

The Art of Designing a Meaningful Landscape through Storytelling

Keli L. Garman

Thesis Book submitted to the faculty of the
Virginia Polytechnic Institute and State University
in partial fulfillment of the requirements for the degree of

Master in Landscape Architecture

Terry Clements, Chair

Caren Yglesias, PhD

Paul Emmons, PhD

March 22, 2006
Alexandria, Virginia

Keywords:
design elements, design (concepts), Japanese gardens, narrative

Copyright 2006, Keli L. Garman

Abstract

The Art of Designing a Meaningful Landscape through Storytelling

By Keli Garman

Meaning in the landscape is a concept that is receiving attention from many landscape architects asking the questions: how is meaning found in the landscape, or what makes a landscape meaningful? While there are many design processes that incorporate meaning into the design, it is the art of storytelling that the thesis investigates. The research for the thesis and a comparison analysis is performed on three texts, which explore meaning in the landscape. The three texts are Marc Treib's "Must Landscapes Mean?"; Matthew Pottleiger and Jamie Purinton's *Landscape Narratives*, and Mark Francis and Randolph T. Hester, Jr.'s *The Meaning of Gardens: Idea, Place, and Action*. Applying these approaches to case studies has resulted in the finding of common ideas between the three texts. The commonalities led to my position that storytelling can be used as an approach to design, and that landscapes designed as a story narrative can be meaningful. The design project investigated the strength of the position on a site in the West Potomac Park in Washington DC. The story for the project is a Japanese folktale that communicates the culture of Japan. The project is a case study that explores if the set of design principles within the storytelling approach can invest meaning into a landscape.

Dedication

This thesis book is dedicated to my fiancée Mike for all his love and support and to my family for all their words of encouragement.

Author's Acknowledgement

I would like to acknowledge my committee members Terry, Caren and Paul. Your critiques not only pushed me to work harder, but pushed me to think deeper. As the defense was coming upon us, I was very unsure that I would be done in time, but your encouraging words kept me motivated. After the defense, us students continued to have work piled upon us for May, but your enthusiasm for my work reminded me of how much I enjoyed my thesis, and helped push me onward.

All of you helped me to develop my work to a higher standard, and thank you, Terry, for always reminding me to believe in the value of my thesis and work.

Table of Contents

| | |
|--|-----|
| Dedication | iii |
| Author's Acknowledgement | iv |
| Table of Contents | v |
| List of Figures | vii |
| List of Tables | x |
| | |
| Introduction | 1 |
| Chapter 1: Literature Review & Case Studies | |
| Literature Review: Must Landscape Mean | 1 |
| Case Study: Island Garden | 2 |
| Literature Review: The Meaning in Gardens | 2 |
| Case Study: Green Spring Gardens Park | 3 |
| Literature Review: Landscape Narratives | 4 |
| Case Study: Vietnam Veterans Memorial, Washington DC | 4 |
| Comparison | 5 |
| Conclusion | 9 |
| Chapter 2: Design Project | |
| Introduction to Design Project | 10 |
| Design Project | 10 |
| Site | 11 |
| The Story | 12 |
| Meaning of the Story | 13 |
| The Site Design | 14 |
| Lighting | 15 |
| Design Guideline: Setting | 16 |
| Design Guideline: Events | 17 |
| Design Guideline: Characters | 19 |
| Matrix | 19 |
| Character: Father | 20 |
| Character: Bamboo Princess | 22 |
| Character: Suitor 1 | 24 |
| Character: Suitor 2 | 25 |
| Character: Suitor 3 | 26 |

Table of Contents

| | |
|---------------------------------|----|
| Character: Suitor 4 | 27 |
| Character: Suitor 5 | 28 |
| Character: Emperor | 29 |
| Design Guideline: Time Sequence | 31 |
| Seasons Diagram | 31 |
| Progression of Time: Spring | 32 |
| Progression of Time: Summer | 33 |
| Progression of Time: Fall | 34 |
| Progression of Time: Winter | 35 |
| Passage of Time | 36 |
| Reflection | 38 |
| Chapter 3: Conclusion | 38 |
| References | 39 |
| Vita | 40 |

List of Figures

| | | |
|-------------|---|----|
| Figure 1.0 | An introductory view from outside of the entrance. | 2 |
| Figure 1.1 | A plan view of the Island Garden | 2 |
| Figure 1.2 | The Horticultural Center for the Garden | 3 |
| Figure 1.3 | Green Spring Garden shows the combination of nature and society | 3 |
| Figure 1.4 | View of the Vietnam Veterans Memorial | 4 |
| Figure 1.5 | Visitors to the memorial see their reflection in the granite | 5 |
| Figure 2.0 | The aerial map that shows the site to the left of the tidal basin. | 11 |
| Figure 2.1 | Photograph of site at West Basin Drive, Washington DC | 11 |
| Figure 2.2 | Opening scene when the bamboo cutter finds the baby in The Bamboo Princess story | 12 |
| Figure 2.3 | The first suitor's challenge in The Bamboo Princess story | 12 |
| Figure 2.4 | The second suitor's challenge in The Bamboo Princess story | 12 |
| Figure 2.5 | The third suitor's challenge in The Bamboo Princess story | 12 |
| Figure 2.6 | The fourth suitor's challenge in The Bamboo Princess story | 13 |
| Figure 2.7 | The fifth suitor's challenge in The Bamboo Princess story | 13 |
| Figure 2.8 | The friendship between the bamboo princess and the emperor in The Bamboo Princess story | 13 |
| Figure 2.9 | The conversation between the father and the bamboo princess in The Bamboo Princess story | 13 |
| Figure 2.10 | The bamboo princess leaves to return to her home, the moon in The Bamboo Princess story | 13 |
| Figure 2.11 | Smoke rising from Mt. Fuji in The Bamboo Princess story | 13 |
| Figure 2.12 | Labeled Illustrative plan | 14 |
| Figure 2.13 | Illustrative Lighting plan | 15 |
| Figure 2.14 | Aerial shows the landscape in relation to the Washington Monument. | 16 |
| Figure 2.15 | Picture of representation of smoke | 16 |
| Figure 2.16 | Perspective of walk through the bamboo forest | 16 |
| Figure 2.17 | The interaction of the characters to one another is shown with the diagram | 17 |
| Figure 2.18 | The plan shows the placement of the events as they relate to the events diagram on pg. 17 | 18 |
| Figure 2.19 | Matrix of characters showing the landscape components to be used | 19 |
| Figure 2.20 | Black and white plan with highlighted character section | 20 |

| | | |
|-------------|--|----|
| Figure 2.21 | Picture of a bamboo forest | 20 |
| Figure 2.22 | Enlarged colored image of path of the father in the beginning of the story | 20 |
| Figure 2.23 | Black and white plan with highlighted character section | 21 |
| Figure 2.24 | Rhododendron catawbiense | 21 |
| Figure 2.25 | Picture of a view of Washington Monument from site | 21 |
| Figure 2.26 | Enlarged colored image of the room with the father | 21 |
| Figure 2.27 | Black and white plan with highlighted character section | 22 |
| Figure 2.28 | Enlarged colored image of bamboo princess path | 22 |
| Figure 2.29 | This section of the path of the bamboo princess shows the elevation | 22 |
| Figure 2.30 | Black and white plan with highlighted character section | 23 |
| Figure 2.31 | The Cherry trees also signal the coming of spring, a new time. | 23 |
| Figure 2.32 | This section of the bamboo princess' path to the moon shows the elevation. | 23 |
| Figure 2.33 | Illustrative plan presents the section and the highlights the character room | 24 |
| Figure 2.34 | Perspective of Suitor 1 room facing the vegetation with the clearing in the back | 24 |
| Figure 2.35 | The section of the first suitor's room shows the elevation and the cluster of vegetation before the open clearing. | 24 |
| Figure 2.36 | The first suitor's room and how the room represents the element void. | 24 |
| Figure 2.37 | The illustrative plan exhibits the room and it shows the direction of the elevation | 25 |
| Figure 2.38 | The image shows the room and the earth element in the middle. | 25 |
| Figure 2.39 | The section of the second suitor's room shows how the room steps down into the earth. | 25 |
| Figure 2.40 | The illustrative plan of the third suitor shows the highlighted room of the suitor and a section elevation | 26 |
| Figure 2.41 | The image shows the form of the room and how it relays the volcano in the journey | 26 |
| Figure 2.42 | The section of the third suitor's room shows the room elevated to represent the volcano of the suitor's journey. | 26 |
| Figure 2.43 | The illustrative plan shows the fourth suitor's room | 27 |
| Figure 2.44 | Perspective of suitor 4 room looking beyond the landscape | 27 |
| Figure 2.45 | The image shows the suitor 4 room with the element water represented by crushed gravel | 27 |

