced before and after another. This forges a chronological progression through the landscape that intentionally choreographs movement, a particularly effective design structure in an elongated site.

basic elements

processes

concept

*spatial organization*

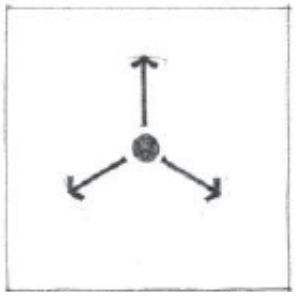
*centralized

*linear

*radial

*grid

*combined



• *A composition of linear forms extending outward from a central form in a radial manner.*

basic elements

processes

concept

*spatial organization*

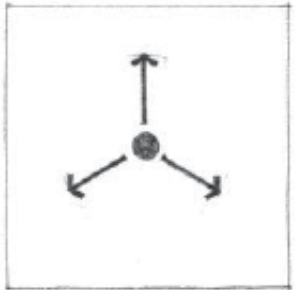
*centralized

*linear

*radial

*grid

*combined



• *A composition of linear forms extending outward from a central form in a radial manner.*

*Sokolniki Park, Moscow, Russia*

basic elements

processes

concept

*spatial organization*

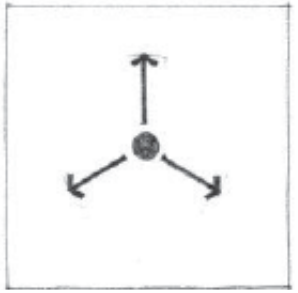
*centralized

*linear

*radial

*grid

*combined

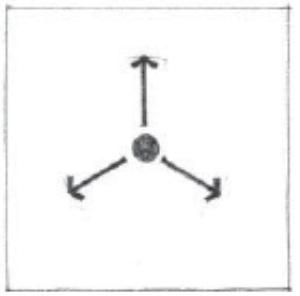


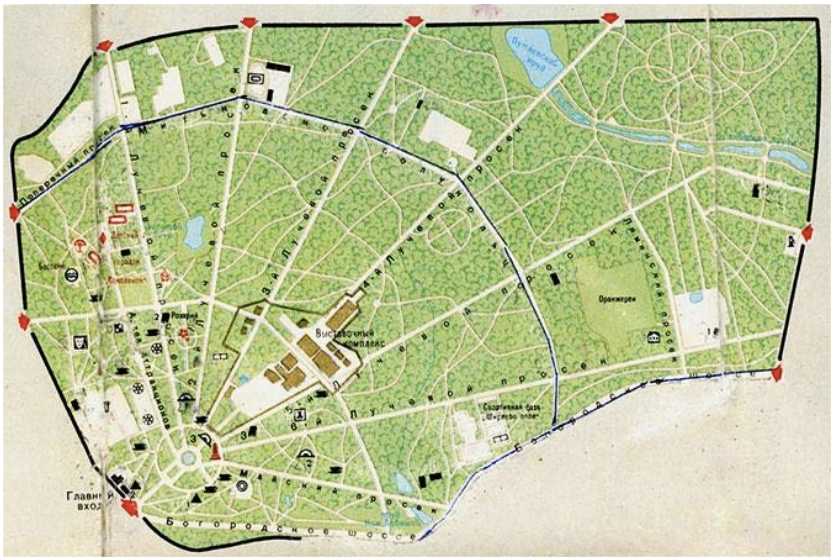
*CENTRUM ODORF, Innsbruck, Austria, 2006*

• *A composition of linear forms extending outward from a central form in a radial manner.*

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined





• *A composition of linear forms extending outward from a central form in a radial manner.*

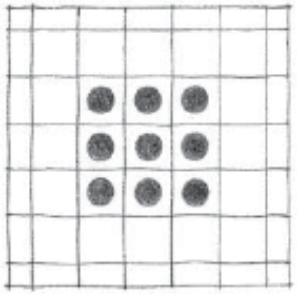
http://www.landezine.com/index.php/2010/05/platz-der-einheit/china-katalog/

http://www.landezine.com/index.php/2011/08/landscapearchitecture-square-innsbruck/

*Sokolniki Park, Moscow, Russia*

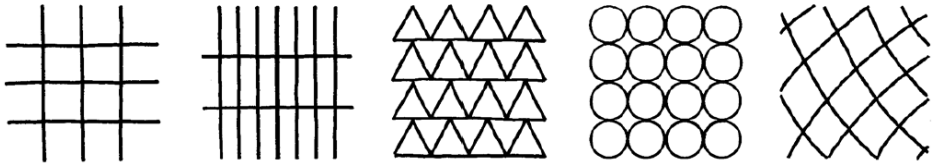
basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A set of modular forms related and regulated by a three-dimensional grid.*

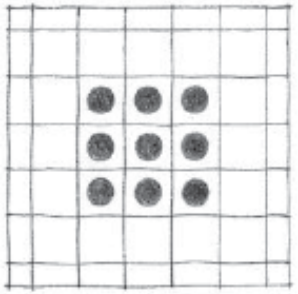
*it is formed by repeating forms and lines in sets of parallel rows*



A grid organization is an armature for orchestrating various landscape design elements and spaces along its lines, at the intersection points, and/or in the interstitial modules. The static dimensions, orientation, and position of the grid lines assures that all the design elements will align with one another and be unified by the common size of the area in which they are placed. A grid can be limitlessly added onto or subtracted from, thus permitting it to acclimate to either a site with uniform conditions or one with numerous impediments. Finally, a grid potentially provides choices of movement along its lines, a distinct difference to a linear organization.

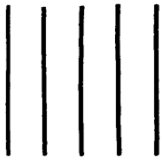
basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined

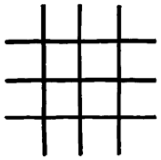


• *A set of modular forms related and regulated by a three-dimensional grid.*

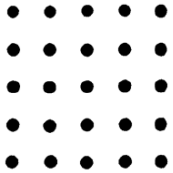
*line grid*



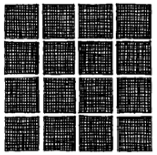
*mesh grid*



*point grid*



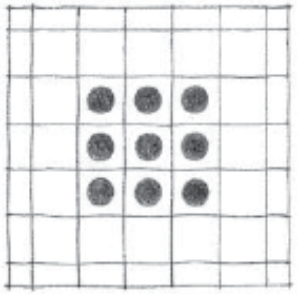
*modular grid*



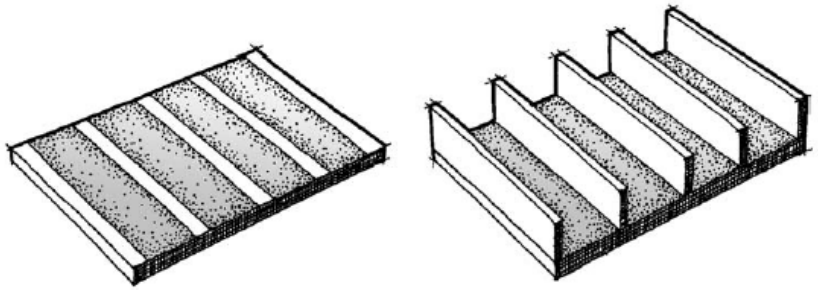
grid typologies:
*line grid
*mesh and modular grids
*point grid
*fusion of all

