

SCULPTED IN FIRE

Aisley Hertel LA204 Fall'25



HOBBYIST STATEMENT

The hobbyist is a man who spent his younger years operating heavy machinery on an Alaskan oil rig. In his free time, he would go ice fishing with his buddies or lounge by the roaring fire in his rustic home, tossing scraps of his carnivorous meals on the floor for his pack of Huskies to snatch up. After retirement in his late 70s, and with two missing fingers he finds his mind wandering to the horrors of his work on the oil rig. To keep his calloused hands and his mind occupied, he turned to ceramics. Whether he is throwing his pieces on the wheel or hand-building, his sculptures are surprisingly delicate. He enjoys sculpting tiny birds or fish, which he gifts to his grandchildren. Ceramics allowed him to have a close relationship with his grandchildren and an outlet for his haunting memories. Although he has some visitors, he still finds peace in solace listening to the crackling of a fire or the snores of his dogs.

CONCEPT STATEMENT

The garden for a ceramicist is a rustic, wooded space designed to accommodate each step of the ceramics process, as well as the unique desires of the client. The garden will have a step-by-step layout to support the wet process, the dry process, the firing process, and the glazing process. Additionally, multi-use areas will be included for the client to find inspiration and relax while his work is drying or being fired. The design will include large, sturdy tables for the wet and dry stages, a pottery wheel, a sheltered kiln area with open airflow, and a well-lit area for glaze-work. While the hobbyist is waiting between steps, he can lounge in his seating area, which will include a large, stone fireplace, cozy seating options, and a nook for his Huskies. Alternatively, if the hobbyist wants to browse his work, he can visit the display area, where his ceramic sculptures will be hung. To match the client's rugged shell but delicate center, the garden will share the same rugged and sturdy exterior, with small, delicate details woven throughout the space.

PROCESS

Through the use of AI, I was able to create images with a text-to-image tool. Using my original eidetic image as a style reference, I input several different prompts into AI. Originally, I was having a difficult time finding images that matched the concept I had visioned in my head. I found it most helpful to provide less specific prompts so AI would create images closest to the style reference I provided. When I used many descriptors, I input words like pottery, clay, ceramics, rugged, wooded, but at the same time, wanted a delicate touch. I found that I preferred the eidetic image I created without AI, but appreciated the use of AI to generate



JOURNEY MAP



PROGRAM

GOAL
create a fully functional studio space for a ceramicist

OBJECTIVE 1
provide work tables

OBJECTIVE 2
provide necessary tools

- sheltered kiln area
- storage shelving
- glazes
- brushes
- sculpting tools
- pottery wheel and stool

GOAL
provide a space where the user can retreat to during the waiting process

OBJECTIVE 1
allocate space for a stone fireplace

- fireplace
- seating

OBJECTIVE 2
accommodate the user's Huskies

- nook for huskies

OBJECTIVE 2
create a display area

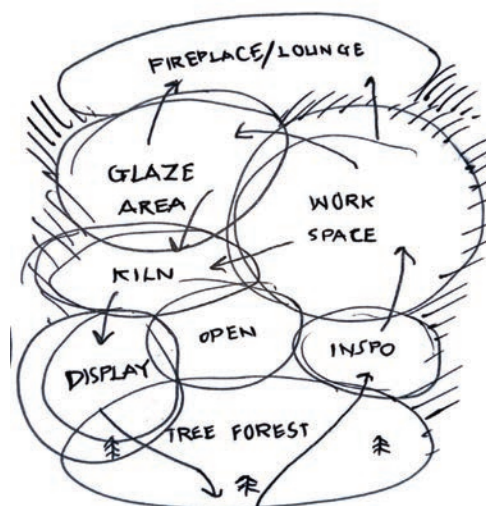
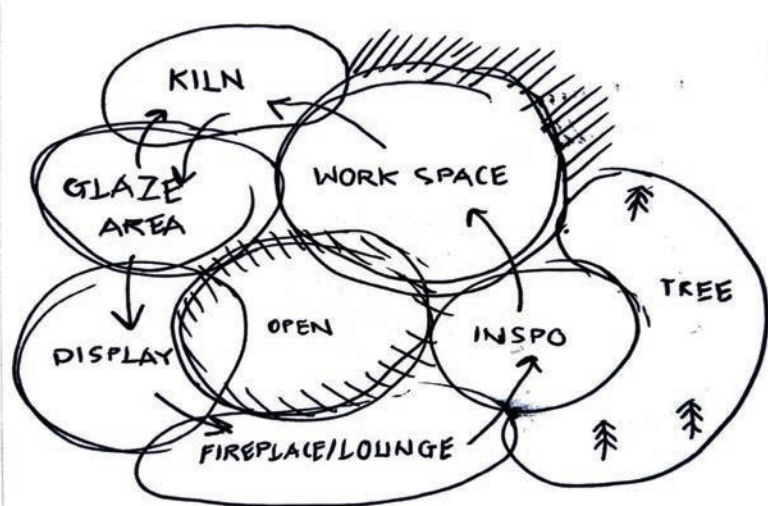
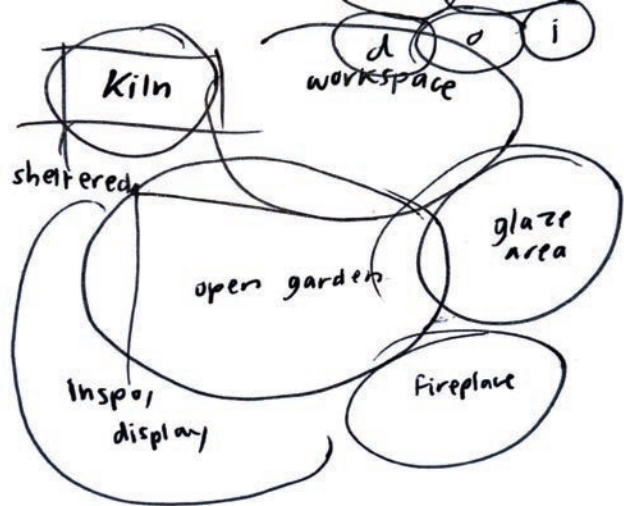
- shelving
- seating

GOAL
easily transport pottery from workspace to kiln/glazing area

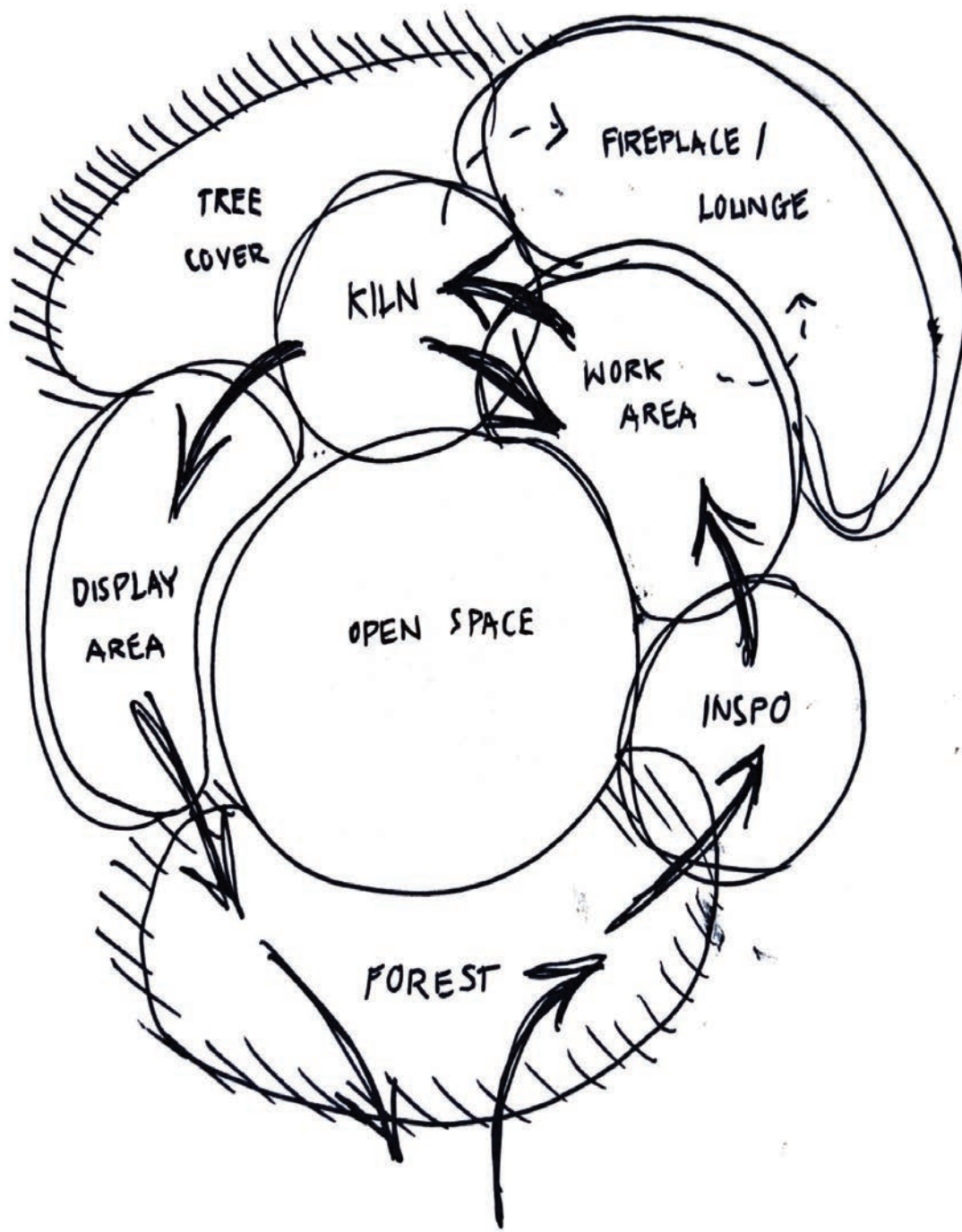
OBJECTIVE 1
create smooth pathways to accommodate rolling carts