| | | |
|-------------|---|----|
| Figure 2.46 | Illustrative plan showing the fifth suitor's room highlighted. | 28 |
| Figure 2.47 | Perspective of Suitor 5 room looking beyond the landscape | 28 |
| Figure 2.48 | The image shows the room of fifth suitor and the gravel pits. | 28 |
| Figure 2.49 | The illustrative plan highlighting the emperor's room | 29 |
| Figure 2.50 | Plant image shows the formality of the emperor | 29 |
| Figure 2.51 | Perspective of the emperor room viewed from the entrance | 29 |
| Figure 2.52 | The image of the emperor room is when the bamboo princess becomes friends with the emperor. | 29 |
| Figure 2.53 | The illustrative plan shows the highlighted mountain room with elevations | 30 |
| Figure 2.54 | The image shows the form of the room and it weaving towards the bamboo princess path in an attempt to contact her | 30 |
| Figure 2.55 | Section B of the room shows the upward climb, which resembles climbing a mountain. | 30 |
| Figure 2.56 | Section A of the room shows a decline. | 30 |
| Figure 2.57 | Seasons diagram showing the plants and colors for each season | 31 |
| Figure 2.58 | Illustrative plan of the Spring season vegetation. | 32 |
| Figure 2.59 | <i>Rhododendron carolinianum</i> | 32 |
| Figure 2.60 | <i>Prunus okame</i> | 32 |
| Figure 2.61 | Illustrative plan of the Summer season showing the summer vegetation. | 33 |
| Figure 2.62 | The image of <i>Koelreuteria paniculata</i> is an example of summer vegetation. | 33 |
| Figure 2.63 | The image of <i>Acer saccharum</i> is an example of summer vegetation | 33 |
| Figure 2.64 | The image of <i>Cornus florida</i> is an example of summer vegetation | 33 |
| Figure 2.65 | The image of <i>Cornus kousa</i> is an example of summer vegetation | 33 |
| Figure 2.66 | Illustrative plan of the Fall season showing the Fall vegetation | 34 |
| Figure 2.67 | The image of <i>Acer tartaricum</i> 'ginnala' is an example for the Fall vegetation | 34 |
| Figure 2.68 | The image of <i>Acer palmatum</i> 'Tamukeyama' is an example for the Fall vegetation | 34 |
| Figure 2.69 | The image of <i>Leucothoe fontanesiana</i> 'Scarletta' is an example for the Fall vegetation | 34 |
| Figure 2.70 | The image of <i>Pieris japonica</i> is an example for the Fall vegetation | 34 |
| Figure 2.71 | Illustrative plan of the Winter season shows the vegetation that is deciduous and the vegetation that is evergreen. | 35 |

| | | |
|-------------|--|----|
| Figure 2.72 | The image of <i>Sciadopitys verticillata</i> is an example for the Winter vegetation | 35 |
| Figure 2.73 | The image of <i>Pinus mugo</i> is an example for the Winter vegetation | 35 |
| Figure 2.74 | The image of <i>Hydrangea macrophylla</i> is an example for the Winter vegetation | 35 |
| Figure 2.75 | The image of <i>Pinus nigra</i> is an example for the Winter vegetation | 35 |
| Figure 2.76 | Black and white plan with highlighted entrance | 36 |
| Figure 2.77 | Image of the entrance that shows the progression of time | 36 |
| Figure 2.78 | Black and white plan with highlighted bamboo princess path | 37 |
| Figure 2.79 | Image of the bamboo princess' path that shows the progression of time | 37 |
| Figure 2.80 | Image of the path of the bamboo princess leaving that shows the progression of time | 37 |

List of Tables

| | | |
|-----------|--|---|
| Table 1.0 | Comparison table of Must Landscapes Mean, The Meaning of Gardens, and Landscape Narratives | 6 |
|-----------|--|---|

Introduction

Landscape architects are continually attempting to imbue significance into their designs, compose essays, and deliberate about meaning. How meaning is designed into the landscape is a question that began its research. The research for the thesis and a comparison analysis are on three texts which explore meaning in the landscape. The three texts are Marc Treib's "Must Landscape Mean?", Matthew Potteiger and Jamie Purinton's *Landscape Narratives*, and Mark Francis and Randolph T. Hester, Jr.'s *The Meaning of Gardens: Idea, Place, and Action*. The three texts explore different approaches to present meaning in the landscape. Marc Treib's article directed my curiosity in the topic. Matthew Potteiger and Jamie Purinton's *Landscape Narratives* is a non-conventional approach to shaping the landscape. *The Meaning of Gardens: Idea, Place, and Action*, is a standard approach to influencing the landscape. These three texts give a broad range of approaches to study meaning in the landscape. A case study with each text distinguishes the design factors and forms which reveal meaning.

The common idea between the texts, supported by the case studies, is the idea of telling a story. This research led the inquiry of storytelling as an approach to the design process and design.

Chapter 1: Literature Review & Case Studies

Literature Review: Must Landscapes Mean

In "Must Landscapes Mean?" Marc Treib discusses the term meaning as it relates to landscape architecture. According to Treib, landscape architecture is part of societies, cultures, and beholds technology; and as such is informed by a mass of factors (89). In his essay on meaning in the landscape, Treib is hesitant to give a definite definition of "meaning." He considers that "meaning comprises ethics, values, history, and affect all of them taken singly or as a group" (Treib 89). Treib describes meaning through five approaches of landscape design: the Neoarchaic approach, the Genius of the Place, the Zeitgeist approach, the Vernacular landscape, and the Didactic approach.

- The Neoarchaic approach is a way of retrieving a lost point along the way to modernity. This approach retrieves meaning from historical points in time and displays that if it meant something in the past, it will have meaning today (Treib 92).
- The Genius of the Place refers to the idea that a garden "reveals that particularities of its place as well as the profundity of the garden's idea" (Treib 92). Within this approach is the belief that reflecting a preexisting condition produces a design more meaningful to the residents (Treib 93).
- The Zeitgeist approach is the spirit of the times. Treib wrote that if artists have produced a body of work "deemed illustrative of the spirit of our times, then landscapes designed with contemporary art-like elements must share that significance" (94).
- The Vernacular Landscape approach is a rich source of materials and forms that constitute the "real" world in which we live (Treib 95). It is treated as a mass of materials to be altered by designers.
- The Didactic approach dictates that forms should tell us about the natural workings or history of the place

(Treib 95). This is related to the Genius Loci school, but the Didactic approach is usually clearer in its intentions (Treib 95).

The Zen garden provides a valuable case study for considering the construction of meaning. Those who do not have experience in Japanese culture and Zen gardens could not appreciate the meaning of the embodiment of religious belief. They could only appreciate the framing of the space, the arrangement of materials, and the quality of rocks. Treib states "the garden stimulates individual contemplation; it can be seen as a vehicle for understanding the self rather than the place" (97).

He concludes that meaning condenses at the intersection of people and place, and not along in the form the designer's idea takes (Treib 100). The design itself constitutes a filter that creates the differences between what the designer intends and what the visitor experiences. This is the difference between the intended perception and the perceived intention. The Didactic approach is the starting point for allowing this concept.

The case study demonstrates Marc Treib's concept. He deems the Didactic approach as the most valid concept for meaning in the landscape.

Case Study: Island Garden



Figure 1.0 An introductory view from outside of the entrance. (Island Garden, Smithsonian Institution, Washington DC: February 2005, Image taken by Keli Garman)

The Enid A. Haupt Garden is a public garden in the Smithsonian Institution complex in Washington DC. The four acre garden, located between the Smithsonian Castle and Independence Avenue, is on the roofs of the National Museum of African Art, the Arthur M. Sackler Gallery, and the S. Dillon Ripley Center.

The Enid A. Haupt Garden consists of three distinct garden settings: the Asian garden, the African garden, and the formal garden. Architect Jean Paul Carlihan designed the Asian garden, also known as the Island Garden, in 1987. Inspired by the gardens and architecture at the Temple of Heaven in Beijing, China, the Island Garden sits atop the Arthur M. Sackler Gallery.

