

## VISIT BOOK

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- ▶ This homework asks you to develop a personal view of gardens, based on an **articulation of lessons** (historical and theoretical knowledge) **and visits** (observation and sensitive experience of space).

This exercise takes about **twenty hours of personal work**, including the visits on which it is based.

You are asked to choose a historic garden to which you have easy access in order to visit it at least twice, at different times to capture the importance of light, or at a month's interval to observe the seasonal transformations of autumn.

The "visit book" that you are asked to produce through this exercise will consist of three parts:

- The first part takes as its model the "travel book", a paper companion to which the traveler confides his discoveries, impressions, and astonishments, in the form of drawings, sketches and photos, to which are added stories and notes. It thus expresses a very personal, subjective relationship with a specific place in a time. It is a sensitive portrait of the garden visited.
- A second part allows you to connect what you observe to the lessons: what are the historical characteristics that can be found in this garden?
- A third part develops a particular theme that reminds you that you are not just any visitor, but a visitor who is interested in the design of the space. The theme chosen for this year 2021-2022 is **the path**. Here you will bring together objective elements such as dimensions, hand-drawn plans and sections, accompanied by an analysis of design, but also a sensitive narrative that translates the emotions and poetry they carry.

This homework asks you to express a personal relationship with a place, so you are totally free to decide of the the shape and layout, under the following conditions:

- the content must reflect a personal view of the garden, **related to the lessons and readings**.
- the items presented in the notebook must be yours; you can borrow texts, quotations, photos, or drawings but you must **reference them precisely**; that must be justified and remain marginal.
- Please name the file as: "NAME\_Fisrt Name-Carnet\_de\_visites-EX2-2021-22";
- **Work to be done for the 17th of January 2022 and to be sent by email (in PDF file) or in the "OneDrive" folder.**

**Note:** the notebook should not be an illustration of the history of the garden but an analysis of the design and practice of space. **It links the courses and your concrete and sensible discovery of garden.**

**During visits:**

It is important to establish a sensitive, and therefore personal, relationship with the garden, as Monique and Thierry Dronet, owners of the Berchigranges garden in the Vosges, recommend:

"Let yourself be sucked in, inspired by the place; in order to live a moment out of time, to have all the senses on the alert, to look, to listen, to smell, to discover, not to arrive with an image of the garden in general, to put oneself in a state of curiosity, discovery, greed, to have a "telephoto" look that goes from the wide angle to the macro, from the infinitely large to the infinitely small. You have to find out what the creators are saying: why this bench in such and such a place? Where do they want to draw my attention? If possible, try to exchange a few words with the gardeners.

In order not to be distracted and to mobilise all one's attention and senses for the garden, it would be wise to switch off the telephone and perhaps to go alone.

In order to discover the garden from different angles, one should try to vary the times of the visits, or to space them out, or to choose contrasting weather conditions.

**Some tips for drawing (to read carefully before the visit):**

- Date and label (provide caption) your drawings and photos, precisely indicate the place. The time can also be an important information because the light, the play of the shadows, the contrasts and the colors vary throughout the day and the spaces (the tables) are changing.
- Each drawing must represent a space, and not just an object with no context: for example, a statue should not appear on a blank page but with the environment in which it is inscribed. The contrast between the whiteness of the marble and the foliage is an important fact you have to observe and draw.
- Everything is important in the garden: soil, plants, water, sky, built elements, etc. We do not perceive gravel and lawn as identical, so do not represent them in the same way, and do not leave them blank or white either.
- Do not forget that the water has reflections or waves, that the sky is rarely uniform or white.
- The gardens you visit and observe are rarely deserted: it is important to represent people to give an indication of scale to the space represented.
- Draw what you see, not an interpretation or extrapolation. For example, bird's-eye views do not reflect the perceived reality of the garden.
- The drawing and the picture favor the view, while the garden solicits all the senses. Words can provide additional information to images (sounds, smells, wind, freshness, moods, etc.). Feel free to annotate your drawings and photos, to comment them.