- smooth paving
- cleared pathways
- wide pathways

OBJECTIVE 2
consider the user's mobility



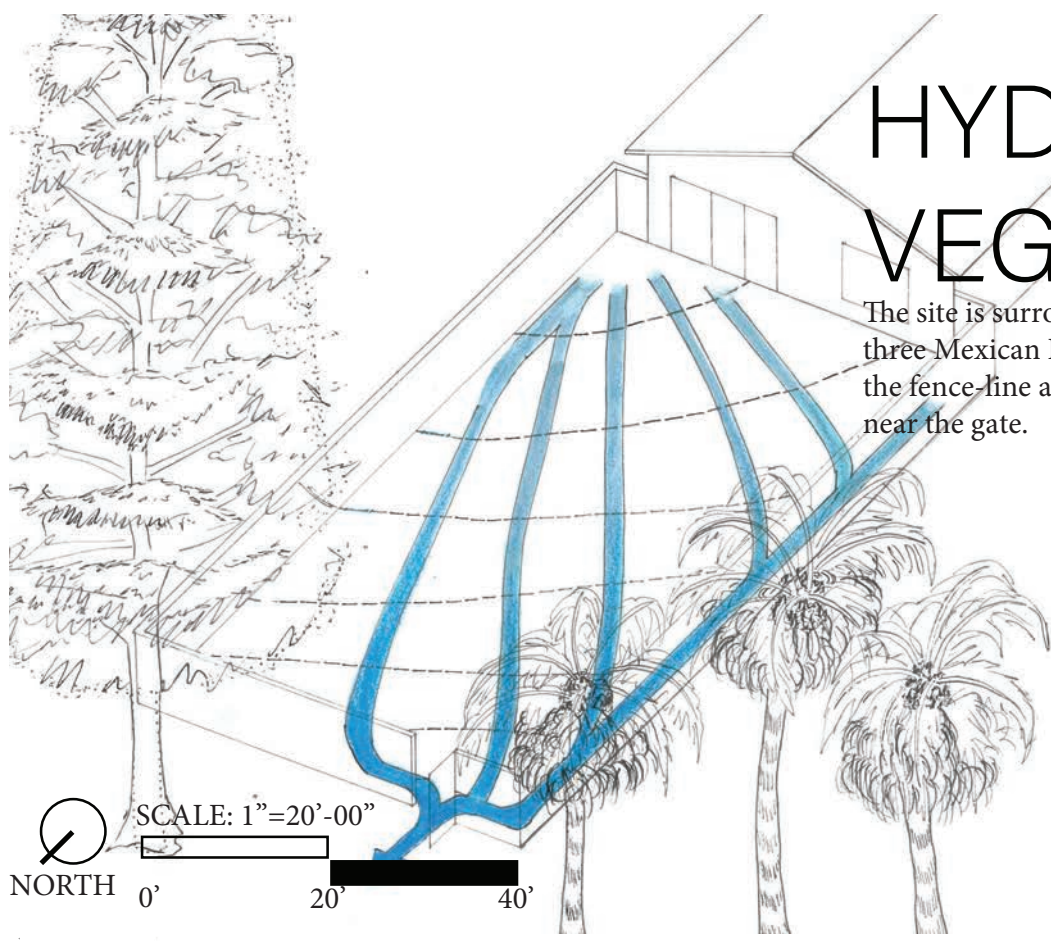
IDEAL DIAGRAM



INVENTORY AND ANALYSIS

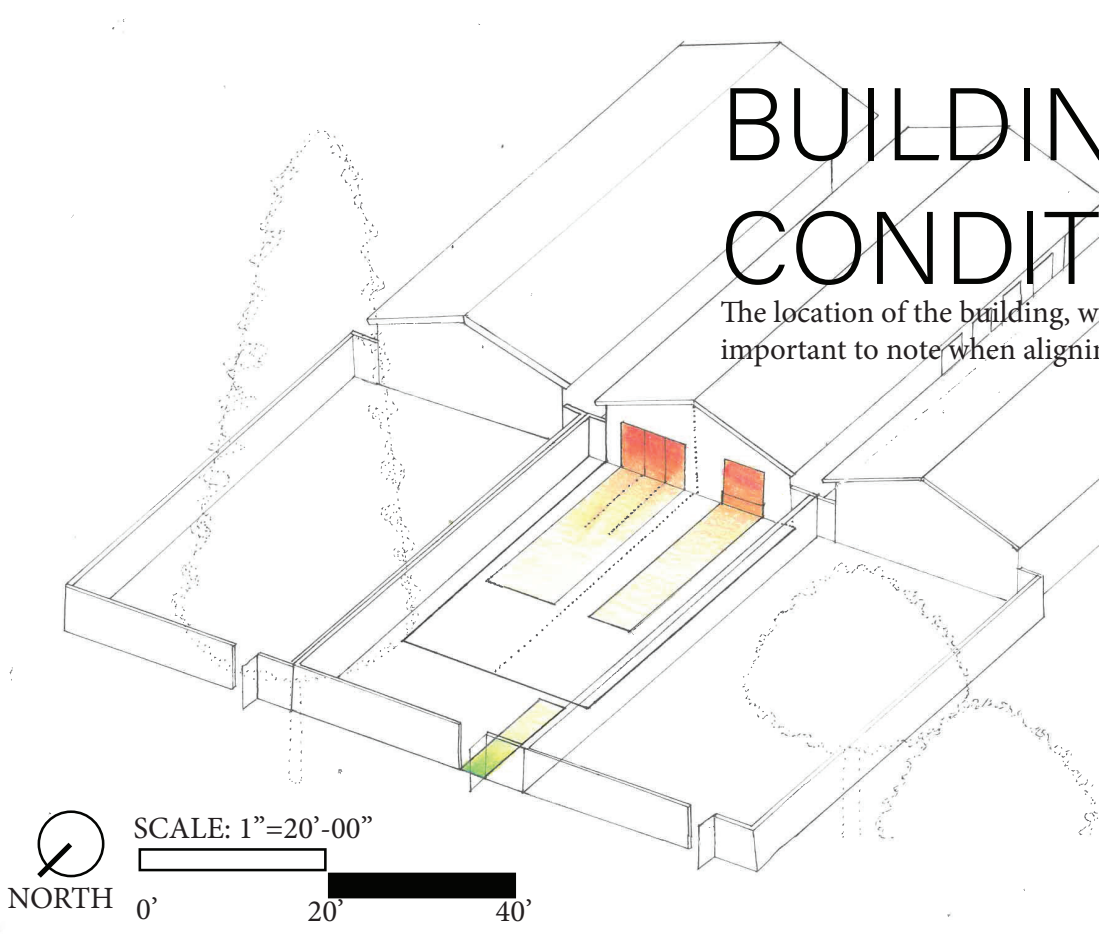
HYDROLOGY & VEGETATION

The site is surrounded by one Sequoia Sempervirens and three Mexican Fan Palms. The water flows North along the fence-line and pools in the Northwestern corner near the gate.



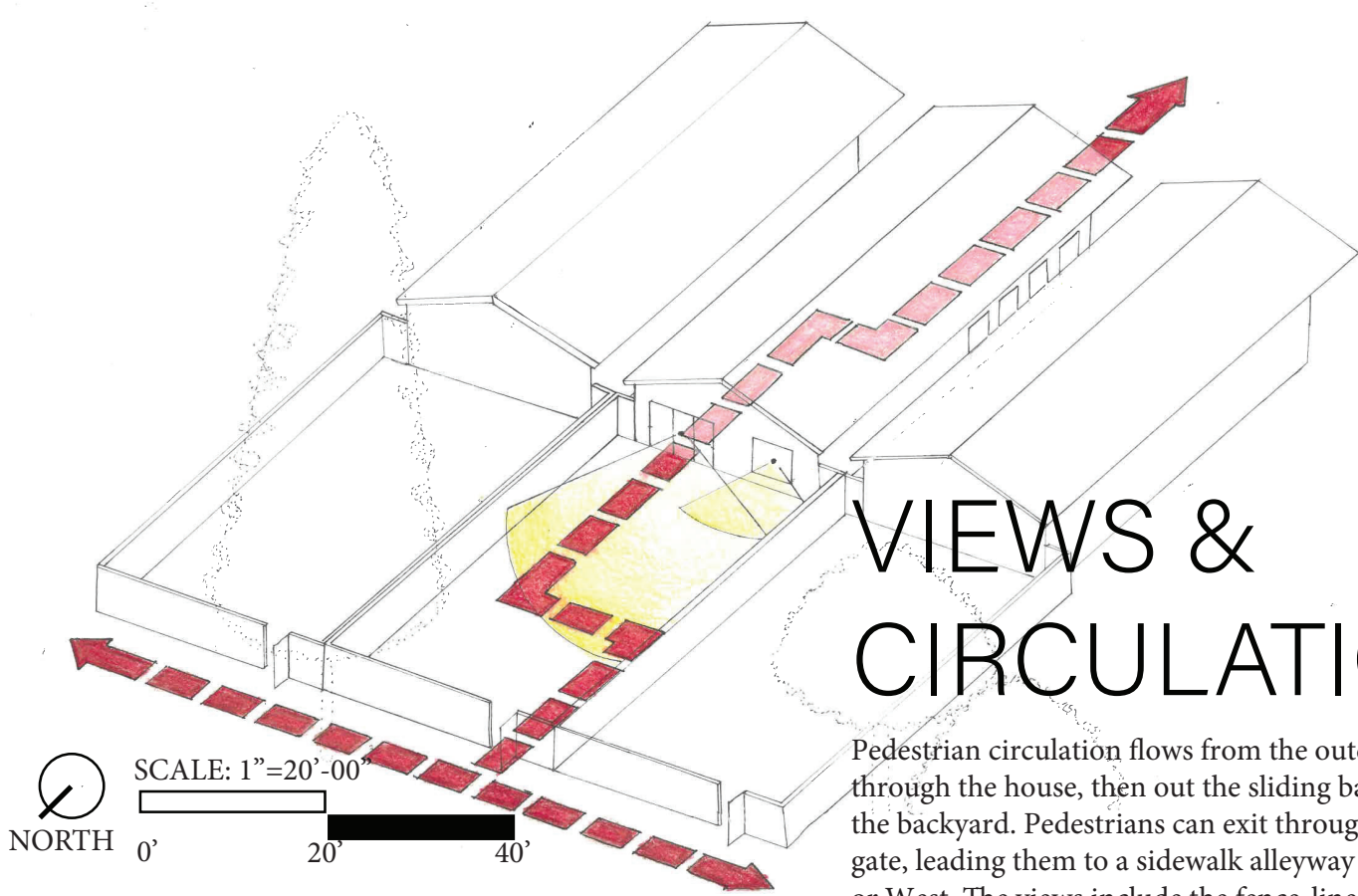
BUILDING CONDITIONS

The location of the building, windows, and gate are important to note when aligning design factors.