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined

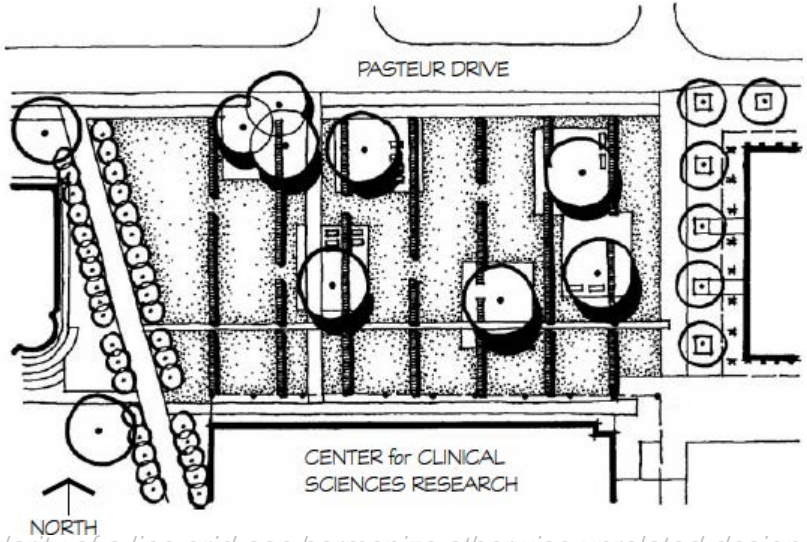


• *A set of modular forms related and regulated by a three-dimensional grid.*



*a line grid can be expressed two dimensionally or three-dimensionally*

grid typologies:
*line grid
*mesh and modular grids
*point grid
*fusion of all

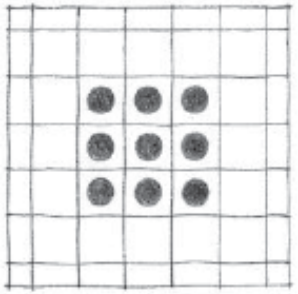


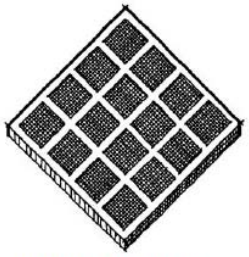

*the regularity of a line grid can harmonize otherwise unrelated design elements*

The line grid, or discontinuous line grid, uses the straight line to create a field of parallel gestures composed of two- or three-dimensional lines, bands, or rows of independent elements

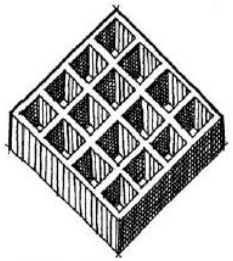
basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined

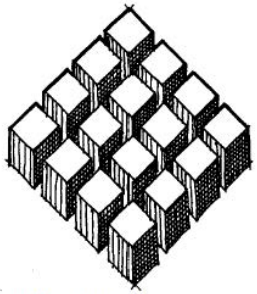




*2d mesh/modular grid*



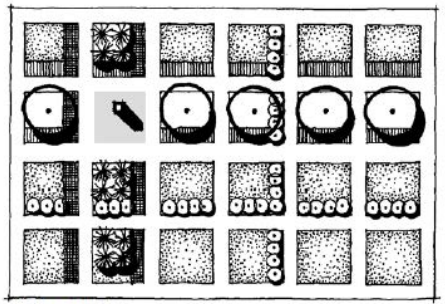
*3d mesh grid*



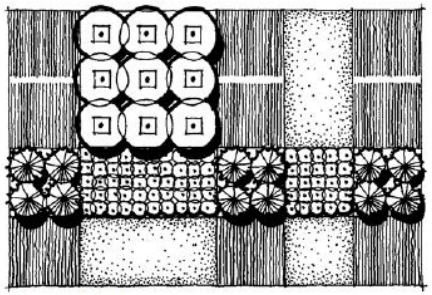
*3d modular grid*

• *A set of modular forms related and regulated by a three-dimensional grid.*

grid typologies:
*line grid
*mesh and modular grids
*point grid
*fusion of all



*mesh grid*

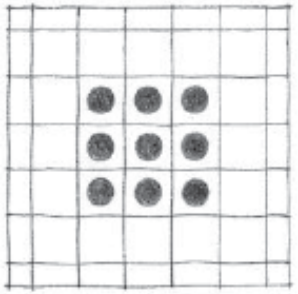


*modular grid*

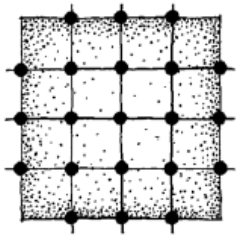
The *mesh grid*, also called a line continuous grid, is established by overlapping two sets of parallel lines perpendicular to each other.
The *modular grid* or shape grid is composed of the interstitial areas that are formed between the grid lines and is a matrix of spaces.

basic elements
processes
concept
*spatial organization*

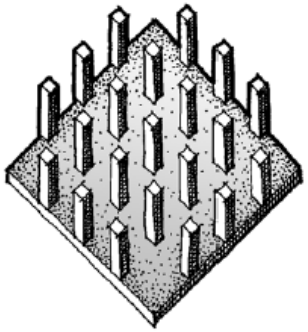
*centralized
*linear
*radial
*grid
*combined



• *A set of modular forms related and regulated by a three-dimensional grid.*



*2d point grid*



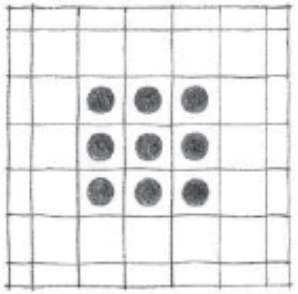
*3d point grid*

grid typologies:
*line grid
*mesh and modular grids
*point grid
*fusion of all

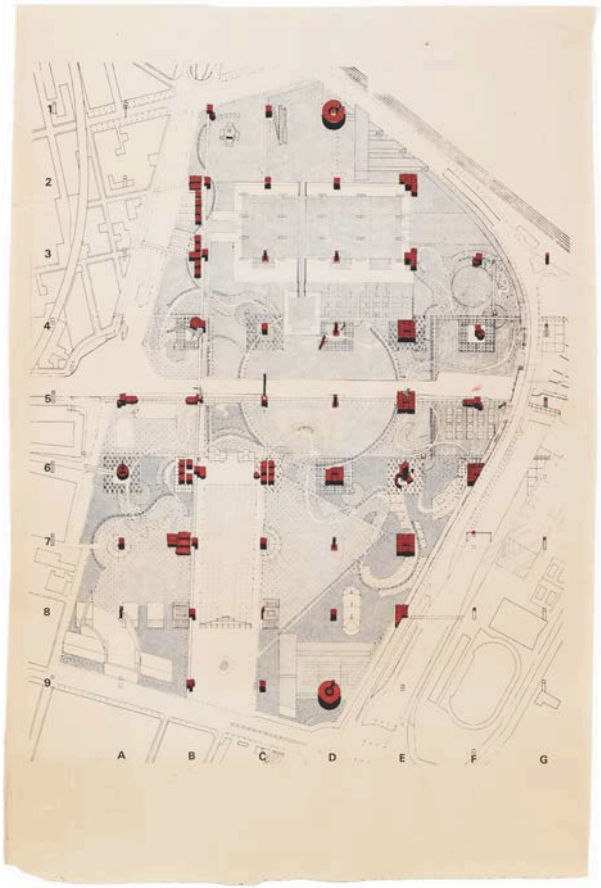
The points are conventionally expressed by placing an element at each junction, forming a uniform field of evenly spaced, independent members. Each element exclaims the intersection of the grid lines though its individual significance is tempered when it is seen among other corresponding elements.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A set of modular forms related and regulated by a three-dimensional grid.*