The two moongates serve as the entrance to the garden. Upon entering the garden, visitors walk on a path that makes a square around the water. Floating circles sit in the water and paths criss-cross through the circle. Vegetation borders the sides of the garden using such nonnative plant material, as the Japanese Umbrella Pine and cherry trees.

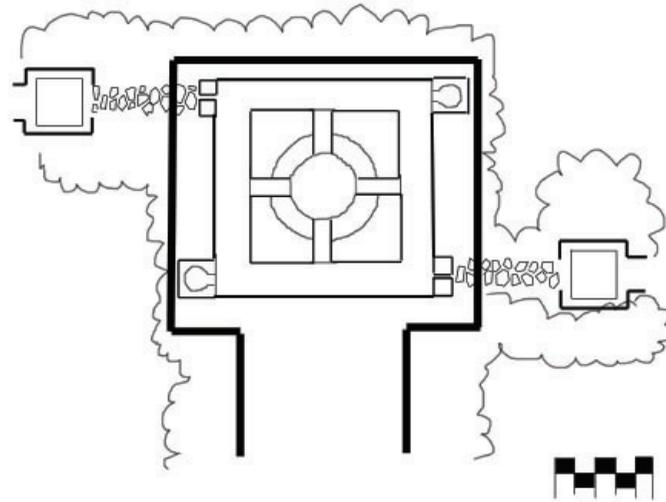


Figure 1.1 A plan view of the Island Garden (Smithsonian Institution, Washington DC: February 2005, drawn by Keli Garman)

The form of the Island Garden along with the choice of vegetation in the main features are analyzed using Treib's Didactic lens. The Didactic approach dictates that forms should tell us about the natural workings or history of the place. In this case, the "place" is the Temple of Heaven in Beijing, China. The Island Garden reproduces the idea designed in the Temple of Heaven. The square and the circle shape within the garden resemble the earth and heaven. The placement of the circle form above the square form shows that heaven is higher than earth. In the case study, the Didactic approach directs the forms to reveal the history of the Temple of Heaven. The Didactic approach tells a story of the history of the Temple of Heaven with the Island Garden. In the Didactic approach, the design itself reveals the history of the Temple of Heaven; and at the same time allows the visitors to conceive their own experiences.

Literature Review: The Meaning of Gardens

A traditional approach to determine meaning in the landscape is an analysis of the design, the location and visitor's interaction with the landscape. According to Mark Francis and Randolph T. Hester Jr., the garden has been examined as an idea, a place, and action (Francis & Hester 2). The garden has been studied by philosophers and design theorists as an idea. Historians, landscape architects, and geographers study the garden as an action. "Action" is the act of getting involved with the landscape through gardening, harvesting, etc. Gardens have special meaning and powerful settings for human life, transcending time, place, and culture. Francis and Hester describe gardens as "mirrors of ourselves, reflections of sensual and personal experience" (2). By making gardens, using or admiring them, and dreaming of them, we create our own idealized order of nature and culture (Francis & Hester 2). Gardens connect us to our collective and primal pasts.

Francis and Hester assert that "meanings in the garden can only be understood today as a whole, as an ecology of interrelated or connected thoughts, spaces, activities, and symbols" (2). The meanings can be understood as an idea, place, and action.

- As an idea, the garden has long served as a way of thinking about nature and about culture and how each influences the other. The garden has been viewed philosophically as the balancing point between human control on one hand and wild nature on the other (Francis & Hester 2). In religion, the garden represents either together or separately, paradise, harmony, enticement, sin, and reconciliation (Francis & Hester 4).

- The garden is seen as a place and as such the garden is a setting with plants, materials, and objects arranged in space. As an everyday place, the garden is part of our common landscape touched and molded by human hands (Francis & Hester 5). For landscape

architects, the garden has always been a setting to promote and apply new theories in design (Francis & Hester 5). The variety of gardens from residential to city, from natural to formal, characterizes the ideals and values of our time (Francis & Hester 5).

- Francis and Hester state “the garden is also a source of action requiring intimate and direct involvement” (6). Involvement in working with gardens has important social and psychological benefits. One example is gardens can be used as healing gardens. Through gardening, we are reconnected to “mother earth” and to the larger ecology of the world in which we can live (Francis & Hester 6). Each element, idea, place, and action, is an important factor to finding meaning in the garden. However, the power of the garden lies in its simultaneous existence as an idea, a place, and an action. While each has value as a way of thinking about gardens, viewing them together offers a deeper perspective on gardening meaning (Francis & Hester 8). One cannot fully comprehend any of the elements without the other two.

A story includes a setting, a plot, characters, and an event, and as such it fits Francis and Hester’s approach. Idea, place, and action can be used as storytelling to create meaning in the landscape.

The intention of the case study is to demonstrate Francis and Hester’s view. The unity of idea, place, and action to provide meaning in the landscape is analyzed in the Green Spring Gardens Park case study.



Figure 1.2 The Horticultural Center for the Garden (Fairfax County Park Authority Green Spring Gardens Park: October 2005, Image taken by Keli Garman)

Case Study: Green Spring Gardens Park

The Green Spring Gardens Park in Annandale, Virginia is a 27-acre public park owned by the Fairfax County Park Authority. Green Spring Gardens Park advances the awareness and practice of gardening in Metropolitan Washington, DC through its gardens and educational programming.

Green Spring Gardens Park was donated to Fairfax County in 1970 by editor and publisher of Michael Straight. Michael Straight made modifications to the house and gardens when he owned the property. Since 1970, the Fairfax County Park Authority developed a number of gardens designed to demonstrate a wide range of gardening styles as well as feature plants available to view by local residents.

The main features analyzed in the Green Spring Gar-

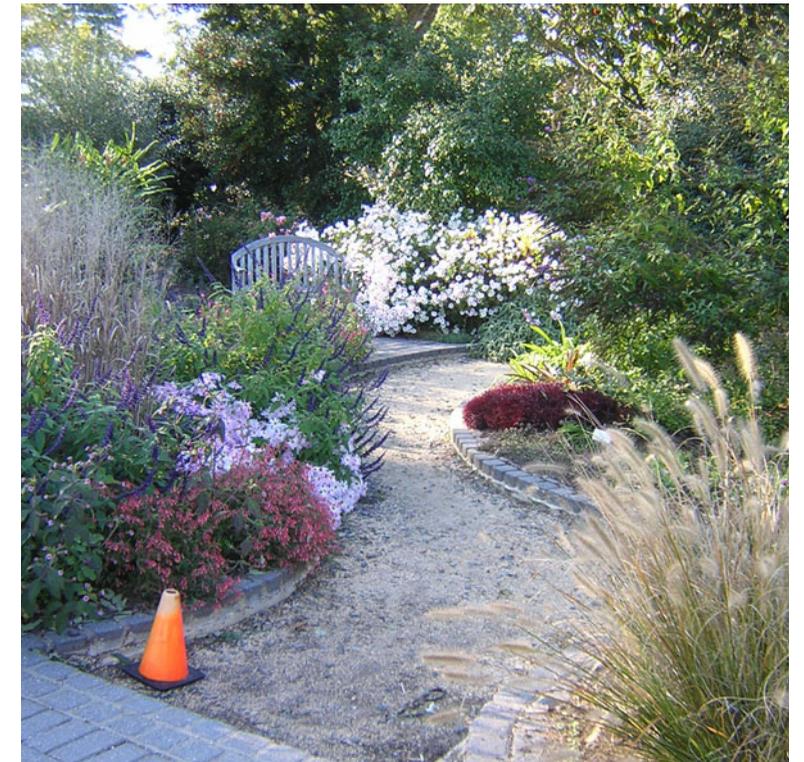


Figure 1.3 Green Spring Garden shows the combination of nature and society (Fairfax County Park Authority Green Spring Gardens Park: October 2005, Image taken by Keli Garman)

dens Park are the uses of the park and the park as a whole. Green Spring Gardens Park is an example of Francis and Hester’s approach to meaning in the garden. As an idea, Green Spring Gardens Park has served as a way of thinking about nature and society and how each influences the other. As a place, Green Spring Gardens Park exists as a place with plants, materials, and objects arranged in space. As mentioned in Francis and Hester’s book, this garden park is “an everyday place...touched and formed by human hands” (5). As an action, the garden lets a direct involvement through working with the plants and vegetables. It gives special meaning and personal experience.