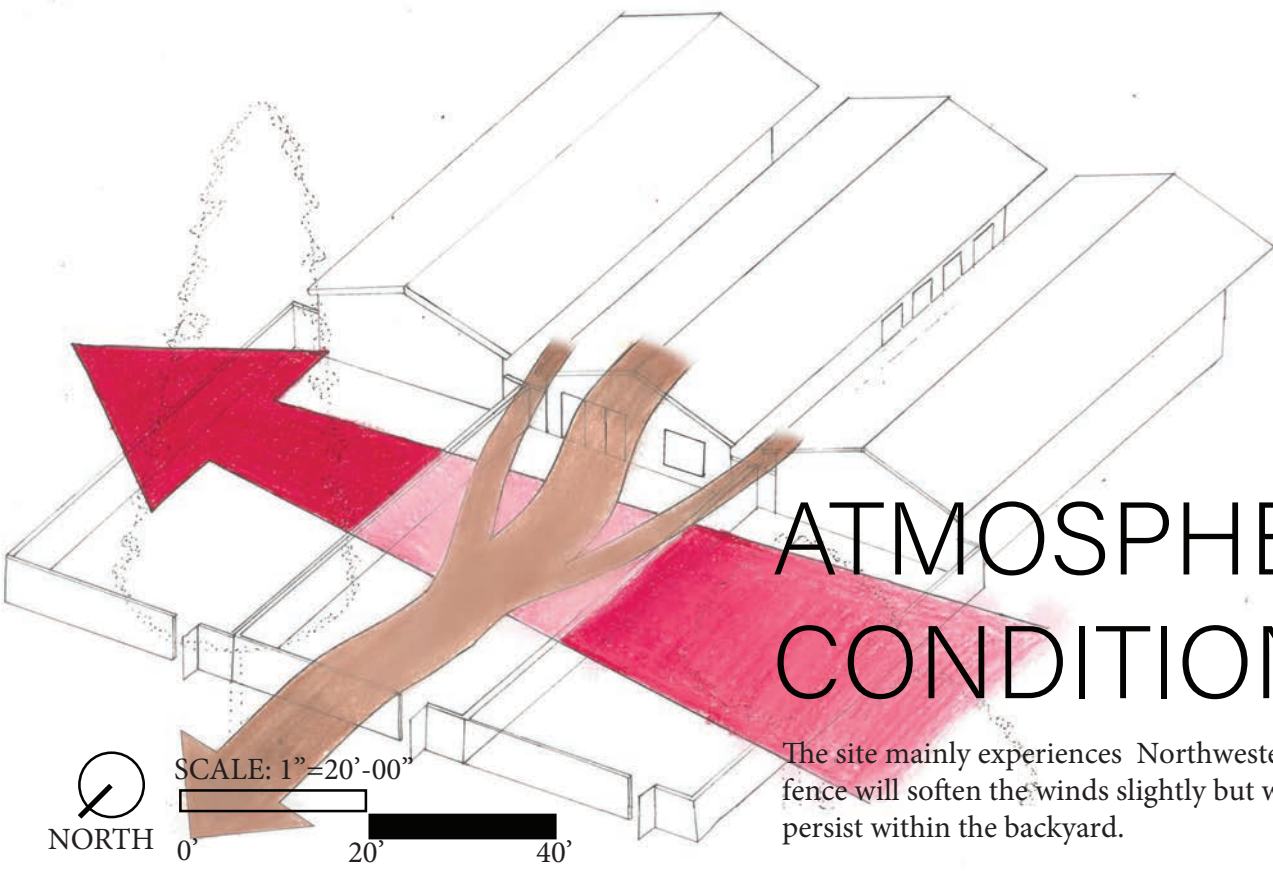
VIEWS & CIRCULATION

Pedestrian circulation flows from the outdoor street through the house, then out the sliding back doors to the backyard. Pedestrians can exit through the back gate, leading them to a sidewalk alleyway running East or West. The views include the fence-line and the trees.

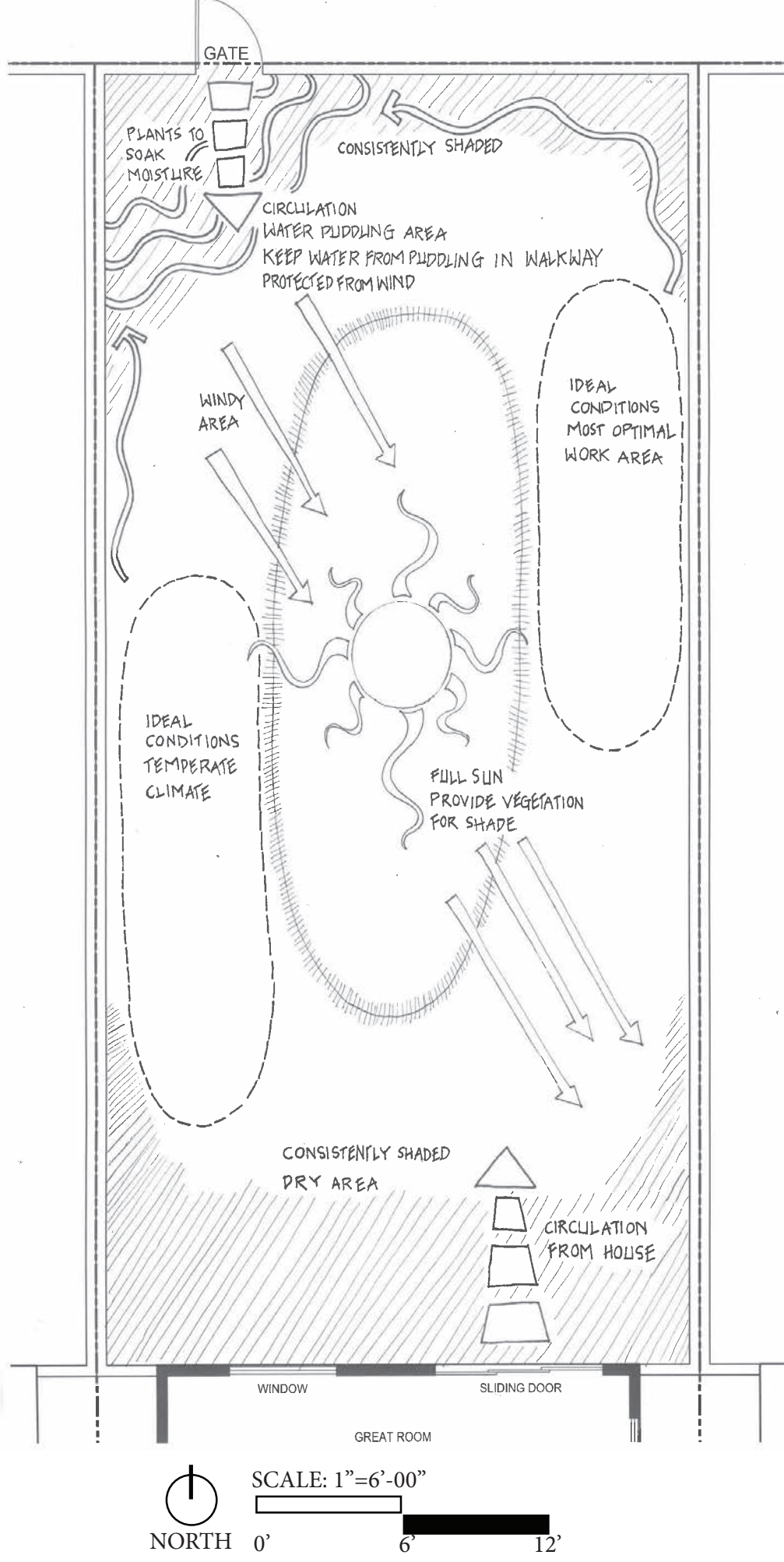


ATMOSPHERIC CONDITIONS

The site mainly experiences Northwestern winds. The fence will soften the winds slightly but winds will still persist within the backyard.



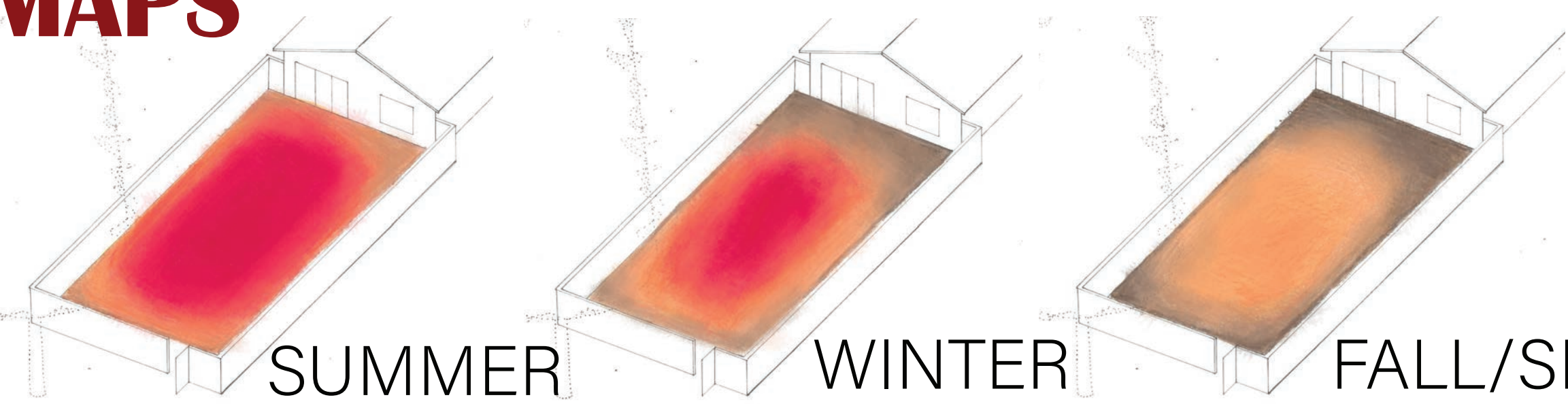
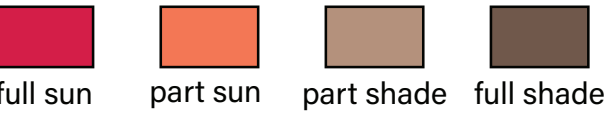
SITE ANALYSIS



Through the analysis of the site, it can be determined that the property is shadiest on the South side against the house and the North side against the back fence. The water will run along the back of the fence, and pool in the Northwestern corner. This area will be wet and shady, so a planting area would be helpful here to soak water. The middle of the backyard experiences the most sun and the most wind. The East and West sides of the backyard will be the most optimal spaces for the work area since they are more temperate regions with minimal wind, sun, and water flow.

SUN/SHADE MAPS

During the Summer, the backyard undergoes mainly full sun radiating from the center of the property, with part sun and little part shade in the corners and along the fence-line. In the Winter, the yard again experiences full sun in the center of the space, with part sun also in the center and part shade along the North end of the area. Full shade can be seen on the South side of the lot. During Fall and Spring, part sun is seen in the center, with part shade along the edges of the yard and full shade along the North and South walls of the property.