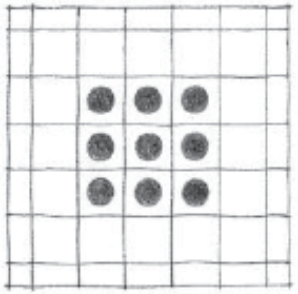


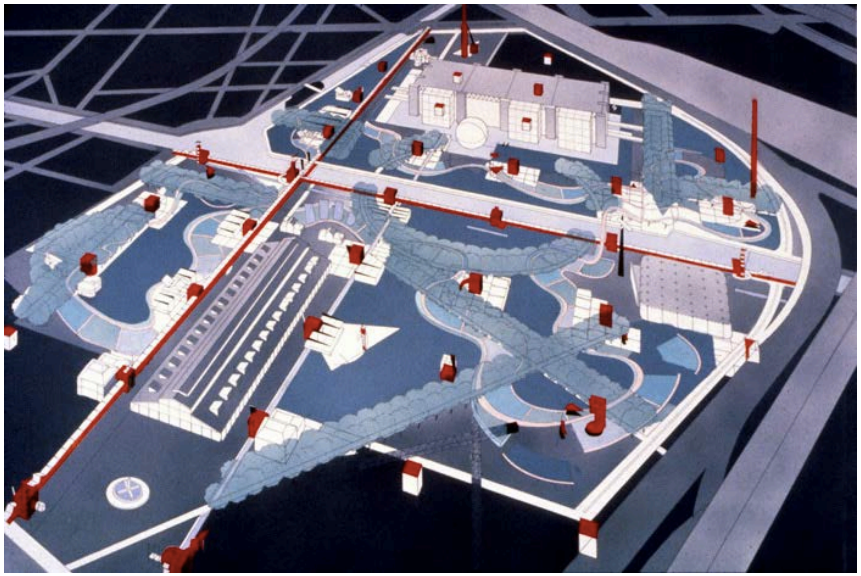

grid typologies:
*line grid
*mesh and modular grids
*point grid
*fusion of all

*The Parc de la Villette, Paris, Bernard Tschumi Architects, 1982-1998*

basic elements
processes
concept
*spatial organization*

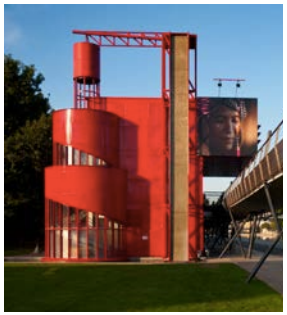
*centralized
*linear
*radial
*grid
*combined





• *A set of modular forms related and regulated by a three-dimensional grid.*

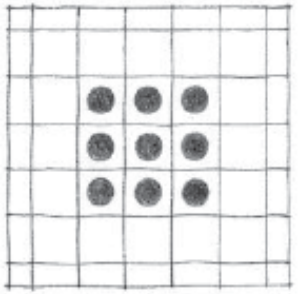
grid typologies:
*line grid
*mesh and modular grids
*point grid
*fusion of all



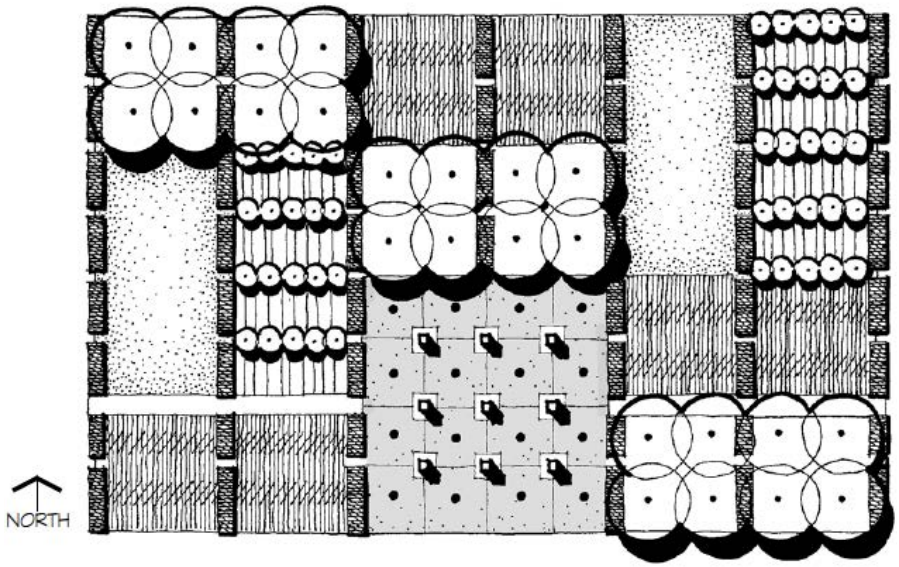
*The Parc de la Villette, Paris, Bernard Tschumi Architects 1982-1998*

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A set of modular forms related and regulated by a three-dimensional grid.*



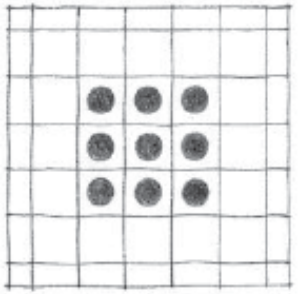

*a design based on a fusion of the four basic grid types*

grid typologies:
*line grid
*mesh and modular grids
*point grid
*fusion of all

Typically, one grid type is used to establish the overall framework within which the other types are placed in a supporting role.

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined

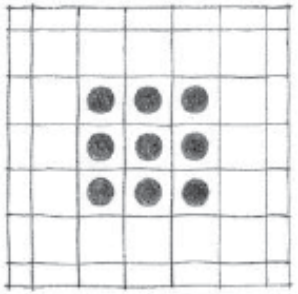


• *A set of modular forms related and regulated by a three-dimensional grid.*

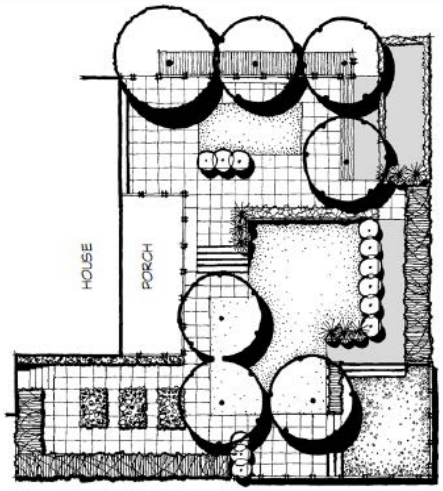
landscape uses:
*spatial foundation
*site coordination
*site detail
*urban fit

basic elements
processes
concept
*spatial organization*

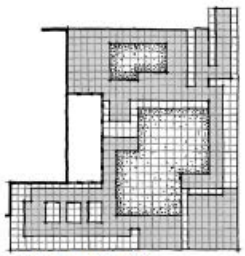
*centralized
*linear
*radial
*grid
*combined

