# **Graphics** I

# LAND 2110: DESIGN DRAWING Fall Year 01

This course introduces landscape drawing and modeling, across media, scale, and time. It covers design thinking, process, and practice. It provides the means to observe and think, offering a foundation for design choice. Through a series of exercises, students are exposed to the tools and techniques of two- and three- dimensional drawing and modeling and use these to understand and translate the physical world and imagine its future. Drawing and modeling are acts that require critical engagement and care. And they are personal acts, where technique and expression come together. The focus is on developing skills and fluidity with the media at hand, while cultivating our own voices and perspectives. It is through drawing and modeling that we gain spatial understanding and communicate our ideas to ourselves and others. This process takes a lot of practice, iteration, and reflection.

## Learning Objectives

- Gain experience with drawing tools, including but not limited to: pencils, pens, watercolor, trace, mylar, paper.
- Gain experience with modeling tools, materials, and techniques including but not limited to: knives, scissors, paper, chipboard, foam core, pins, wire, wood, live matter, aggregate, and cutting, layering, assembling
- Understand scaling, using both architecture and engineering scales.
- Manipulate linetypes, textures, and gradients.
- Understand key landscape architecture drawing and modeling types including but not limited to: maps, plans, sections, elevations, perspectives, contour models, sectional models, tree models, scaled landscapes.
- Read and analyze the physical and cultural landscape and translate it through drawings and models.
- Understand basic concepts of topography, plants, soils, and hydrology.
- Use verbal, nonverbal, visual, and written communication to clearly and concretely express ideas.
- Think critically about graphic representations in landscape architecture.
- Respond to individual and group feedback and show growth through practice and iteration.
- Critique and discuss peer work in a constructive manner, with respect and empathy.

# **Skills and Competencies**

Landscape Analysis, Field Drawing, Freehand Drawing, Drafting, Model Making, Photography, Layout, Image Editing, Verbal and Written Communication Drawing/Modeling types: Maps, Transects, Plans, Sections, Elevations, Perspectives, Sketches, Models **Oral Presentation Skills** 

### Typical Projects **Topographic Inquiry**

Live Matter Hydrological Flow Material Expression

### Deliverables Drawings Models Portfolio























SAMUEL MAYER: MODULE 01





















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PAOLA LUNA-CASTRO : MODULE 01



Bottom of Hill sugar maple of I full putia lomentosa full windsport Firstum 5.9m Kalanchal opener and and elour mya ovata (Mill.) K.K. (45.31m) River shaptark hickory a and 2nd Alcoulde 16 dirictmas 20 15.87 shite ash Sedun Morganianum arms lengt not resurresa 10.45 lana withmant ed pine 12.62m 2nd tempele 12.2 m wa glalma (Mill) Sue Crassula Ovata Variegata @ Bind-eye pendert specebust quet hickory Northere 17.08m and y of arm equit hickory a space measured 19.2m by 2 and length 4 and an AWV.O aquark Hickory @ 28 Jun 7 25.61m 14.3 m lop of li Translet Meete 992

MONICA MIHOK: MODULE 02



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### DANIEL HAND: MODULE 02





EVELEEN JIANG:: MODULE 03





















EVELEEN JIANG: MODULE 03





MATTHEW ENRIGHT: MODULE 03











MATTHEW ENRIGHT: MODULE 03





































3 Visit Pictures





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Contour Line Drawing

Contour Line Models



Site and Plant Analysis

Xiaoyu (Simba) Zhang Fall 2023 LAND 2110







Contour Line Models





Specie Models



Spatial planning models





Planting Steps











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Quater Inch Scale









15 Terrain Plant specie Jar









17 Site Design Drawing



Site Visit Sketch



### XIAOYU ZHANG: FINAL PORTFOLIO



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#### Sketches around Storrs

The class took a walk around the campus and stopped at various spot and draw sketches of whatever was in front of us. Then on the last stop, we picked a spot to sketch and then proceed to use that spot for the next part of the project.





#### Collages

For the final module, I built a terrarium and then created a collage with it. I selected what kind of plants I vanted as well as the multiple different kind of mineral layers to keep the plants alive. Then after the terrarium was assembled, we took some photographed of it and then proceed to create a collage with it. I've decided to added the terrarium to a stand with some cactus because there are some small cactuses in the jar. Then I also added a bird cage with a partof flying around as well as a vine plant in the top to blend everything together.



### TRI HO: FINAL PORTFOLIO

### F23 GRAPHICS I: PROF. JILL DESIMINI

#### Tree through the season



From left to right, each tree and shrubs are depicted from the season spring to winter by showing the color of the leaves changing

#### Topography flows





Water Flow

Recreating water flow

#### Terrarium



Sketches



Final product

#### Colonization of Mercury



Pencil drawing on Bristol done with the purpose of experimenting with line weights and types. The image is an attempt at drawing the surface of a planet and focus in on certain craters and structures.