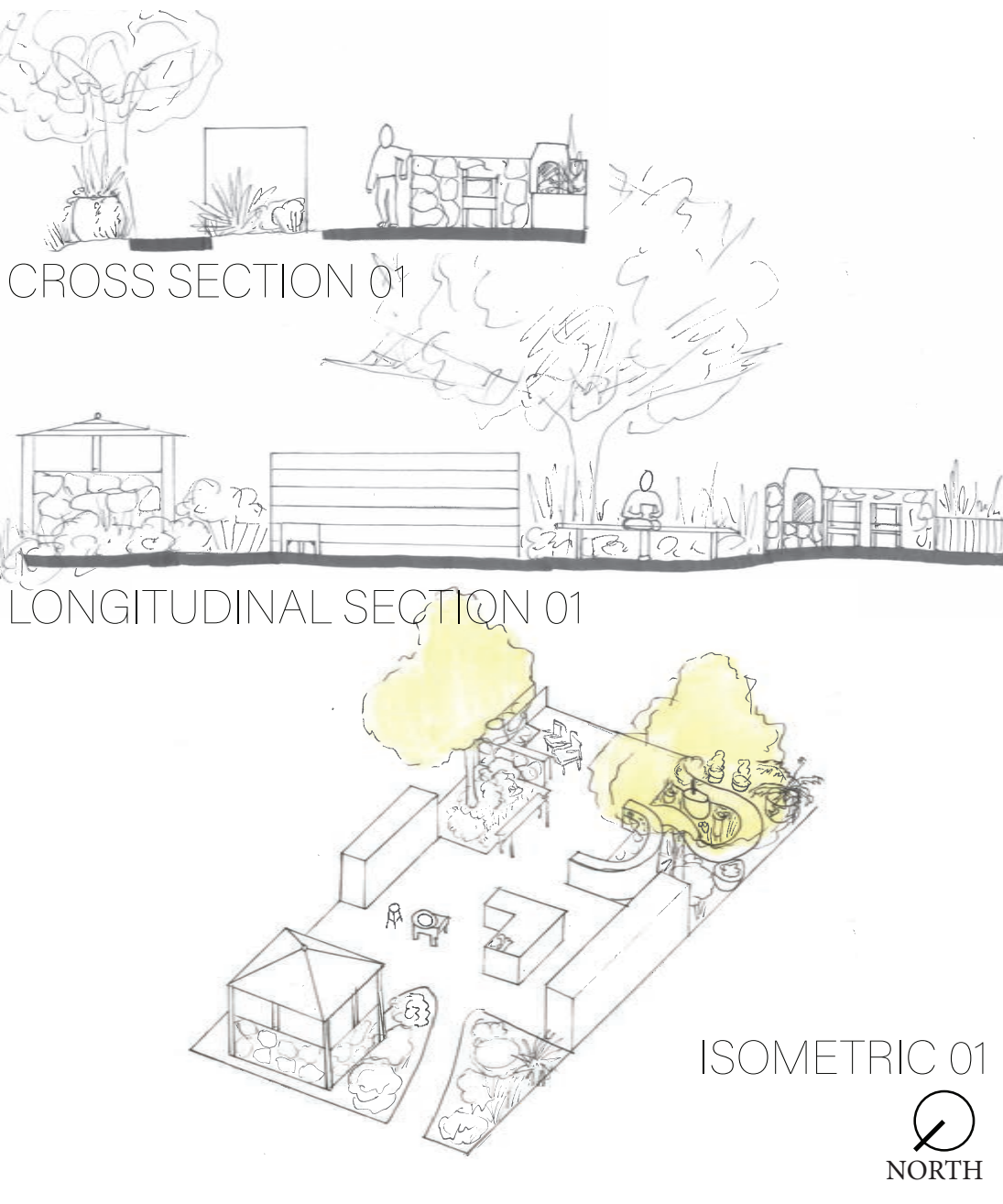
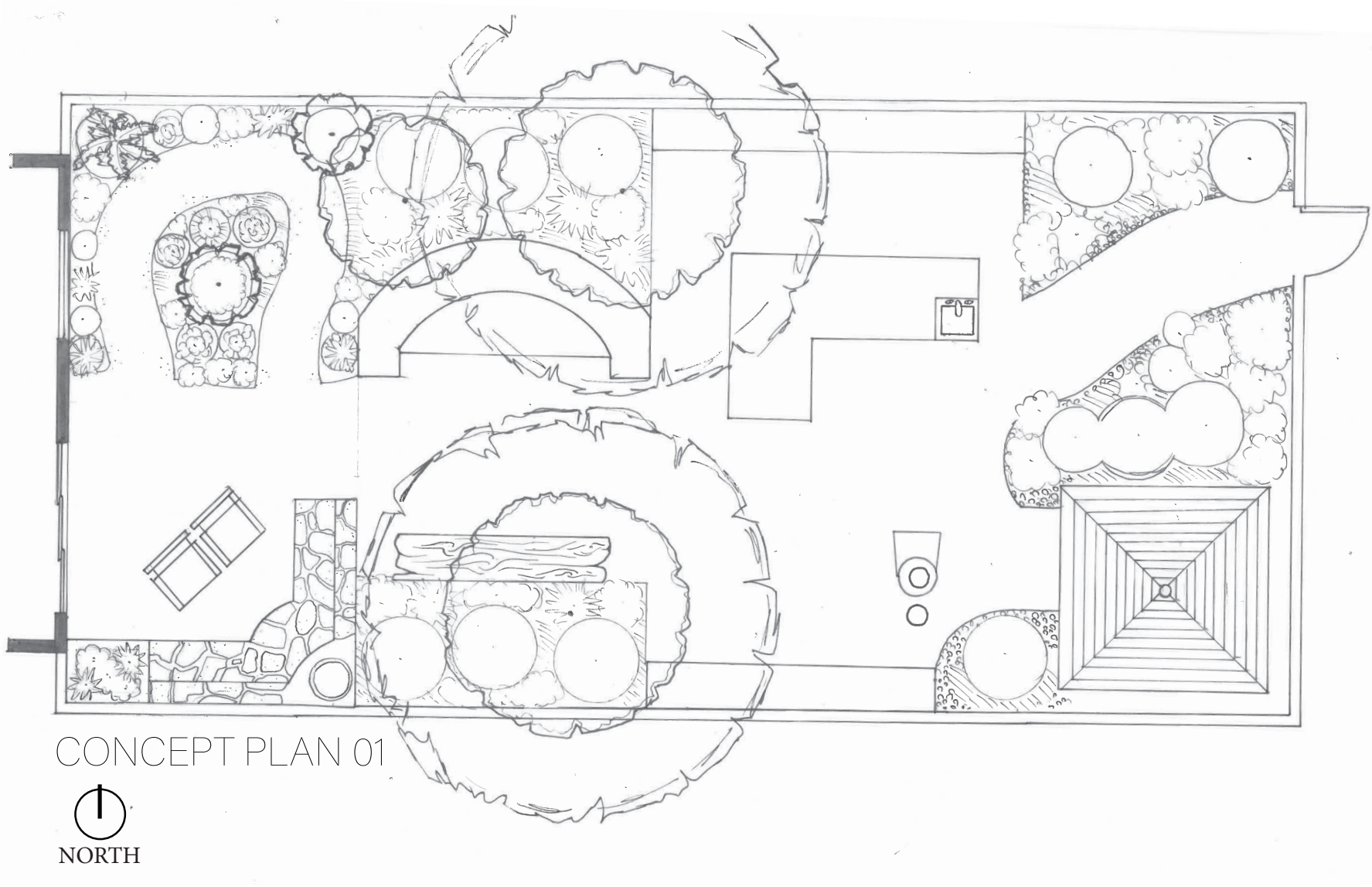
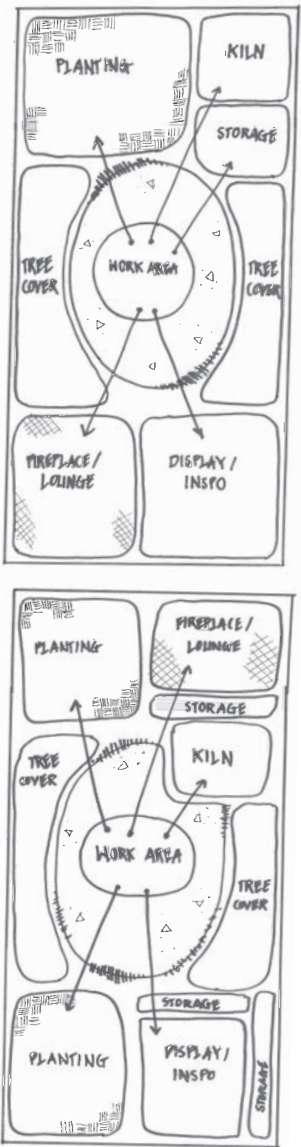
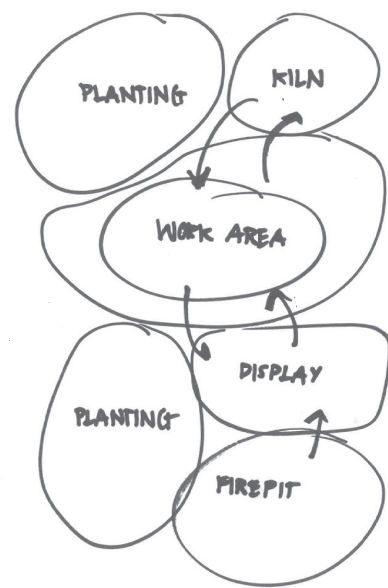


CONCEPTUAL DEVELOPMENT

Through the site inventory and analysis, I was able to make educated decisions about the conceptual development of the site. The hydrology, shade patterns, wind, and circulation all influence the site and the client's comfort. Due to my clients needs and the conditions of the site, there were several necessary components to contain in the site. These include a planting area to soak water, large trees to shade the intense heat in the center of the site, and a sheltered kiln area, among other elements.