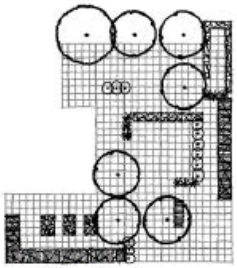


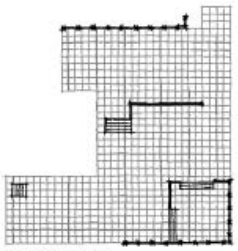
• *A set of modular forms related and regulated by a three-dimensional grid.*




landscape uses:
*spatial foundation
*site coordination
*site detail
*urban fit


PAVEMENT & LAWN

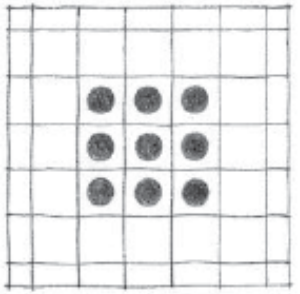

PLANT MATERIALS


STRUCTURES

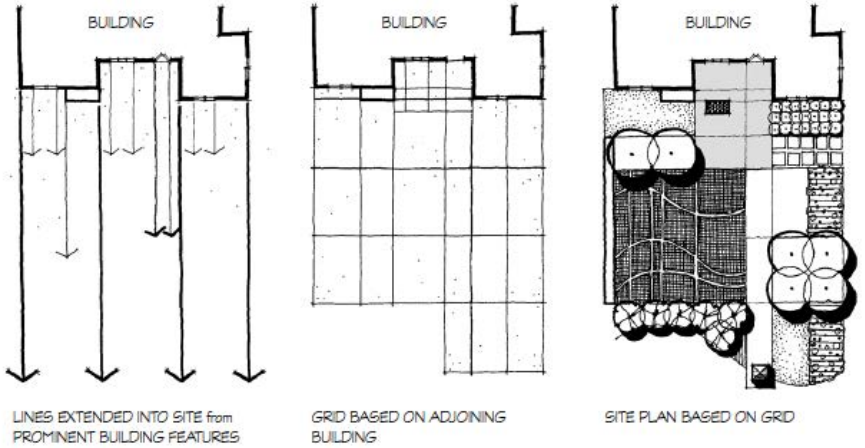
*garden based on a three foot grid*

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A set of modular forms related and regulated by a three-dimensional grid.*

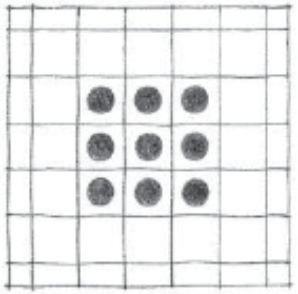



landscape uses:
*spatial foundation
*site coordination
*site detail
*urban fit

*the use of the grid to visually coordinate a site and adjoining building*

basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A set of modular forms related and regulated by a three-dimensional grid.*

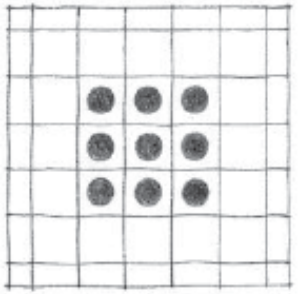
*examples of site details conforming to a site grid*

landscape uses:
*spatial foundation
*site coordination
*site detail
*urban fit

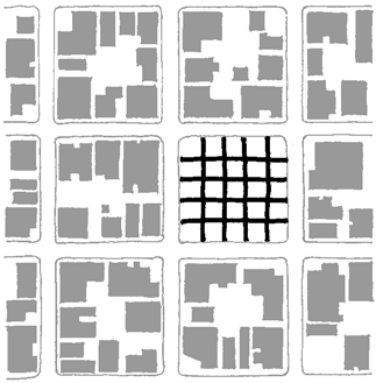
Decisions about shape, size, and location of detail elements are all made within the context of the site grid, a task that takes a great deal of forethought and planning throughout the entire design process. It also requires close coordination with a design's infrastructure including grading, placement of catch basins, location of pipes and wires, location of lights, and so on.

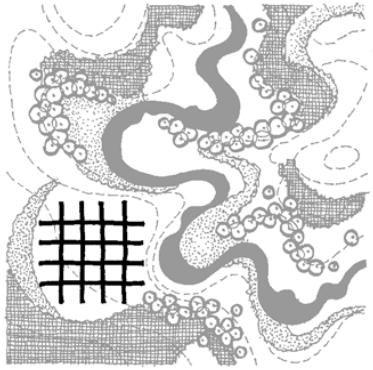
basic elements
processes
concept
*spatial organization*