The three components, idea, place, and action, together reveal a meaningful landscape in the Green Spring Gardens Park. The opportunity to be in a place and involved in the landscape allows the visitors to form their own stories with the ideas of nature and society.

Literature Review: Landscape Narratives

Landscape narratives provide an approach for establishing meaning in the landscape. The term narrative is the story and all the aspects of it being told. Narrative is the relationship between content and expression. Matthew Potteiger and Jamie Purinton state that “landscape narrative designates the interplay and mutual relationship that develops between landscape and narrative” (3). Narrative plays a critical role in making places. It is through narrative that we interpret the processes and events of place (Potteiger & Purinton 6).

There are a variety of forms of landscape narrative. They reflect different ways of thinking of the landscape. The nine types described by Potteiger and Purinton are:

- Narrative experiences entail routines, rituals, or events that stand for or abide by narrative structures (Potteiger & Purinton 11).
- Associations and references are elements in the landscape that become linked with experience, event, history, and religious allegory (Potteiger & Purinton 11).
- Memory landscapes are places that serve as the tangible locus of memory, both public and private (Potteiger & Purinton 11).
- Narrative settings and topographies are settings of spatial and temporal conditions of a narrative. According to Potteiger and Purinton, “a narrative topos is a highly conventionalized setting linked with particular events, which is evoked repeatedly in a culture’s narratives” (11).
- Genres of landscape narratives are spots shaped by culturally defined narrative forms such as legends, myths, and epics (Potteiger & Purinton 11).

- Processes narratives are actions or events that are caused by some agency and occur in succession or proceed in stages toward some end (Potteiger & Purinton 11).
- Interpretive landscapes are elements and programs that report what happens in a place. The intent is to make existing or ongoing narratives intelligible (Potteiger & Purinton 11).
- Narrative as form generation refers to using stories as a means of giving succession or developing images in the design process (Potteiger & Purinton 11).
- Storytelling landscapes are places designed to tell specific stories with explicit references to plot, scenes, events, character (Potteiger & Purinton 11).

Potteiger and Purinton feel that the most direct way to see the interplay between landscape and narrative is in places designed explicitly to tell a story. Storytelling also allows every garden to initiate “its own creation story in the transformation and adaptation to the particulars of site, culture, labor, money, and time” (Potteiger & Purinton 15). The emphasis is on the designer’s intentions to create meaning within the structures of story (event, plot, character).

Even though it is impossible to reproduce a narrative verbatim in landscape form, it can be effectively alluded to through names, references, associations, and symbols (Potteiger & Purinton 15). One important problem is whether or not visitors will understand the story that is told because certain symbols and references are context specific. The references may be familiar only to certain groups; their use can either include or exclude people from reading the landscape.

To conceive of landscape narratives requires linking what is often treated as a material or visual scene with the less tangible, but no less real, network of narratives. Landscape narratives provide access to experience, knowledge, and other aspects of landscapes not available through other means. The landscape joins with the human characteristic of telling stories.

The Vietnam Veterans Memorial in Washington DC demonstrates Potteiger and Purinton’s approach, using storytelling to create meaning in the landscape.



Figure 1.4 View of the Vietnam Veterans Memorial (Vietnam Veterans Memorial, Image taken by Keli Garman)

Case Study: Vietnam Veterans Memorial, Washington DC

The Vietnam Veterans Memorial recognizes and honors the men and women of the Vietnam War. The Memorial was designed by American sculptor and architect, Maya Ying Lin. The Vietnam Veterans Memorial was built in 1982 in Washington DC. It is located at Bacon Drive and Constitution Avenue.

The Vietnam Veterans Memorial is a sloping V-shaped wall. Each wall is 246 feet, 8 inches long. The walls meet at an angle of approximately 125 degrees, pointing to the northeast corners of the Washington Monument and Lincoln Memorial. Inscribed in



Figure 1.5 Visitors to the memorial see their reflection in the granite (Vietnam Veterans Memorial, Image taken by Keli Garman)

The designer's intentions were to create a meaningful landscape by telling a meaningful story. The structures of the memorial illustrate a form of narrative, storytelling. Storytelling landscapes tell specific stories with explicit references to plots, events, and characters.

the granite are the names of more than 58,000 Americans killed or missing during the Vietnam War.

The Vietnam Veterans Memorial shape, position, and landscape materials tell a part of the story of the fallen soldiers.

Maya Lin conceived her design as "creating a park within a park" ("The Memorial"). In presenting her project, Lin stated, "the memorial is composed not as an unchanging monument, but as a moving composition to be understood as we move into and out of it" ("The Memorial").

The Vietnam Veterans Memorial is an example of a landscape narrative. The Vietnam Veterans Memorial tells a story of the fallen soldiers in the Vietnam War. The granite shows the reflection of visitors and absorbs them into the story of the soldiers. The landscape joins with a human characteristic of telling stories and gives the opportunity for meaning.

Comparison

The three texts each explore meaning in the landscape. The case studies allow review of the approaches in a landscape. In the Island Garden case study, Marc Treib's ideal approach, the Didactic approach, is used. In the Green Spring Gardens Park case study, Mark Francis and Randolph T. Hester Jr.'s idea, place, and action approach is reviewed. In the Vietnam Veterans Memorial case study, Matthew Potteiger and Jamie Purinton's storytelling approach is exercised. After applying the approaches, the case studies show that the term "story" repeats in all three. Treib, and Francis and Hester's approaches connect to Potteiger and Jamie Purinton's storytelling concept. A comparative analysis breaks down the differences and similarities between the three approaches, and the work of the authors in general to better understand the comparisons.

The matrix, is a comparative analysis of the authors across the top as each column. The first column categorizes the approaches in alphabetical order. The last column summarizes the ideas of the authors that relate directly to storytelling. Each row gives a description of an approach. Similar approaches align in the same row, the different approaches are in their own row.

| Name of Approach | Must Landscapes Mean-Treib | Idea, Place, Action-Francis & Hester | Landscape Narratives- Potteiger & Purinton | Ideas directly related to Storytelling |
|--------------------------|---|--|--|---|
| Didactic approach | Didactic: The Didactic approach dictates that forms should tell us, in fact instruct us, about the natural workings or history of the place. A Didactic landscape is supposedly an aesthetic textbook on natural, or in some cases urban, processes. Didactic thinking provides a good point of departure for the work, but the success of the place ultimately hinges on the skill and the care with which the design is made and on what it offers the visitor. | Simultaneously Idea, Place, and Action: The power of the garden lies in its simultaneous existence as an idea, a place, and an action. One cannot fully understand the idea of the garden without knowing something about the process that created it. Also in the act of gardening reside both ideology and a desire to create physical order. The garden exists not only as an idea or a place or an action but as a complex ecology of spatial reality, cognitive process, and real work. | Storytelling Landscapes: Places designed to tell specific stories with explicit references to plot, scenes, events, character, etc. The most direct way to see the interplay between landscape and narrative is in places designed explicitly to tell a story. And while it is impossible to reproduce a narrative verbatim in landscape form, it can be effectively alluded to through names, references, associations, and symbols. | Treib's didactic approach involves designing forms to tell a "story" about the natural workings or the history of a place. Potteiger and Purinton's approach is about using storytelling to reference specific plots, events, or characters. Francis and Hester refer to landscape a combination of an idea, place, and action. |
| Garden as Action | | Garden as Action: The garden is also a source of action requiring intimate and direct involvement. Gardening has important social and psychological benefits. We observe, sense, and participate directly in natural processes. The garden is also experience, a place to meditate, reflect, escape from conflict, or prepare for death. We connect to ourselves and to nature. | Landscape narratives need not be limited to telling what has already happened. They can be an implicit part of daily actions, exchanges, interpretations, and other ongoing processes. Narrative is a process continuously moving between a series of interrelated actions. These actions, interventions, and evocations demonstrate that landscape narratives need not be set pieces requiring prior knowledge and controlled readings for their success. | The event of a story is portrayed as the action within the landscape. |
| Garden as Idea | | Garden as Idea: As an idea, the garden is part of traditional and modern social thought. The garden has long served as a way of thinking about nature and about culture and how each influences | | The garden as an idea. The idea is the story being portrayed in the landscape. |