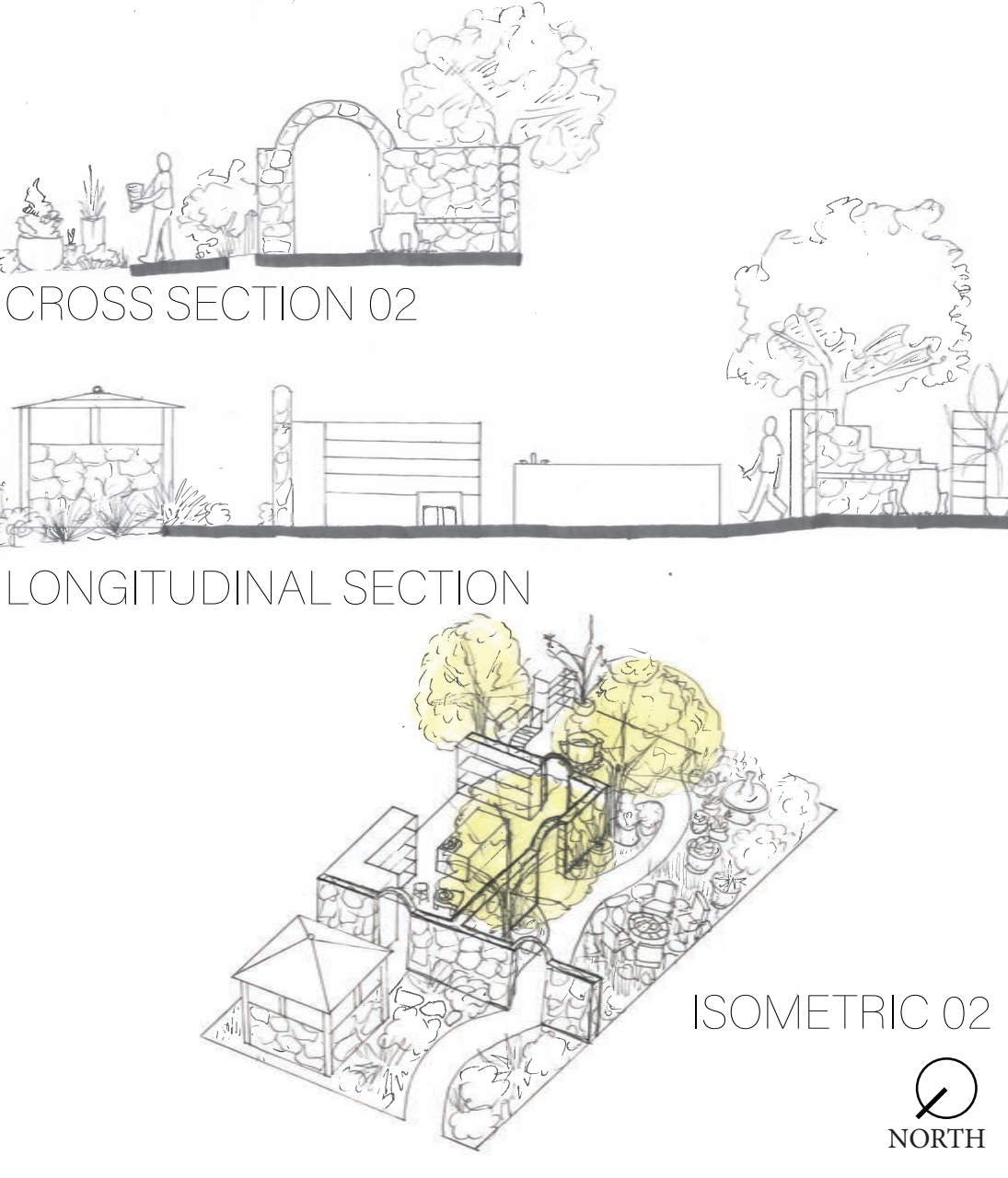
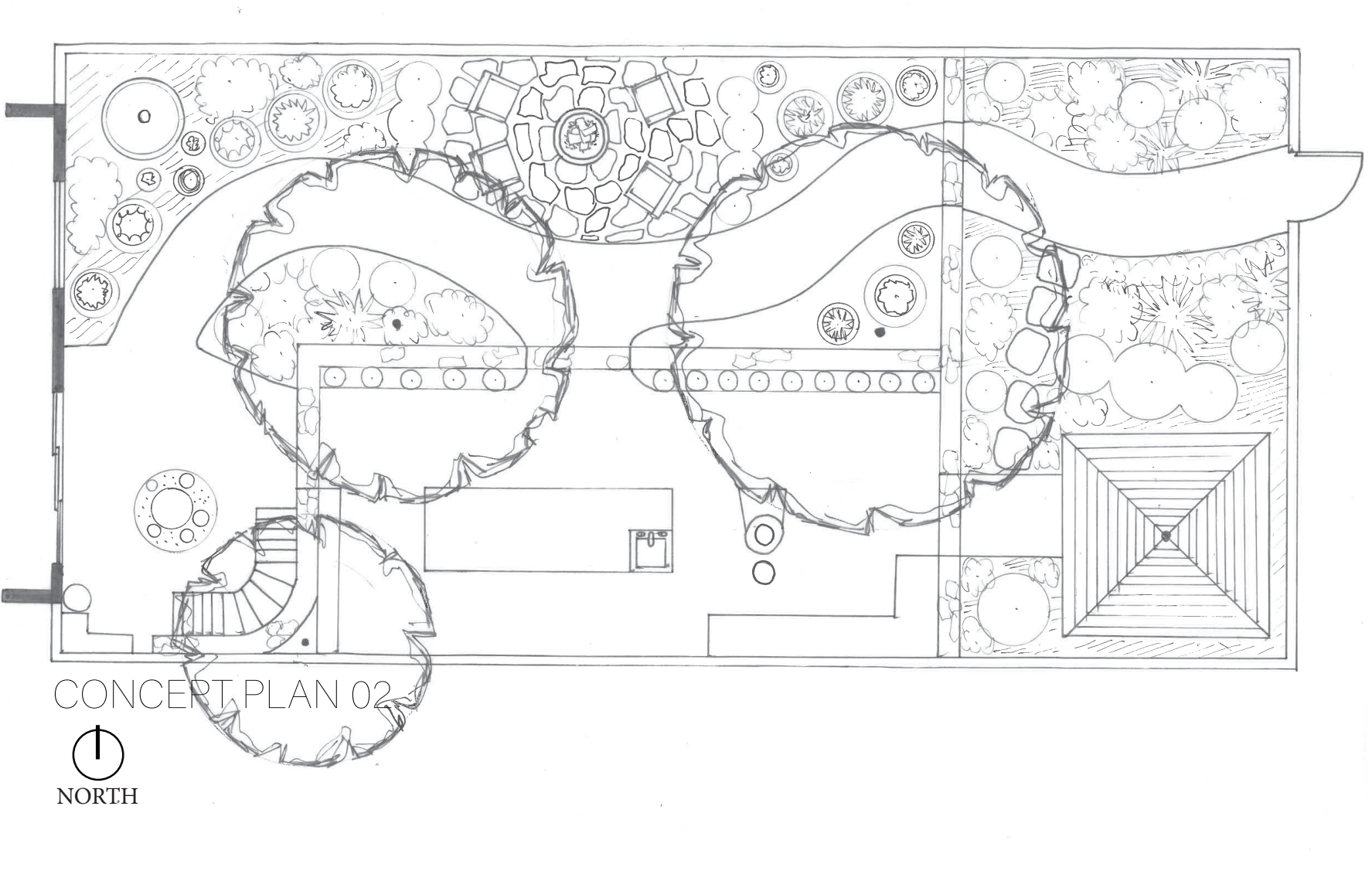
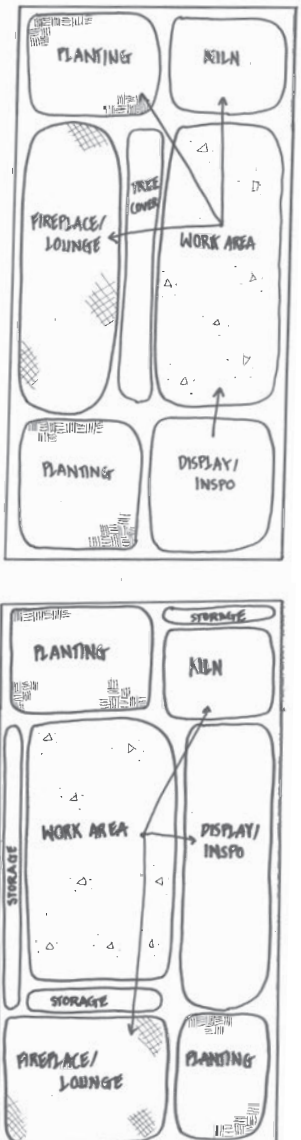
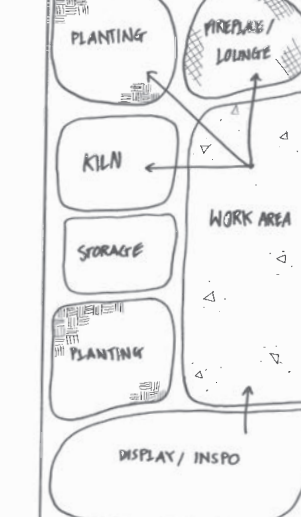
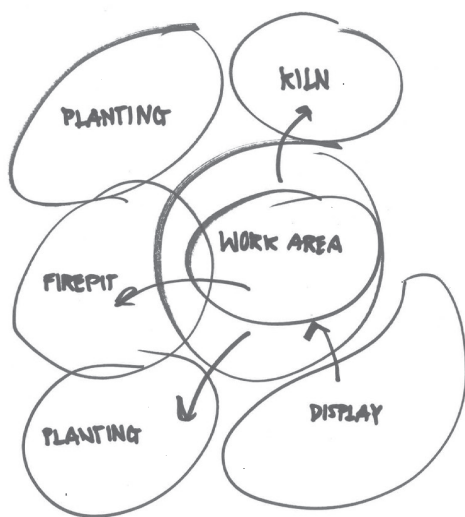
ALTERNATIVE ONE

For the first alternative, I wanted to address my client's need for a separation between the work area and the "play" area. The fireplace lounge and display garden are located first, with the display and inspiration area as a transition to the work area, and finally the work area, with a separate kiln space. To connect each space, there is a central path that allows the client to easily travel between areas.