*centralized
*linear
*radial
*grid
*combined



• *A set of modular forms related and regulated by a three-dimensional grid.*

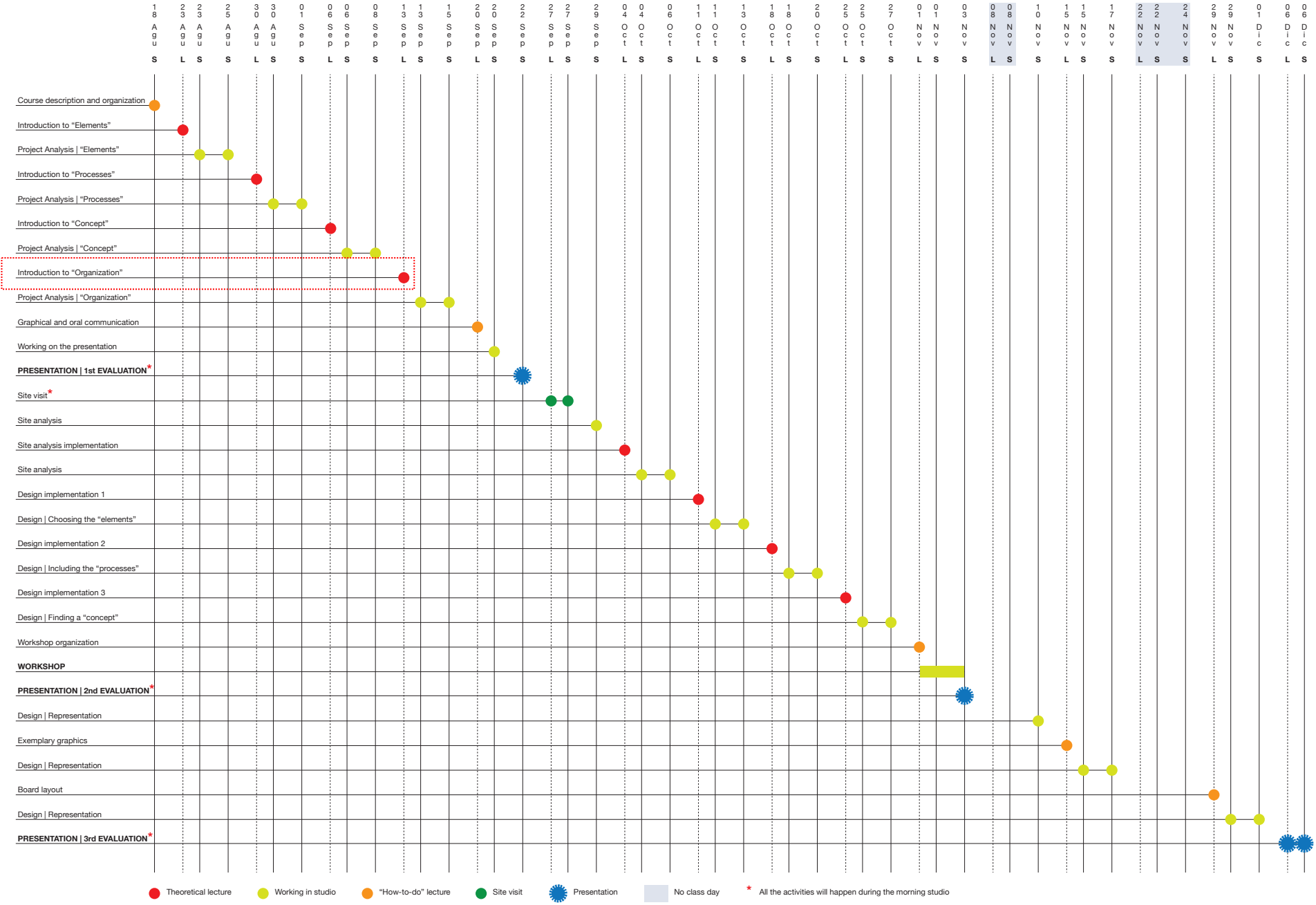




*the grid is in accord with the urban landscape and in contrast to a naturalistic one*

landscape uses:
*spatial foundation
*site coordination
*site detail
*urban fit

## SCHEDULE


18 Agu S
23 Agu L
23 Agu S
25 Agu S
30 Agu L
30 Agu S
01 Sep S
06 Sep L
06 Sep S
08 Sep S
13 Sep L
13 Sep S
15 Sep S
20 Sep L
20 Sep S
22 Sep S
27 Sep L
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29 Sep S
04 Oct L
04 Oct S
06 Oct S
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01 Nov S
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10 Nov S
15 Nov L
15 Nov S
17 Nov S
22 Nov L
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24 Nov S
29 Nov L
29 Nov S
01 Dic S
06 Dic L
06 Dic S
Course description and organization
Introduction to “Elements”
Project Analysis | “Elements”
Introduction to “Processes”
Project Analysis | “Processes”
Introduction to “Concept”
Project Analysis | “Concept”
Introduction to “Organization”
Project Analysis | “Organization”
Graphical and oral communication
Working on the presentation
PRESENTATION | 1st EVALUATION*
Site visit*
Site analysis
Site analysis implementation
Site analysis
Design implementation 1
Design | Choosing the “elements”
Design implementation 2
Design | Including the “processes”
Design implementation 3
Design | Finding a “concept”
Workshop organization
WORKSHOP
PRESENTATION | 2nd EVALUATION*
Design | Representation
Exemplary graphics
Design | Representation
Board layout
Design | Representation
PRESENTATION | 3rd EVALUATION*
Theoretical lecture
Working in studio
“How-to-do” lecture
Site visit
Presentation
No class day
* All the activities will happen during the morning studio

**[CONCEPT]**

*From the Merriam-Webster Dictionary*

- an idea of what something is or how it works
- an abstract or generic idea generalized from particular instances
- something imagined or pictured in the mind

**Synonyms** abstraction, cogitation, idea, conception, image, impression, intellection, mind's eye, notion, picture, thought

**[CONCEPT]**

*In design disciplines*

- The organizing idea behind a design
- The main ideas that generate that specific design
- Unifying theme (conceptual/figurative)
- Overall guiding idea for a design
- A road map of the ideas of the project
- Leading idea for design

## [CONCEPT]

In “Design Drawing” Francis Ching defines concept as “a mental idea or image capable of generating and guiding the development of a design.” Ching sets up some guidelines that all concepts should cover. A concept should be:

- Inclusive: capable of addressing the multiple issues of a design problem
- Visually descriptive: powerful enough to guide the development of a design
- Adaptable: flexible enough to accept change
- Sustainable: able to endure manipulations and transformations during the design process without a loss of identity

Ching, Frank, and Steven P. Juroszek. *Design Drawing*. New York: J. Wiley, 1998.

# CONCEPT or PARTI (PRIS) or DEPARTURE POINT

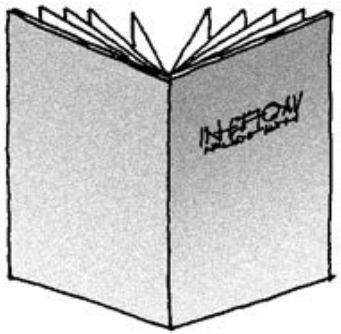
A parti, sometimes called a theme or “big idea,” is the overriding concept that governs all aspects of design. It is akin to the plot in a novel, the underlying thread that weaves through the story and ties all characters and chapters together.

In landscape architectural design, a parti controls the overall **organization**, **character**, **appearance**, and **meaning** of a project. A parti also helps to give a design a sense of place, to make solutions site specific, and to stimulate creativity.

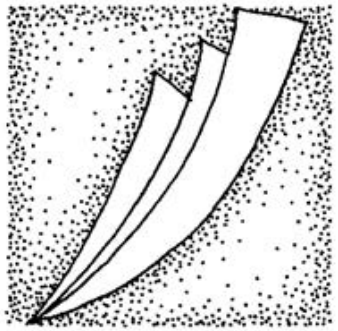
The parti of a landscape architectural site design can be based on many things, including the site context, site, client, users, program, other creative expressions (art, music, literature, photography, etc.), and anything else that provides an organizing structure.

Norman K. Booth “Foundations of Landscape Architecture.” John Wiley & Sons, Hoboken, New Jersey p. 50-51

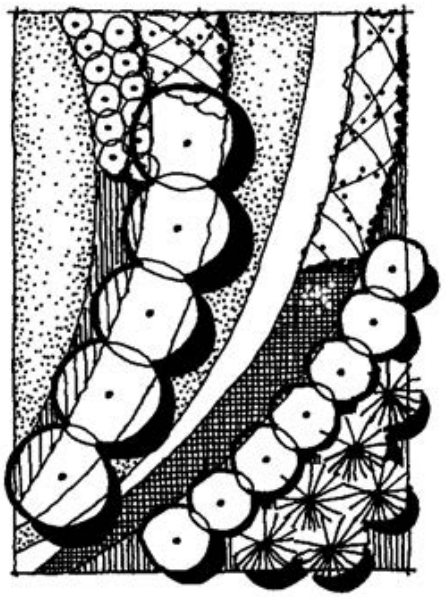
**2.36** Examples of forms derived from a parti.