Table 1.0 Comparison table of Must Landscapes Mean, The Meaning of Gardens, and Landscape Narratives. (Continued on next pages)

| Name of Approach | Must Landscapes Mean-Treib | Idea, Place, Action-Francis & Hester | Landscape Narratives- Potteiger & Purinton | Ideas directly related to Storytelling |
|---------------------------------------|---|---|--|--|
| Garden as Place | | Garden as Place: The garden also exists as a physical place, with plants, materials, and objects arranged in space. The garden is an everyday place, part of our common landscape touched and formed by human hand. | | |
| Genius of the Place | Genius of the Place: Instead, the garden revealed the particularities of its place as well as the profundity of the garden's idea. The genius provides major support for landscape design and its rationalization today. Buried within this approach to shaping the landscape is the belief that reflecting a pre-existing condition creates a design more meaningful to the inhabitants. | | | |
| Genres of Landscape Narratives | | | Genres of Landscape Narratives: Places shaped by culturally defined narrative forms or "genres," e.g. legend, epic, myth | |
| Interpretive Landscapes | | | Interpretive Landscapes: Elements and programs tell what happened in a place. The intent is to make existing or ongoing narratives intelligible. | |
| Memory Landscapes | | | Memory Landscapes: places that serve as the tangible locus of memory, both public and personal. This may develop through implicit association or by intentional acts of remembering (and forgetting) | |
| Narrative Experiences | | | Narrative Experiences: routines, rituals or events represent or follow narrative structures | |
| Narrative as Form Generation | | | Narrative as Form Generation uses stories as a means of giving order or developing images in the design process. | |

Table 1.0 (Continued)

| Name of Approach | Must Landscapes Mean-Treib | Idea, Place, Action-Francis & Hester | Landscape Narratives- Potteiger & Purinton | Ideas directly related to Storytelling |
|------------------------------------|--|--------------------------------------|--|--|
| Narrative Setting and Topos | | | Narrative Setting and Topos: A setting is the spatial and temporal circumstances of a narrative. | |
| Neoarchaic approach | Neoarchaic is an attempt to retrieve that which had been lost at some unspecified point along the way to modernity. | | | |
| Processes | | | Processes: Actions or events that are caused by some agency and occur in succession or proceed in stages toward some end | |
| References | References could be manifest in a landscape feature, a structure, or even a written inscription to reduce ambiguity. Providing symbols is not the same as creating meaningful places, although it may be one point along the path. | | Associations and References: elements in the landscape connect with experience, event, history, religious allegory or other forms of narrative | |
| Vernacular approach | Vernacular Landscape: The vernacular is a rich source of materials and forms; after all, it constitutes the “real” world in which we dwell. Vernacular Landscape is inevitably transformed when borrowed by design professionals. The vernacular environment is treated by designers as a quarry for raw materials to be reconfigured and thus | | The landscape becomes a multilayered set of narratives. The desire to tell stories using similar strategies is evident in vernacular landscapes as well. | Vernacular landscapes can be used to tell a multilayer of stories. |
| Zeitgeist approach | Zeitgeist approach as a determining force for any aspect of contemporary culture...landscapes designed with contemporary art-like elements must share that significance. The success or failure of such landscape designs does not ultimately derive from their intellectual origins, but whether they “work” on their own merits as places and landscapes without recourse to jargon and verbal explanations. | | | |

Table 1.0 (Continued)

Treib favors the Didactic approach, Potteiger and Purinton prefer storytelling landscapes, and Francis and Hester choose a combination of idea, place, and action. These three approaches relate to one another. All three refer to creating a story. Treib's didactic approach uses stories to create meaning in the landscape. The approach involves designing landscapes to tell a "story" about the natural workings or the history of a place. Francis and Hester refer to landscape as an idea, which can be described as thinking of landscape as a story that serves as a way of thinking about nature and culture and how each influences the other. Potteiger and Purinton's approach specifically uses storytelling to reference specific plots, events, or characters.

The authors refer to storytelling as a way of creating meaning in the landscape. While all three texts refer to storytelling in different ways, they all reach the finding that storytelling is a way to portray meaning.

The case studies demonstrate how a designer might consider the author's methods in approaching the design. The comparative analysis shows similarities and differences of the ways to invest meaning in the landscape. The Didactic approach, unity of idea, place, and action, and the storytelling narrative are similar views of meaning in the landscape. These methods portray meaning in the landscape through storytelling.

Conclusion

Storytelling is a method of designing meaning in the landscape. Stories are used to shape the world through history, myths, or tales and so it is only fitting that we use stories to shape the landscape. The concept of storytelling as a way to design landscapes is discussed in *Landscape Narratives*. The analysis of storytelling in *Landscape Narratives* is the foundation I will use to build upon my thesis.

Storytelling can be used to reveal a story or history through landscape elements, through the interaction

of visitors to the landscape elements, and through the relationship of the landscape elements to each other. Majority of landscapes designed by storytelling include memorials, theme gardens and cultural gardens.

However, storytelling can be used to design all types of landscapes by modifying and adjusting to the particulars of a site, culture, and time. The emphasis is on the designer's intentions to portray meaning within the structures of story (event, plot, and character). In designing landscapes, it is important to see how a story relates to the landscape elements. The following design guidelines depict meaning in the landscape through storytelling:

- The meaning of the story
- Events that develop the story
- Characters that develop the story
- The setting
- The progression of time in the story

The design guidelines give visitors a connection or involvement to the landscape. The guidelines are expressed in the landscape through landscape components. In landscapes, we can analyze not just how stories take place, but the placement of events. A story is dependent upon a visitor who participates and believes in the possible world created in the landscape.

Although a landscape can evoke meaning, I'm looking into a landscape that has meaning because it interprets or represents a story or narrative for a user. Storytelling is a means of landscape design. It allows the landscape architect to acknowledge specific events, people, and places through symbols, references and forms.

Chapter 2: Design Project

Introduction to Design Project

This design thesis tests whether storytelling can be used to design a meaningful landscape. The design project is a case study of how storytelling can portray a meaningful landscape. The project uses the design guidelines and applies them to a site based on a story selected by myself as the designer.

Landscape components are the factors that form a relationship between the landscape and the story by means of the design guidelines:

- The meaning of the story
- Events that develop the story
- Characters that develop the story
- The setting
- The progression of time in the story

The project revolves around Japanese landscapes and Japanese culture. The story itself is a Japanese folktale. The design project will be the application of storytelling to design a landscape based on a significant piece of Japanese culture, Fuji Mountain.

Design Project

In design, using the guidelines helps invest meaning into the landscape. These pieces of the story are objects, ideas, or landscape features relevant within the story. The landscape demonstrates the design guidelines through the landscape components:

- Movement
- Views
- Landscape materials

Movement is how one moves through the landscape. It includes different forms of progression and the chance to stop moving completely. Movement represents ideas or movements in the story by affecting the movement of the visitor through the landscape.

For example, a steep upward slope can represent a harsh, treacherous climb.

Views can be close, far, hidden, or open. They are opportunities to observe the scenery or the immediate area and its context. For example, a direct view of an object can represent a direct relationship between a character and an important entity in the story.

Landscape materials are broken into two categories: sensory experience and time sequence. Sensory experiences involve the five senses. The five senses communicate attributes of the guidelines and emotions of the characters. One example is a sweet flower scent to represent a happy emotion.

Time sequence refers to showing the passage of time throughout the story. For example, a circular path can represent the cycle of the four seasons.

To physically design the significant aspects of the story, it is relevant to review the qualities of that aspect. In order to represent a character, a place, or an object, one must determine the characteristics or qualities. Although, one person may have a different view of what a character, a place, or an object may be; it is important to give a description that best represents the story and not one's own thoughts. The quality is what one is attempting to restate through the design guidelines into the landscape.

Site

The site is a small section of the West Potomac Park to the west of the Tidal Basin in Washington DC, between the Potomac River and the tidal basin. More specifically, the entrance lies on West Basin Drive in Washington DC.

The site was chosen for two main reasons. First, there is a connection to the tidal basin area because of the presence of the cherry trees. When the cherry trees blossom, this is a time of celebration. Japanese festivals and events surround the tidal basin during this time period. Those who attend the cherry blossom festivals are the visitors that the landscape project is designed for.

Second, the site has views of the Washington Monument. As the Washington Monument is a strong presence in Washington DC, it will play a significant role as a landscape symbol for the story.