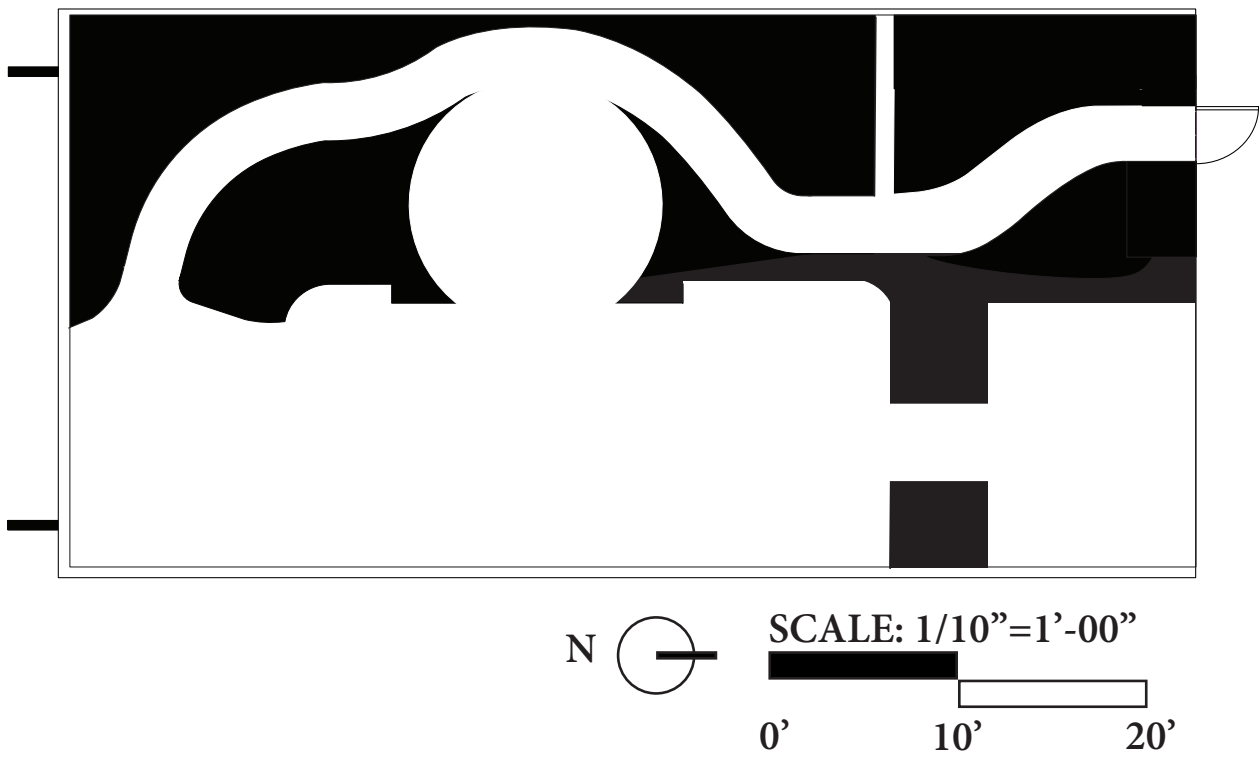
ALTERNATIVE TWO

For alternative two, I wanted to focus on separating the spaces more and add interest with vertical walls. One of my client's wishes was to have an area to retreat to during the "waiting" stages of the ceramic process. In this case, my client can lounge around the fire pit, in the pottery garden, or in the display area. When he's sculpting pottery, he can step into his creative, secluded space. To account for the harsh sun conditions in the center of the site, I planted large trees for shade cover.