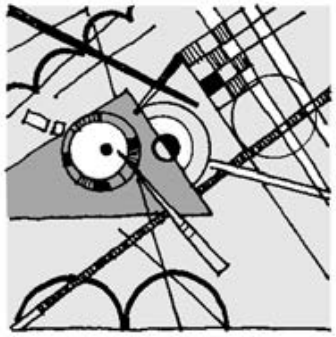
INSPIRATION



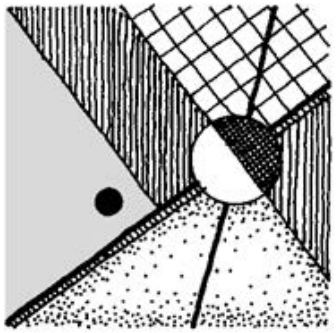
ABSTRACTION

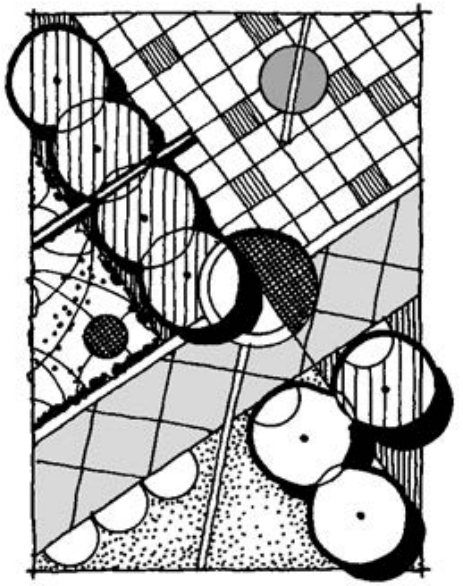


RESULTING SITE PLAN



BASED ON
KANDINSKY"S
COMPOSITION VIIII

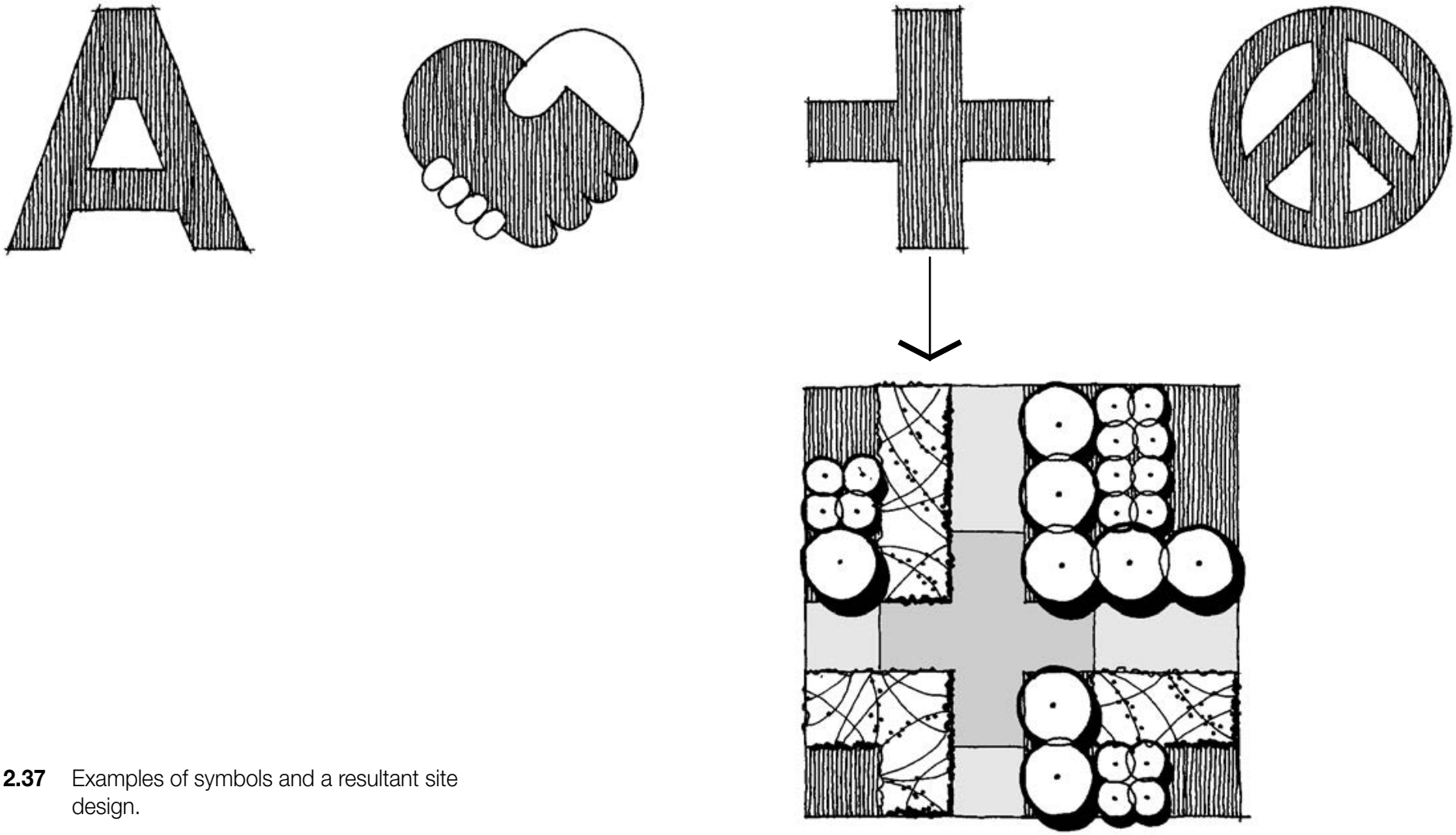




## CONCEPT OR PARTI

In addition, a parti can be **symbolic** or **metaphorical**. A site design based on a symbol uses a recognizable icon or shape such as a company or organization logo, universal signage character, flag, letter, outline of a familiar object, and the like.

Norman K. Booth “Foundations of Landscape Architecture.” John Wiley & Sons, Hoboken, New Jersey p. 50-51

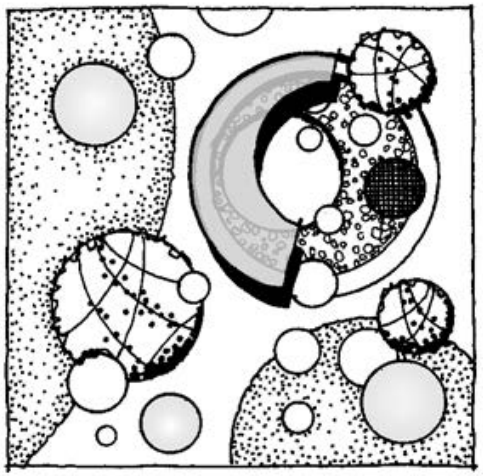


**2.37** Examples of symbols and a resultant site design.

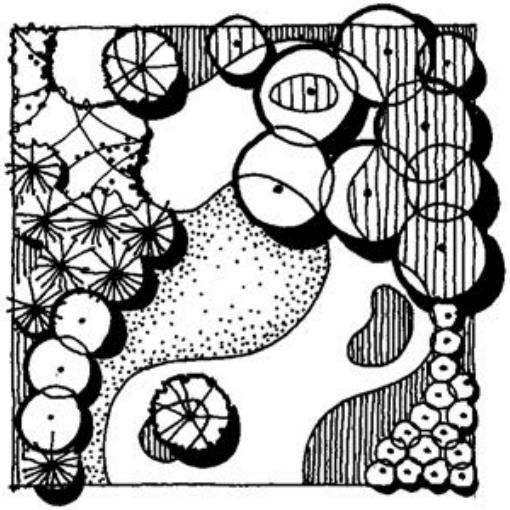
## CONCEPT OR PARTI

A **metaphorical** landscape is similar and is evocative of a distinct environment, object, or feeling like a grove, prairie, winding river, fish, moon surface, secret garden, and so forth. One word of advice in using symbols and metaphors is that someone experiencing the landscape should recognize and understand them. Symbols and metaphors should not be appreciated only when viewing from above in plan view.