Figure 2.0 The aerial map that shows the site to the left of the tidal basin. The aerial also shows the site's relation to the Washington Monument. Aerial map referenced from: <http://maps.google.com/>.



Figure 2.1 Photograph of site at West Basin Drive, Washington DC (image taken by Keli Garman) The photograph shows the Washington Monument as viewed from the chosen site.

Because one intent of this project is to learn more of the Japanese relationship to the landscape. I referred to a favorite Japanese folktale. My version of tale is a combination of two translations of one of their oldest tales. The story has several titles: *The Bamboo Princess*, *The Moon Princess*. *The Bamboo Cutter*.

The Story



Figure 2.2 Opening scene when the bamboo cutter finds the baby in *The Bamboo Princess* story (drawn by Keli Garman)

Long ago, in an area of Japan that was covered with bamboo forests, lived an old bamboo cutter and his wife. One day while walking through the bamboo forest, the bamboo cutter came across a mysterious shining stalk of bamboo. When he examined the stump, he noticed a small girl was nestled inside. He decided that she should not be left in the forest, so he took her home with him. The man and his wife took very good care of the child and treated her as if she were their own.

Five suitors come to the father's house to ask for her hand in marriage. She is reluctant to marry them, so she concocts impossible tasks for the men to accomplish before they can win her.

The first suitor was to bring Buddha's begging bowl from India. However, the man had heard many bad things about those who tried to enter India, and fig-

ured that matters would only become worse if he were to try to take Buddha's begging bowl. So, he decided to find an old bowl in the Japanese mountains, and claim it was Buddha's. Kaguya Hime was not fooled, however, and dismissed the suitor.

The next suitor was sent to pick a silver branch laden with many jewels from a fabled tree. Instead, the man hired two Korean craftsmen to create a silver branch. The suitor took the branch to Kaguya Hime. She was stunned, for the branch fit the description that she had given him, and she couldn't stand the thought of marrying the prince. Then, the two craftsmen, who were not paid, arrived and explained what they had done for the suitor. Feeling ashamed, the prince left in shame.

The third suitor was given the task of retrieving a fire retardant coat made of the pelts of fire rats. Instead, he ventured out to buy one. The closet he could find was a coat that looked like it was made of fire rat fur. When Kaguya Hime received the coat, she immediately tested the coat by lighting it on fire. Since it was not made of fire rat fur, it burned and the suitor left the bamboo cutter's house for his failure.

The fourth suitor was sent to retrieve one of seven jewels that every dragon had on its head. so, the man hired a boat, and set out to find the dragon of the sea. However, the dragon of the sea proved to be too cunning. The suitor failed and gave up hopes to marry Kaguya Hime.

The fifth and final suitor was sent to find a swallow's cowrie shell. Having found a tree where swallows normally gather, the man began climbing towards the top. At the top of the tree, the suitor found a nest that contained a cowrie shell, and as he closed his fingers around the shell, he lost his footing and fell from the tree. Upon making contact with the ground, the suitor crushed the shell that he had worked all day for, and gave up.

While all this was happening, the emperor fell in love and asked for her to marry him. Although he is not



Figure 2.3 The first suitor's challenge in *The Bamboo Princess* story (drawn by Keli Garman)



Figure 2.4 The second suitor's challenge in *The Bamboo Princess* story (drawn by Keli Garman)



Figure 2.5 The third suitor's challenge in *The Bamboo Princess* story (drawn by Keli Garman)



Figure 2.6 The fourth suitor's challenge in *The Bamboo Princess* story (drawn by Keli Garman)



Figure 2.7 The fifth suitor's challenge in *The Bamboo Princess* story (drawn by Keli Garman)



Figure 2.8 The friendship between the bamboo princess and the emperor in *The Bamboo Princess* story (drawn by Keli Garman)

subjected to trials, Kaguya Hime rejects his requests, but did enjoy his company, so they became friends, and exchange letters.

After a few years, the bamboo cutter noticed that Kaguya Hime was no longer happy, and was in fact, very sad. Kaguya Hime explained that she was really from the moon, and was sent to Earth. She then told him that she would have to return to the moon upon the next full moon.

Then, at the next full moon, a small cloud could be seen descending from the moon to Earth. Once the cloud reached the Earth, Kaguya Hime silently boarded it, and prepared for her departure. Before leaving, she gave the emperor a pill that would make him live forever as thanks for taking such good care of Kaguya Hime.

The emperor climbed Mt. Fuji, the mountain closet to the moon, to burn the letter and the pill. Long tendrils of smoke rose up into the sky, towards the moon. Today, one can sometimes see the smoke rising from Mt. Fuji to the moon.

Meaning of the story

The meaning behind the story was to explain the first eruption of Mount. Fuji after its emergence. Mount. Fuji has been worshipped as a sacred mountain. It is one of Japan's major elements placed as the highest mountain. It is a well known symbol of Japan.

The meaning of the story is expressed in the landscape through landscape materials. The meaning of the story has a strong presence as an event at the end of the story. The symbolism of the eruption is described in the Landscape Features section.



Figure 2.9 The conversation between the father and the bamboo princess in *The Bamboo Princess* story (drawn by Keli Garman)



Figure 2.10 The bamboo princess leaves to return to her home, the moon in *The Bamboo Princess* story (drawn by Keli Garman)



Figure 2.11 Smoke rising from Mt. Fuji in *The Bamboo Princess* story (drawn by Keli Garman)

The Site Design

The designed landscape is a symbolic portrayal of the story. It is a compilation of the design guidelines conveyed through the landscape components; movement in the landscape, views in the landscape, and the landscape materials.

This room is the introduction for suitor 1 and it shows his journey.

This room is the journey suitor 4 endures in the story.

This room introduces suitor 3 and shows the journey that he is meant to take. The room is an upward incline.

This room introduces suitor 2 and symbolizes the earth element. Boulders are sunk into the middle of the room.

This room is the introduction for suitor 1 and it symbolizes the journey for the void element.

The bamboo princess' path is the main path. The path is paved stone walkway known as nobedan.

The beginning of the story and the entrance is a bamboo forest with stepping stones.