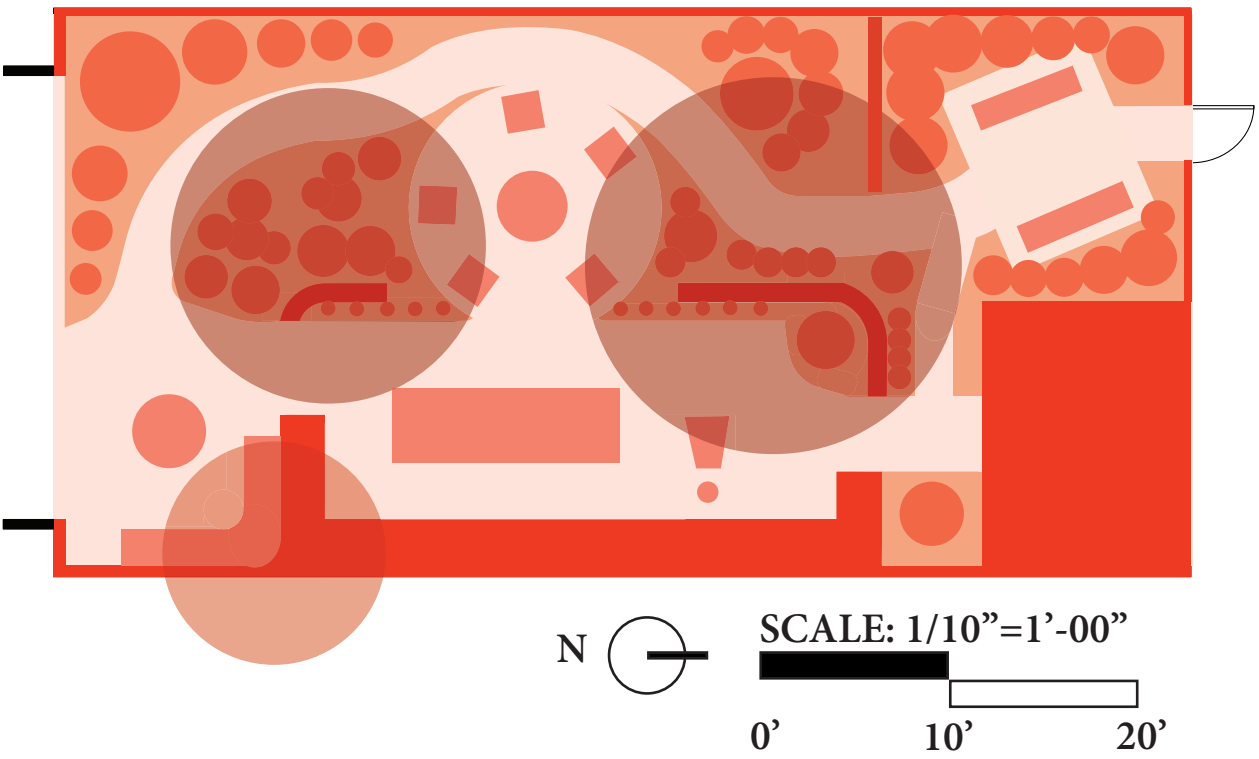


DESIGN STUDIES

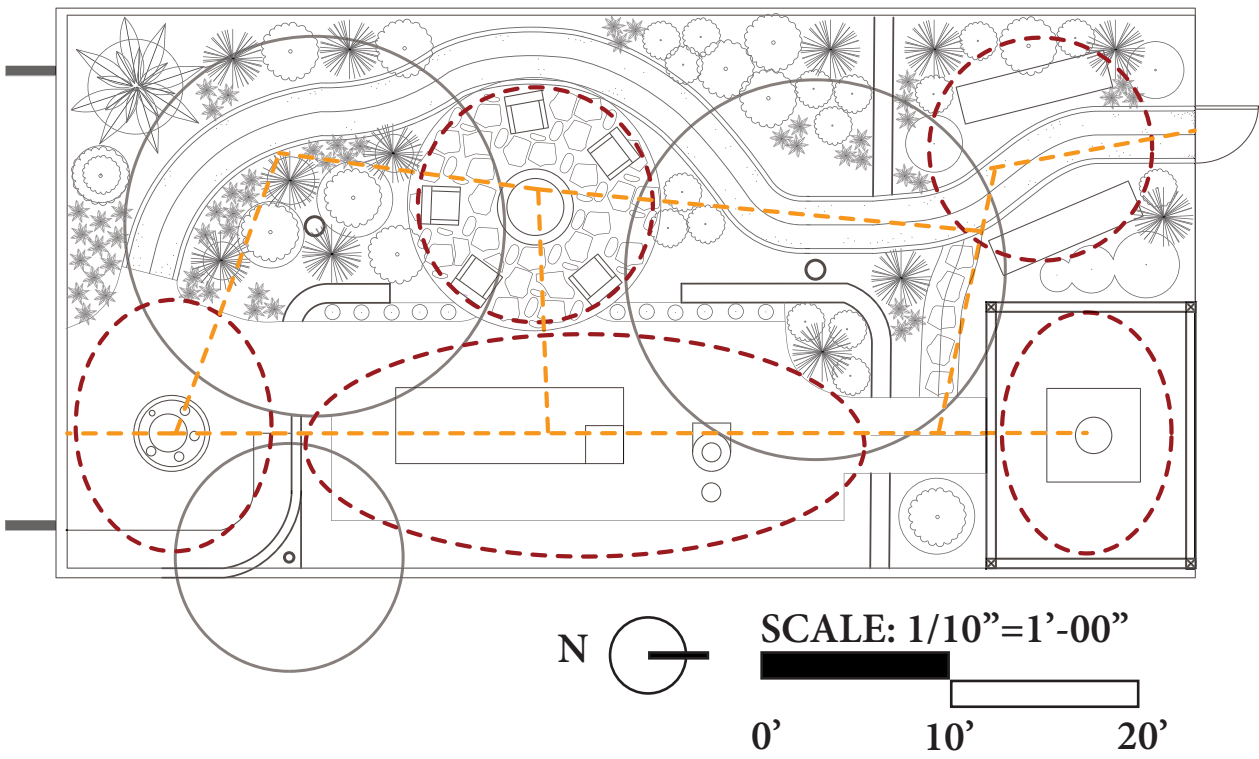
FIGURE GROUND



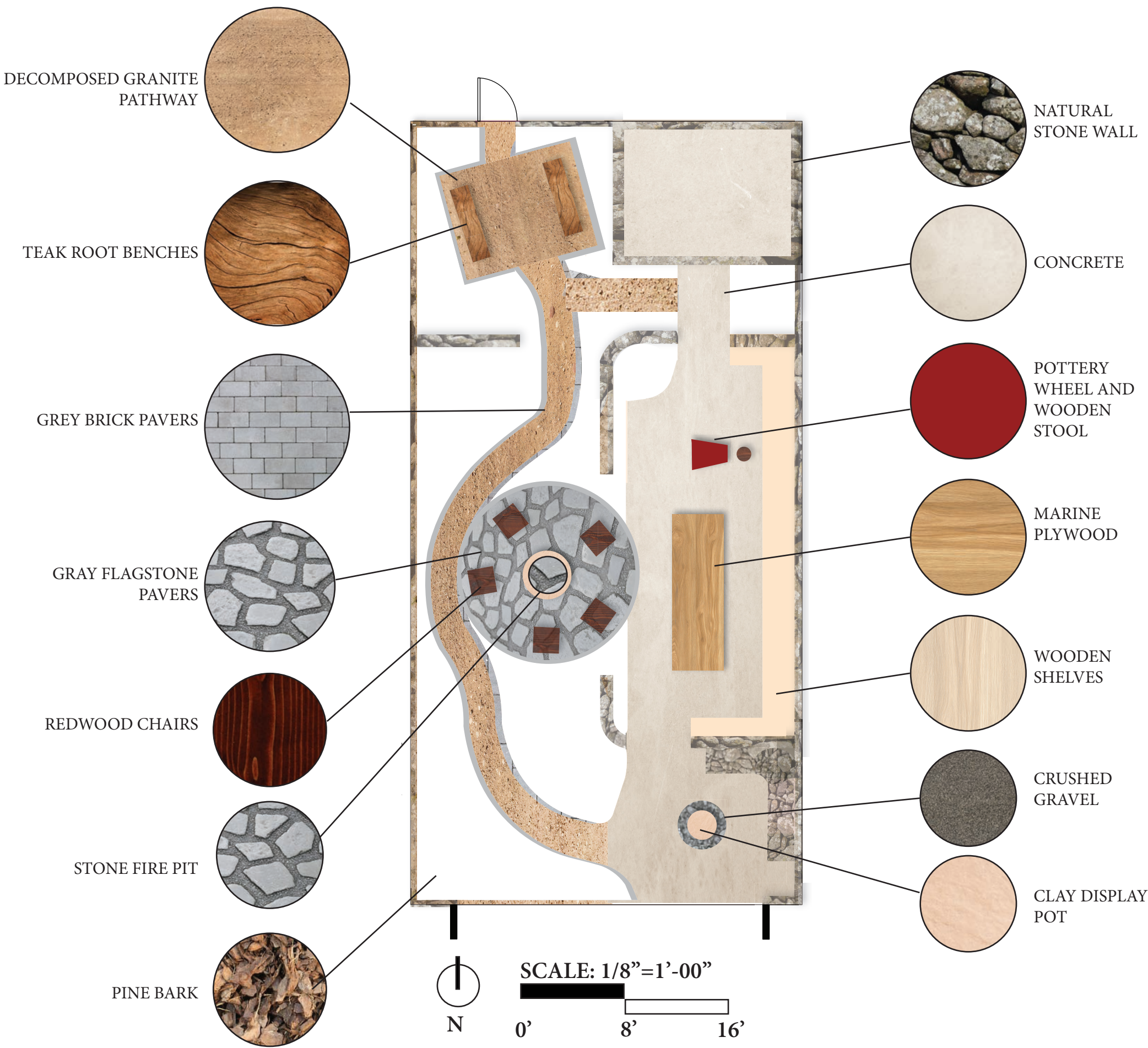
ENCLOSURE



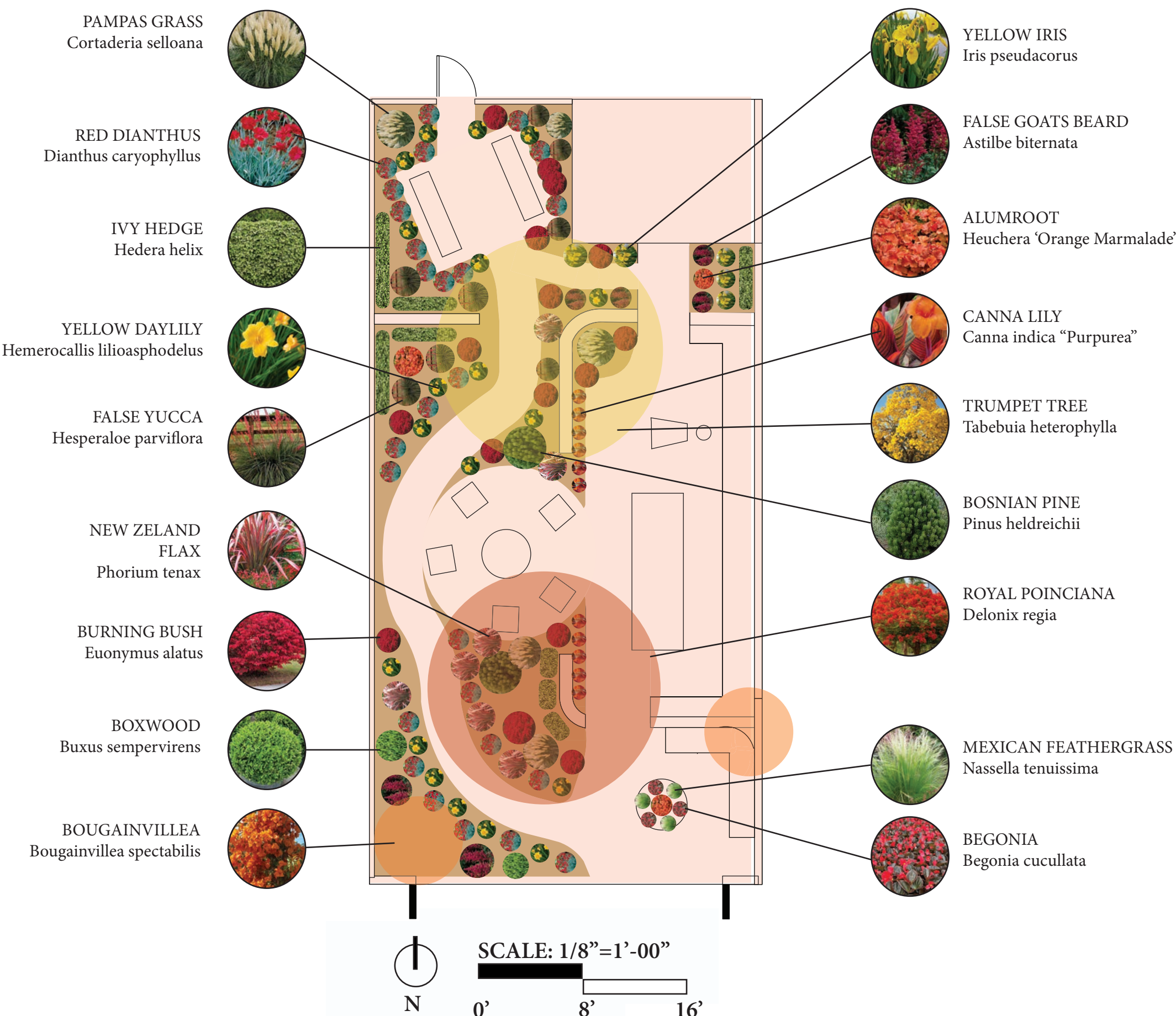
STRUCTURAL



HARDSCAPE STRATEGY



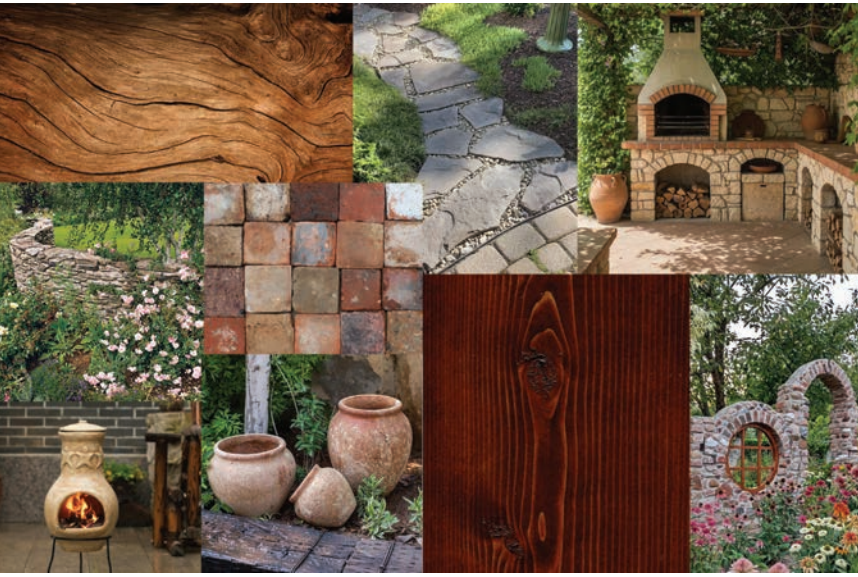
PLANTING STRATEGY



CONCEPT STATEMENT

The hardscape of the site aims to accommodate the hobbyist's range of needs. These include the hobby of ceramics itself, as well as the client's appreciation for fire. To create a smooth and easy work process, concrete will be used in all work areas so the client can easily transport his artwork from the work area, to the kiln, to the display area. Stone is incorporated throughout the site to encompass the client's rugged exterior. Natural stone walls are used for a sense of enclosure while working, but the decomposed nature of the wall allows the ceramicist to appreciate alternative views, including the fire pit, display area, or garden. Flagstone pavers are used for the fire pit area to tie together the style of the stone walls. Redwood chairs contrast with the gray stones and enhance the color there of fire. Clay elements including a clay fire pit and clay pots are used throughout the backyard to communicate the hobby of ceramics.