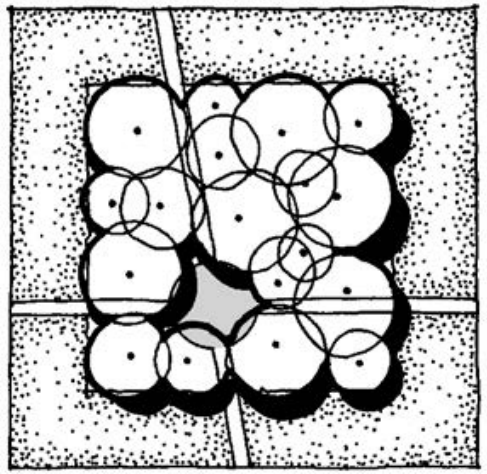
Norman K. Booth “Foundations of Landscape Architecture.” John Wiley & Sons, Hoboken, New Jersey p. 50-51



MOONSCAPE



WINDING RIVER



The GROVE

**2.38** Examples of site designs based on metaphor.

# ?

Which are the aspects that can determine or influence the concept development?

# 1

The **SITE** and its **CONTEXT** so that the eventual design solution can be sensitively and creatively calibrated to fit the unique circumstances of the site. Physical, environmental, social, cultural, historical, and regulatory information about a site should be evaluated in order to determine how existing qualities and features of the site should shape the eventual design.

Other physical factors that should be studied for their possible impact on the structure and forms of a site design are: regional character, site context, and site macro patterns and features.

Norman K. Booth “Foundations of Landscape Architecture.” John Wiley & Sons, Hoboken, New Jersey p. 45

# 2

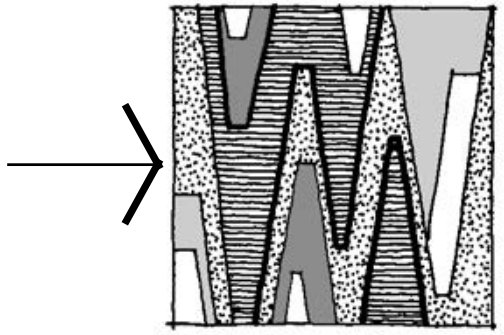
## REGIONAL CHARACTER

Every geographic region has a distinct visual and physical character that is forged by topography, geological forms and features, prevailing vegetation species, water bodies, climate, and so on. This natural persona of a region and that created by the human footprint on the landscape can frequently be drawn upon for suggesting forms on a particular site. One means for interpreting regional character is to identify broad natural and human patterns from large-scale maps and aerial photographs. Another technique is to abstract specific features or elements of the regional landscape.

Norman K. Booth “Foundations of Landscape Architecture.” John Wiley & Sons, Hoboken, New Jersey p. 45

**2.30** Above: Examples of different regional topographic patterns.

**2.31** Below: Examples of distinct regional characters.



ABSTRACTION

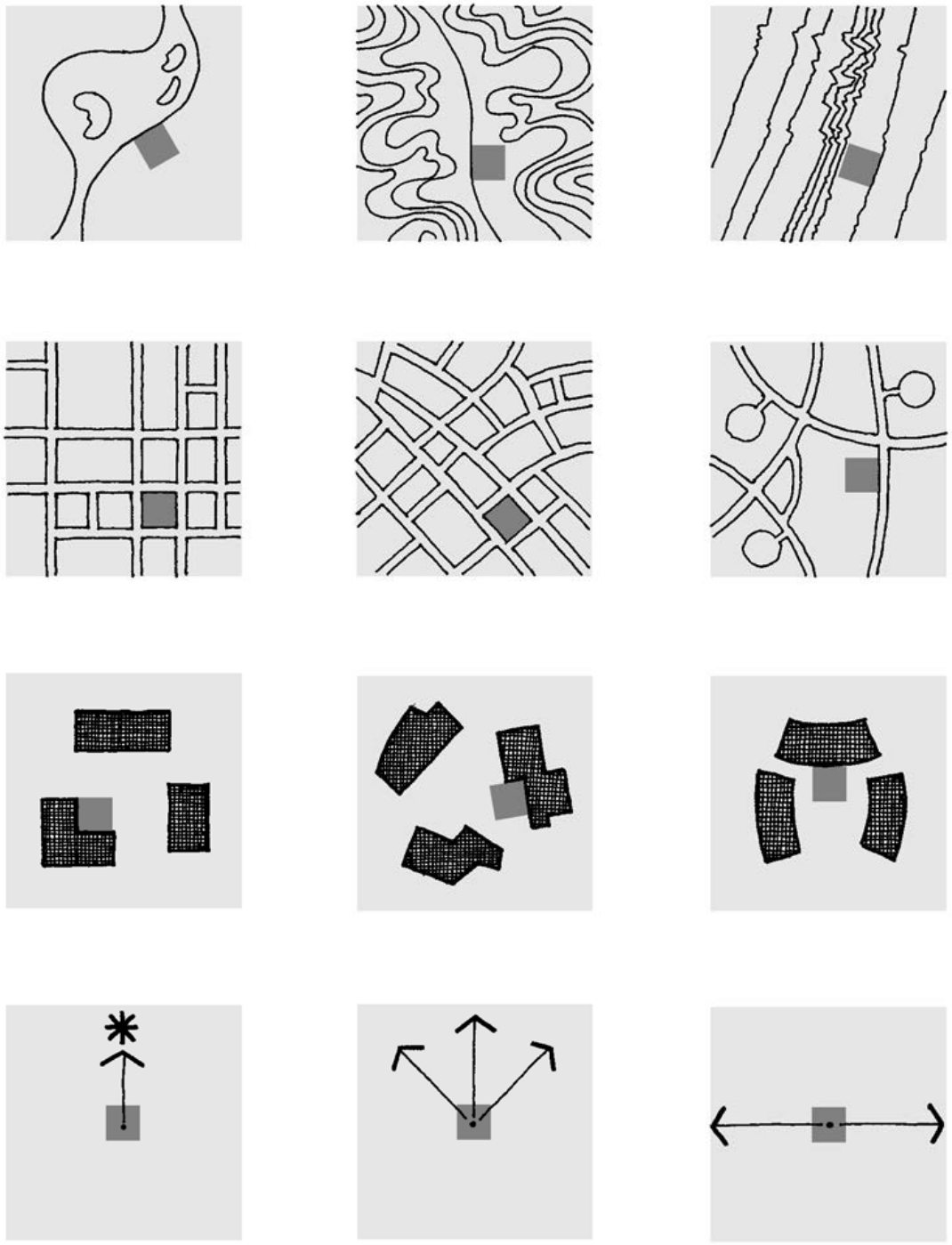
# 3

## SITE CONTEXT

Similar to the regional character, there are a number of natural and human factors in the immediate surroundings of a site that can be drawn upon to suggest site design form. Among these factors are distinguishing natural features like water bodies and topography, adjoining streets and roads, footprint and orientation of nearby buildings, direction and point(s) of arrival, notable views to and from site, and so on.