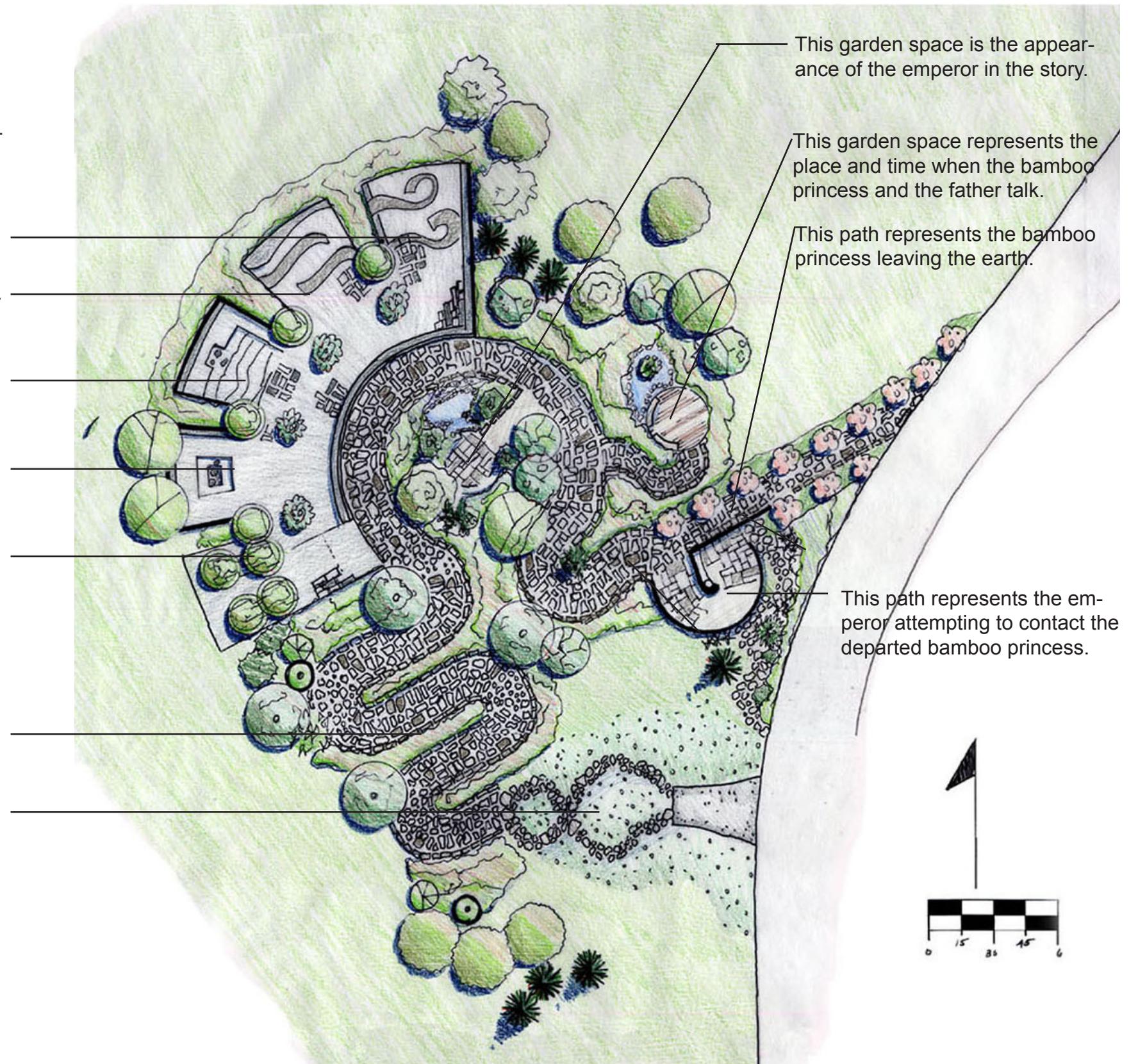


Figure 2.12 Labeled Illustrative plan (by Keli Garman)

Lighting

The landscape is necessary to be available for night use. In the story, the full moon is a major landscape feature viewed by the bamboo princess at night. The lighting plan shows the points and the radius of lighting in the landscape. The lighting in the landscape affects the visitor's experience at night, thus the choice of the lighting radius varies.

The lighting is minimal to allow the lighting of the Washington Monument to have a greater impact but the radius is greater to allow for conversation.

The lighting is dimmed to allow the lighting of the Washington Monument to have a greater impact.

The lighting is minimal in this room to create a sense of void.

The lighting is dimmed to allow the lighting of the Washington Monument to have a greater impact.

The lighting is dimmed to allow the lighting of the Washington Monument to have a greater impact.

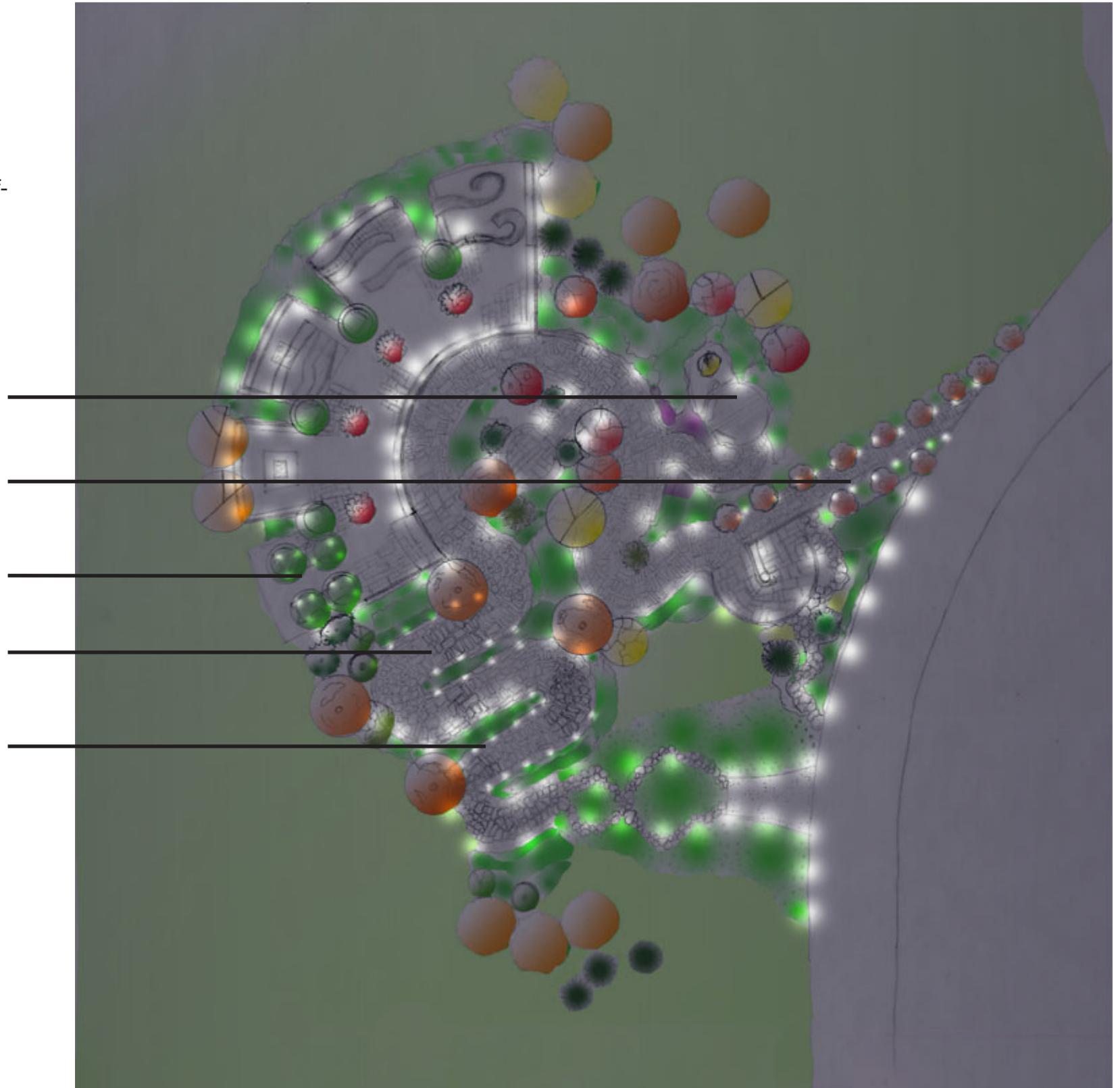


Figure 2.13 Illustrative Lighting plan (by Keli Garman)

Design Guideline: Setting

There are three essential landscape features in the story: the bamboo forest, the moon, and the volcano. These landscape features are crucial locations in the story. Views in the landscape and landscape materials convey these landscape features.

The bamboo at the opening setting for the story places the visitor in a bamboo forest, which is considered a sacred boundary in Japan.

The moon, whether or not it can be seen, is always present and an object of focus. The Washington Monument represents the moon.

The central focus of the story is the creation of the volcano, Mount. Fuji. Mt. Fuji is a sacred mountain that is frequently depicted by Japanese art.



Figure 2.14 Aerial shows the landscape in relation to the Washington Monument. The red lines are sight lines that show at what point visitors have a direct view.

(Illustrative plan by Keli Garman),
Aerial map referenced from: <http://maps.google.com/>.

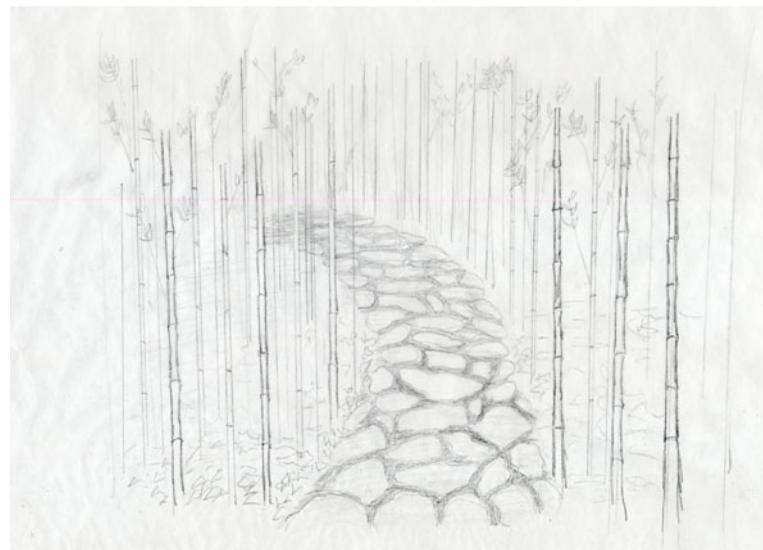


Figure 2.16 Perspective of walk through the bamboo forest (drawn by Keli Garman)