MOOD BOARD



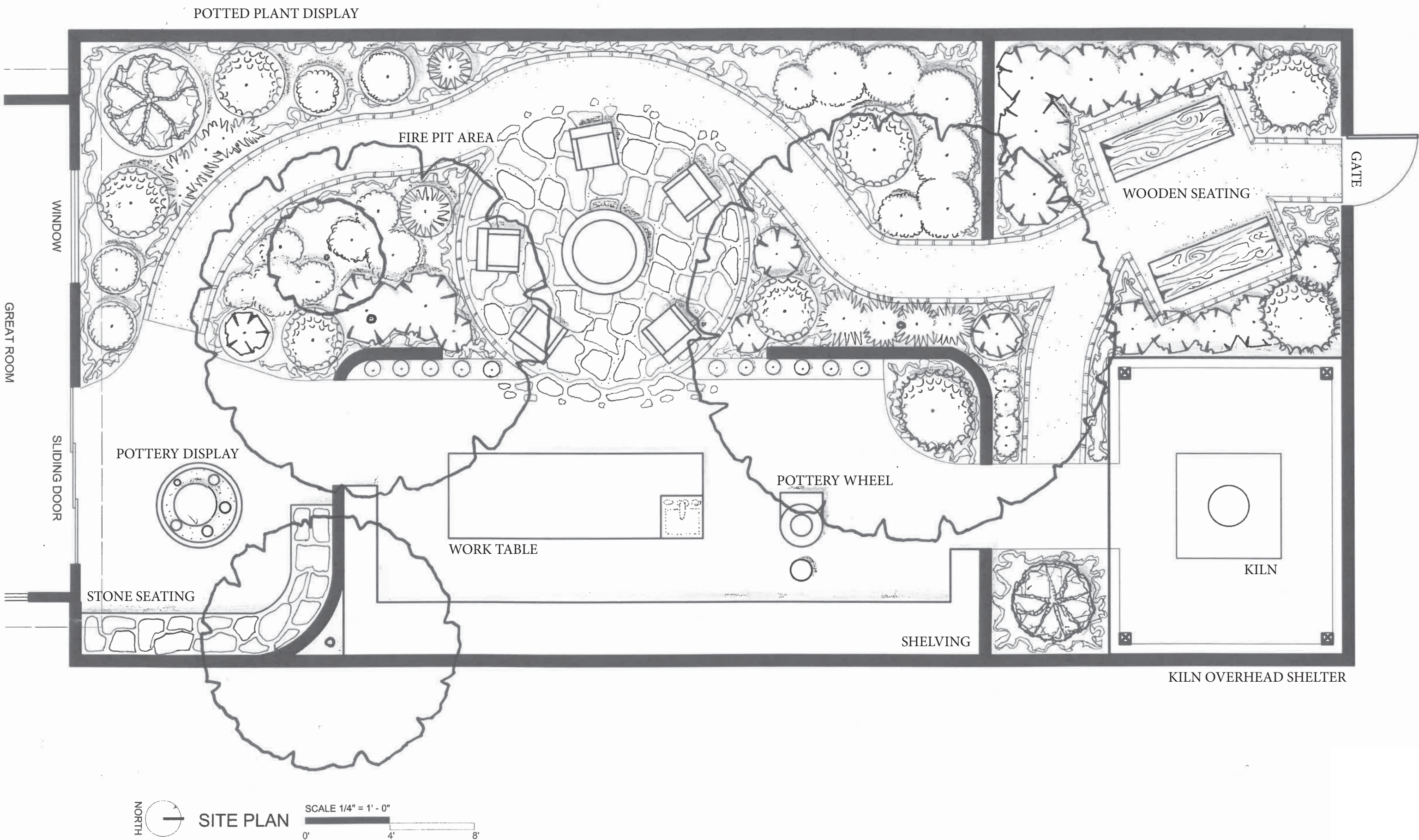
CONCEPT STATEMENT

The planting strategy of the site produces a fiery array of colors to spread the theme of warmth and fire. Bright orange and red varieties of plants are used throughout the area. Royal Poinciana trees add a spark of red to the site while also providing shade during the summer. To contrast with the rugged stone wall, ivy plants are used as a hedge layer beneath the wall, integrated with pops of color and texture with bright reds and swaying grasses. A technique of layering plants is used in the planting strategy. This blend of bright yellows, fiery oranges, and deep reds is emphasized with accent plants which contrast the hardscape, or add new textures. These accent plants include the Bougainvillea or the Pampas Grass. Through the planting strategy, aesthetics and function are both important factors, and both are used in the site.

MOOD BOARD

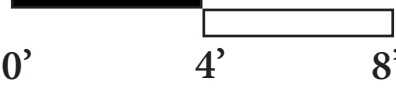


SITE PLAN



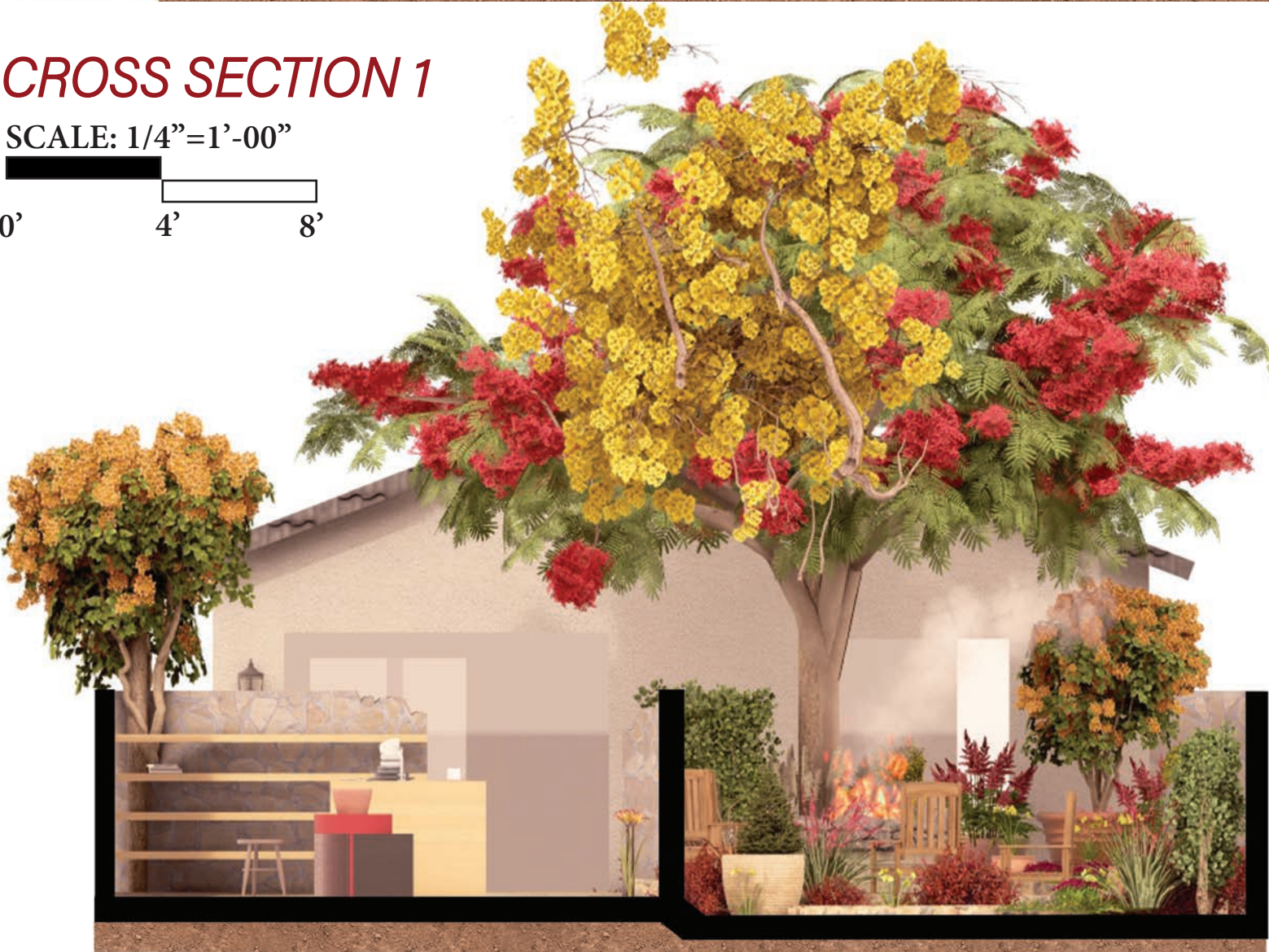
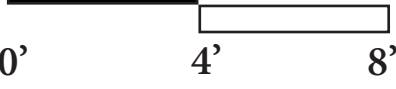
LONGITUDINAL SECTION

SCALE: 1/4"=1'-00"



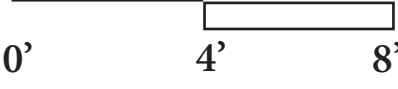
CROSS SECTION 1

SCALE: 1/4"=1'-00"

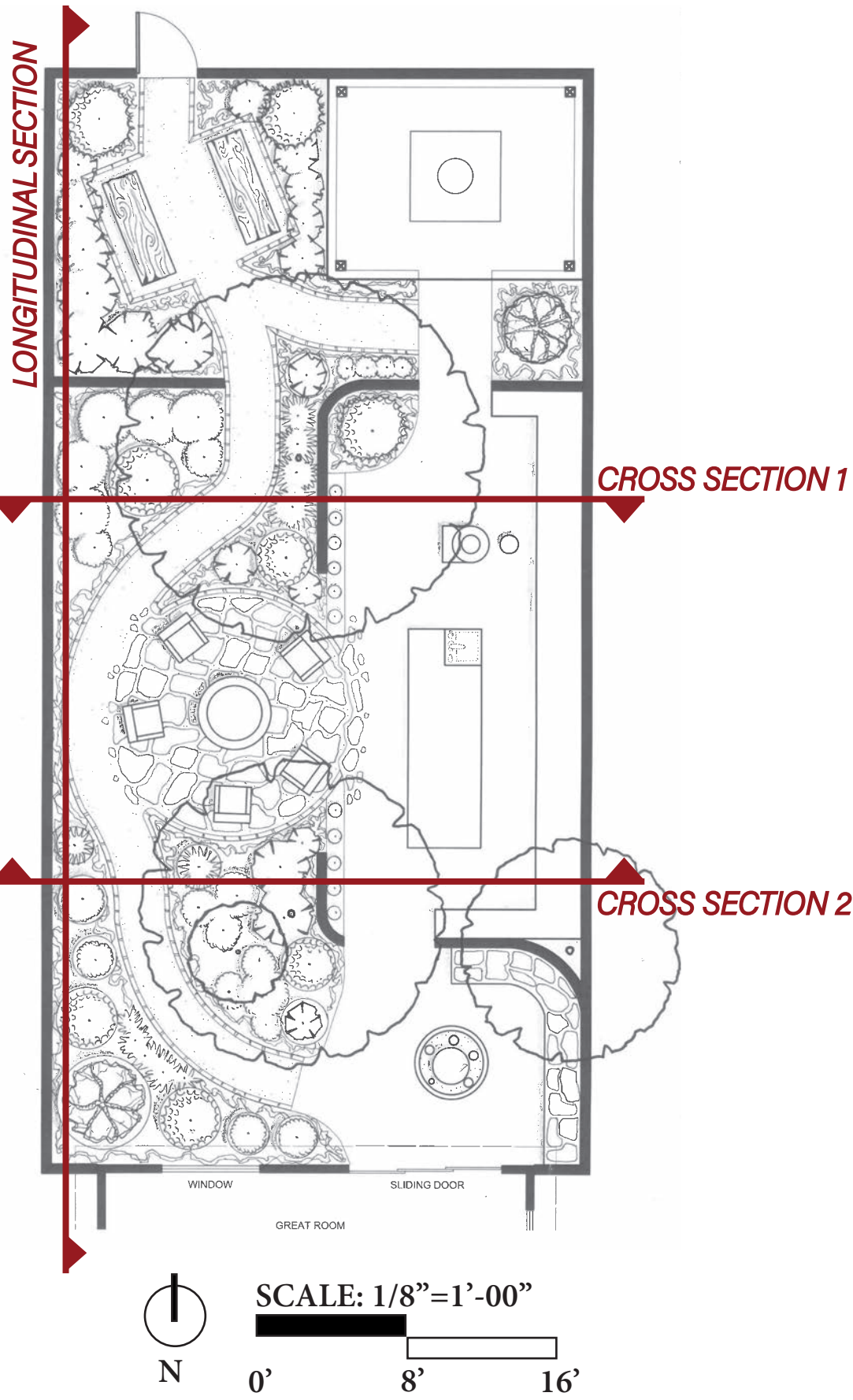


CROSS SECTION 2

SCALE: 1/4"=1'-00"



SECTION CUT KEY



ISOMETRIC VIEW OF FIREPIT AND CERAMIC WORK AREA



DISPLAY AND SEATING AREA



POTTERY PLANTING DISPLAY GARDEN



SHELTERED KILN AREA



BACK GATE VIEW