Norman K. Booth “Foundations of Landscape Architecture.” John Wiley & Sons, Hoboken, New Jersey p. 47

**2.32** Contextual patterns that can potentially inform the forms on a site.



# 4

## MACRO PATTERNS AND FEATURES

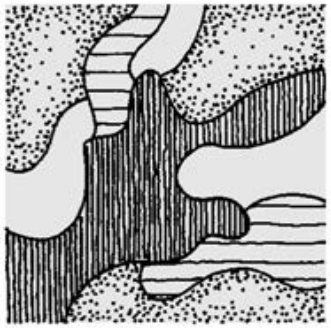
Potential forms for a design project can also be discovered in the macro patterns and unique features within a site's boundaries. Macro patterns are the sweeping configurations established by the edges, distribution, and general shape of topography, geological formations, vegetation, water bodies, infrastructure, circulation routes, buildings, and so on. A good method for seeing comprehensive patterns is to represent them as simple lines and masses on a significantly reduced site map. This forces one to concentrate on the gross pattern, not the detail. These simple drawings can be abstracted even more to portray the very essence of a pattern.

Norman K. Booth "Foundations of Landscape Architecture." John Wiley & Sons, Hoboken, New Jersey p. 47

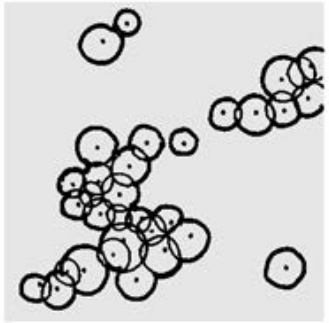
TOPOGRAPHY

WATER

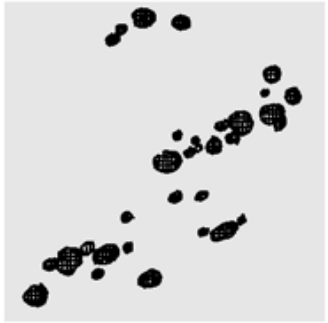
VEGETATION



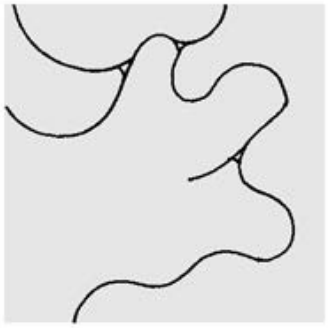
TREES



BOULDERS

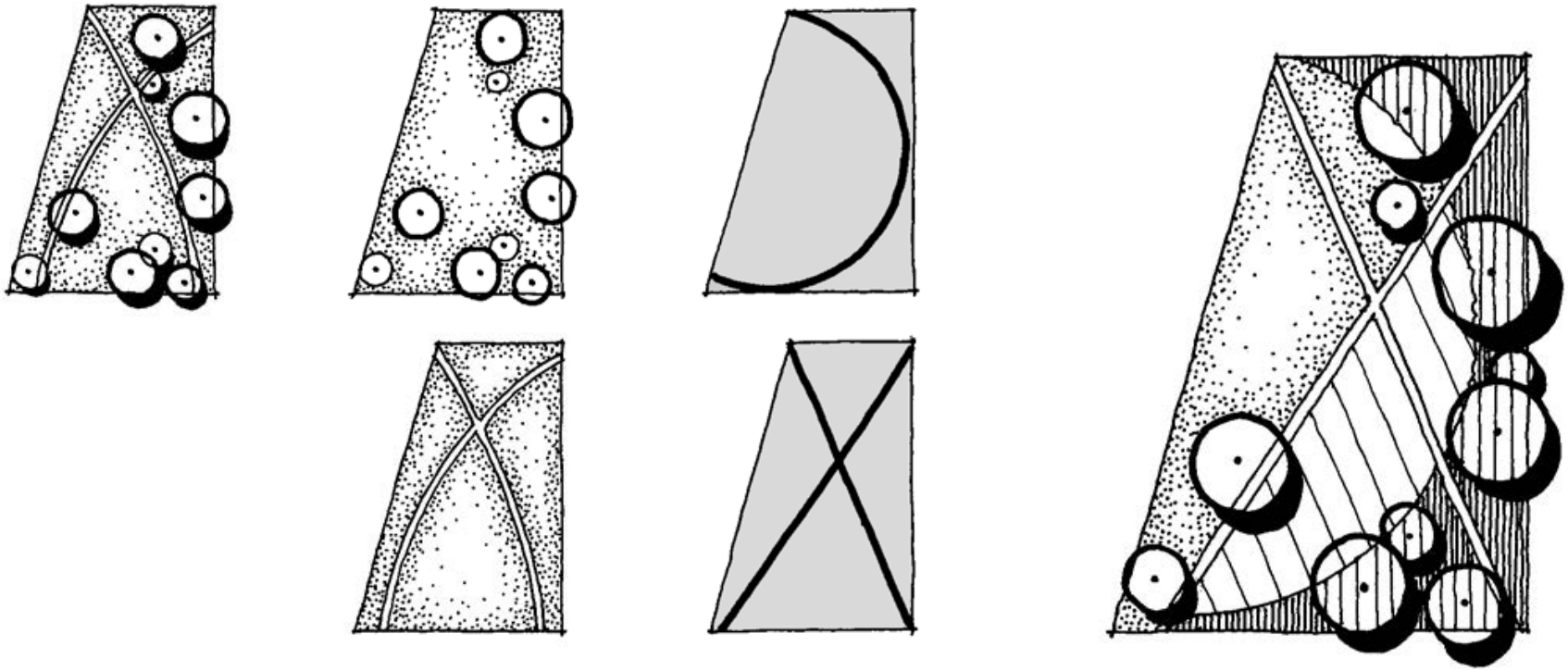


PATHS



**2.33** Sample macro site patterns that may affect design forms on site.

In this example, a green space with scattered trees is dissected by diagonal paths. To establish a design for the setting, the trees and paths are abstracted into simple geometric shapes that serve as the inspiration for a design.




**2.34** Example of how site patterns can be abstracted to define forms.

# 5

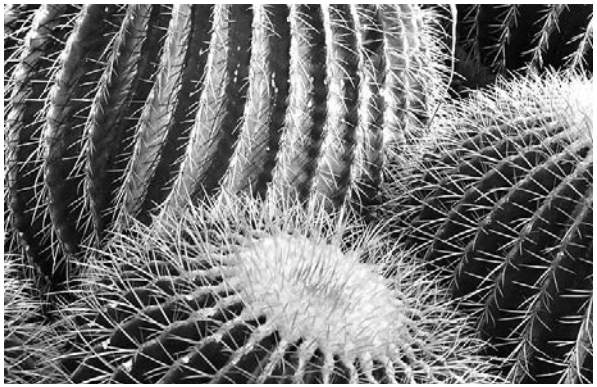
## OTHER SITE FACTORS

There are other site factors that should be studied as well, including the **overall configuration** of the site (size, shape, and proportion), **significant site features** (like a distinctive geological formation, sculptural tree, dominant vegetation type), **existing buildings** (footprint, shape, organizational structure, architectural style), **remnants of past human use** (building foundations, walls, tree rows, land uses), and **existing land uses** (size, shape, and location), and on-site and off -site **views**.

Furthermore, many **individual details** on a site such as predominant leaf shape, stratification of exposed rocks, branch configurations, groupings of stone along a water's edge, and so forth all imply a possible organizational structure and form for a site design.

Norman K. Booth "Foundations of Landscape Architecture." John Wiley & Sons, Hoboken, New Jersey p. 48

**2.35** Site details that could influence design forms.



**TED Global 2009**

Bjarke Ingels: 3 warp-speed architecture tales

||||

**TED 2012**

Liz Diller: A new museum wing ... in a giant bubble

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