#### Essential Element

Watershed map was done on mylar with ink over a printed topographic map, highlighting large rivers. Folded study was done on Bristol with watercolor ink. To be able to design something, one must understand how nature will move through it, in this case we focused on the move through it, in this case we tocused on the movement of water in a native accused on the arrows from the highest peaks to valleys, it becomes obvious why bodies of water are formed. The folded study was an attempt to recreate the flow of water shown on the map, by creating peaks in similar places and allowing water bodies to form by placing ink on the top of the peaks.





#### Around our World

Photos taken on an iPhone and journey was tracked on GPS Tracks.



orsebarn Hill. My focus became on just the structure of Horsebarn Hill and exactly what made





Placing points along the walk, tracking distance and elevation allows for a better estimate of distance which can be applied while drawing.



A foam board model of the sections taken out of Horsebarn Hill. This allowed for a more vertical approach to a 3D model of Horsebarn Hill and gave the viewer some idea of the diversity of the landscape that Horsebarn Hill has.





A model of chipboard of Horsebarn Hill. By creating a model of this specific section, I wanted to show the steep incline and focus on the ascent, while not always focusing on the top. I wanted the model to focus on only one incline so I could understand exactly how someone would get up the hill following a specific path.

#### Continuous Flow

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it up.



Sketches were done on watercolor paper in pencil. Sketches were done in a sequence following a stream on about a mile walk to show the different forms of water just around the University of Connecticut's campus.

#### Deconstructed Peaks

Topographic map was drawn on mylar in ink which allows the viewer to get a sense of Horsebarn Hills height and allows for an experiment with pen thickness. 5 sections were taken out of the topographic map to allow for their individual inclines and declines to be shown. These were also done on mylar with ink.





#### Forestry in a Bubble

Notes were taken in a sketchbook in pencil. The initial visit to the forest and taking notes allowed for a precise measurement of the trees, the distance between them, and the thickness of the trunks, creating a more seamless transition onto watercolor paper. Transect was drawn on seamless transition onto watercolor paper. Transect was drawn on watercolor paper in ink and pencil. By creating a transact there were experiments with scale and depth. Mixing ink and pencil allowed for the trees to have a clear outline and creating the illusion of depth. Photo was taken on an iPhone camera to demonstrate the density of the forest. Only a small piece of the forest (about 100ft) was used to create the transect, allowing the viewer to feel that they are looking at a whole forest but only focusing on a few specific trees.









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### Look Ahead

Plan sketches were done on trace in pencil and marker. These three drawings were an attempt to create forced perspective, making whoever is on the pier (drawn in red) look out further and see a tree island in the middle. Using plants to block off the sides and keep a clear center felt like the best method because it would be the only thing really in the person's line of sight.





Looking in a Mirror



Drawing was done on watercolor paper in ink, pencil, and watercolor ink. Both the birds eye view and side profile were drawn to show how viewing outwards would look as well as seeing how plant life would look, and how the structure would be built.

#### The Beast from Within

Original sketch was done in a sketchbook in pencil. This sketch was done to emphasize certain parts of the tree such as the borr and the death of the ash trees. Species drawing was done on vellum on ink. This was done to show how ashes are dying from the inside out. This was an experiment with scale, getting closer and closer to the internal cause of the death of the tree. This means that even one tree can exist as a contained ecosystem.





#### Enclosed Eco

Sketches done in pencil in a sketchbook. Drawings of individual plants were done to see how they initially looked and how we would lay them out. Multiple sketches were done to show how the individual plants could be used to create an ecosystem in the jar. Each design played on the fact that the jar had a limited amount of space so there would be plants directly against the glass.



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Terrarium was built in a glass jar with xeric propagules, rocks, sand, and perlite. By using a blue jar and plants that seem like they are reaching out towards the glass, it creates the illusion of a fishbowl rather than a terrarium.

#### Bring Me to Life

The layout model was made from a foam board base, pins as trees, and paper canopies. By creating a model, the heights of the plants relative to each other became more clear. One of those plants was the ash tree, pictured in wire model, which was created to get a feel for the shape of the tree as well as what it looked like in the winter. Here is where focus shifts away from the whole and to the individual tree.





#### Trapped Inside

Collage was created in GNU Image Manipulation Program by using an image of the terrarium and adding to it. The terrarium became a fishbowi in the collage trapping a mermaid in an aquarium like structure. The aquarium was placed underwater to show that the mermaid is so close to being back home if only the glass in front of her would disappear.





Background Ima