



N J SCHOOL OF ARCHITECTURE @ NJIT : SIENA SUMMER STUDY ABROAD PROGRAM

## CONSTRUCTING LANDSCAPE

THE SIMPLEST FORM OF TEACHING IS TO START A PERSON ON THE PLANE OF HIS IMAGINATION.  
THIS DISCLOSES HIS POWERS – OR LACK OF POWERS – OF OBSERVATION. **Mark Tobey 1959**

### GRAPHICS/HISTORY PRECEDENT ASSIGNMENT 2

Aside from their divergent notions of contemporary art, DIA:Beacon and Storm King may be understood – and therefore analyzed – as latter-day manifestations of two great traditions in western landscape design -- the formal garden, abstract and geometrical; and the pastoral park, rambling and picturesque – representations, respectively, of the great late 18th century *contre-temps* between the so-called rational, cerebral and orderly; and the romantic, sensual and meandering. Edmund Burke, in *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, considered them, among other things, mutually exclusive, but also that our delight in a ‘pleasing form’ is not necessarily a rational response but, in fact, sensual, even erotic. Whatever, these landscapes are revealed to us as a set of conditions coming into view: DIA:Beacon presents as the modernist, slip-slided axial villa, where abstract geometry rules, while Storm King cavorts in a rollicking, episodic *pastorale*. With each set of conditions, it can be argued, the map *does* precede the territory, in Jean Baudrillard’s famous phrase, and each landscape is constructed according to its separate principles.

On your visit to Storm King and DIA:Beacon, prepare a ONE page analytique of each site. Keep text to a minimum; communicate graphically, showing the relationship among site plan, site section, elevation AND detail. For examples of the analytique, in the comparative method, see – but don’t dwell on - Bannister Fletcher’s *A History of Architecture*. REMEMBER: landscapes are spatial.

Using superimposed and overlapped measured drawings at multiple scales within a montage of text and perspective vignettes, the Analytique constructs a narrative, revealing the work’s underlying order in ways purely visual representation cannot. It requires not only looking, but also analysis and comprehension. Your purpose is to understand the sites graphically, and to communicate that understanding to others.

### REQUIREMENTS

- All drawings must be hand-drawn in ink on A3 11x17 sheets.
- All drawings must be from your own hand; they may be traced from drawings you research or from sketches you generate.
- Adjust the scale of each drawing to relate to the overall concept of the Analytique format.

### PRINCIPAL DRAWINGS

*Principal Plan* is the site plan of the ENTIRE site.

*Principal Site Section(s)* are often, but not always, longitudinal AND cross-sectional, tracking the principle path through the site; and equally a manifestation of *parti*.

### SUPPLEMENTARY DRAWINGS

The following analytical diagram drawings required:

*Parti* including axial and/or non-axial relationships

*circulation* showing major + minor systems in relation to *parti*

*Vignettes* interior and exterior perspective sketches illustrating major aspects of the architectural promenade.