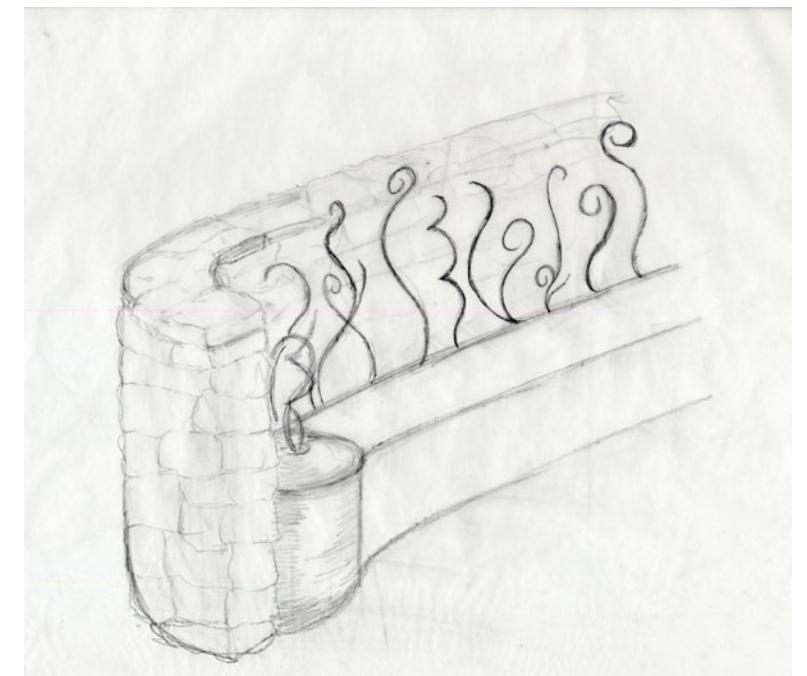


Figure 2.15 Picture of representation of smoke (drawn by Keli Garman)

Design Guideline: Events

The design guideline, events, conveys the main events of the story through interactions between the characters. By looking at these interactions, the movement through the landscape is designed.

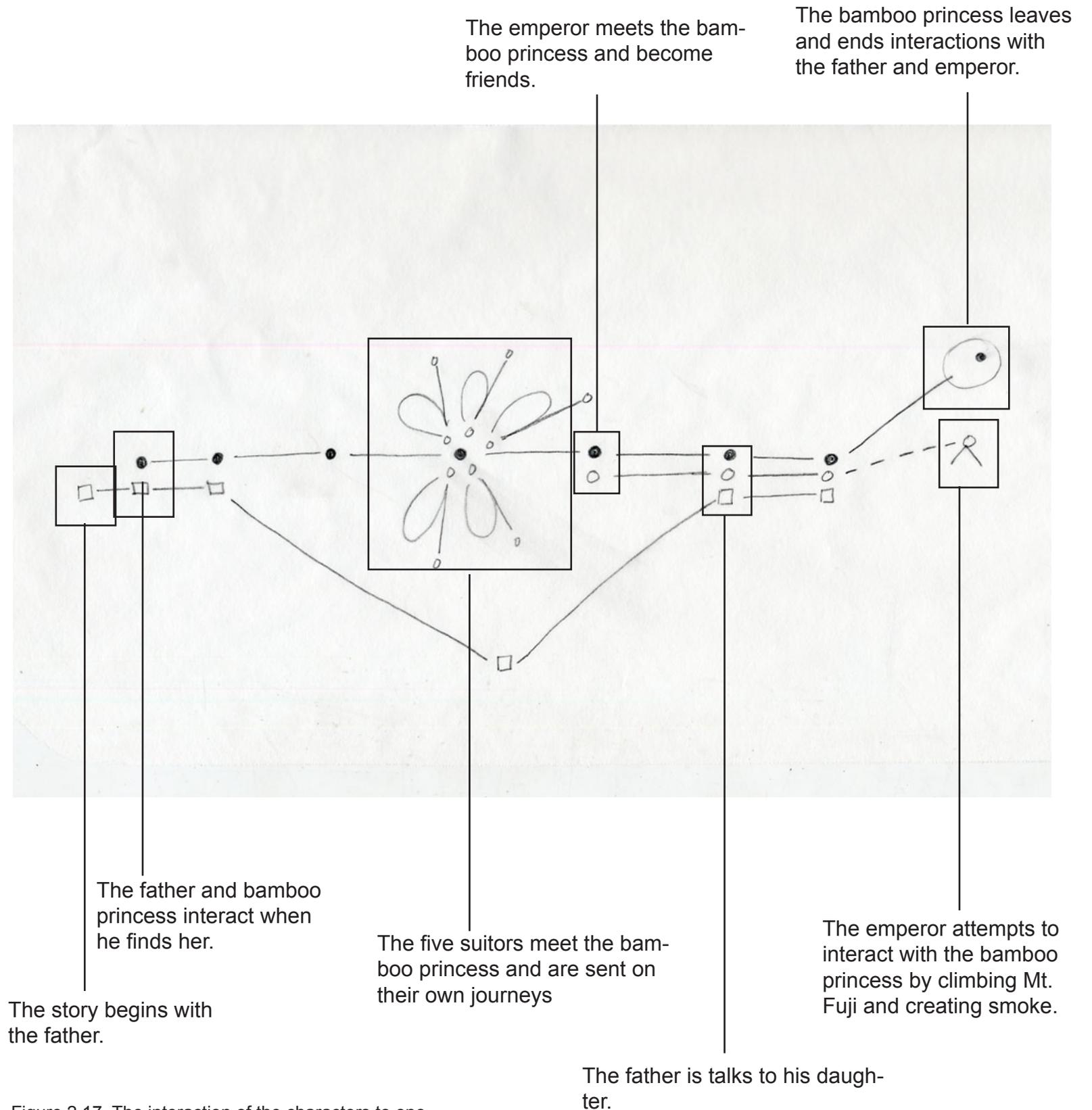


Figure 2.17 The interaction of the characters to one another is shown with the diagram

Design Guideline: Characters

Matrix

The characters guideline communicates the characteristics of the characters in the landscape. These characteristics are implemented into the landscape through landscape components; landscape materials and views.

The landscape components are arranged in a matrix. The landscape materials are broken into hardscapes and vegetation. The hardscapes are separated into three categories: material, organization, and color. The colors chosen for the flowers are based on Japanese view of what the colors represent. For example, the color purple represents royalty. The vegetation is broken into form and color. In the last column are the types of views in the landscape.

The matrix is a chart that gives options to express the qualities of the characters. Each column has alternate choices that convey the characters. For example, in the paving organization column, the walkways range from stepping stones to a geometric pattern. The geometric stone walkway can represent the formality of a character.

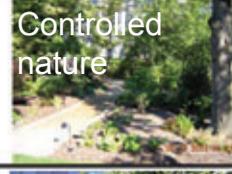
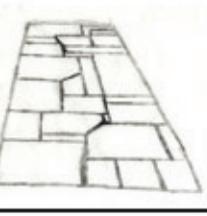
| Matrix | Paving | | | Vegetation | | Views |
|--------|----------|--|---|--|---|---------------|
| | Material | Organization | Color | Form | Color | |
| | Stone |  |  | Natural  |  | Open view |
| | Wood |  |  | Controlled nature  |  | Hidden view |
| | |  |  | Irregular  |  | Extended view |
| | | |  | Formal  |  | Close view |
| | | | | |  | |
| | | | | |  | |

Figure 2.19 Matrix of characters showing the landscape components to be used (Drawn by Keli Garman)

An important piece to the designing of the landscape is the design principle: characters that affect the development of the story. The characters provide the emotions and qualities to reiterate into the landscape. Selected landscape materials from the landscape materials diagram (pg 22) physically show the qualities described with the characters.

Character: Father

The story opens with the father. The father is a calm, quiet man. The bamboo forest is a quiet, serene, setting, which mirrors the father's personality. Because the father is older, he moves slowly. He loves his adopted daughter very much and wants only the best for her.



Figure 2.21 Picture of a bamboo forest (drawn by Keli Garman). A perspective of a visitor's view of the bamboo forest is the close top right image.

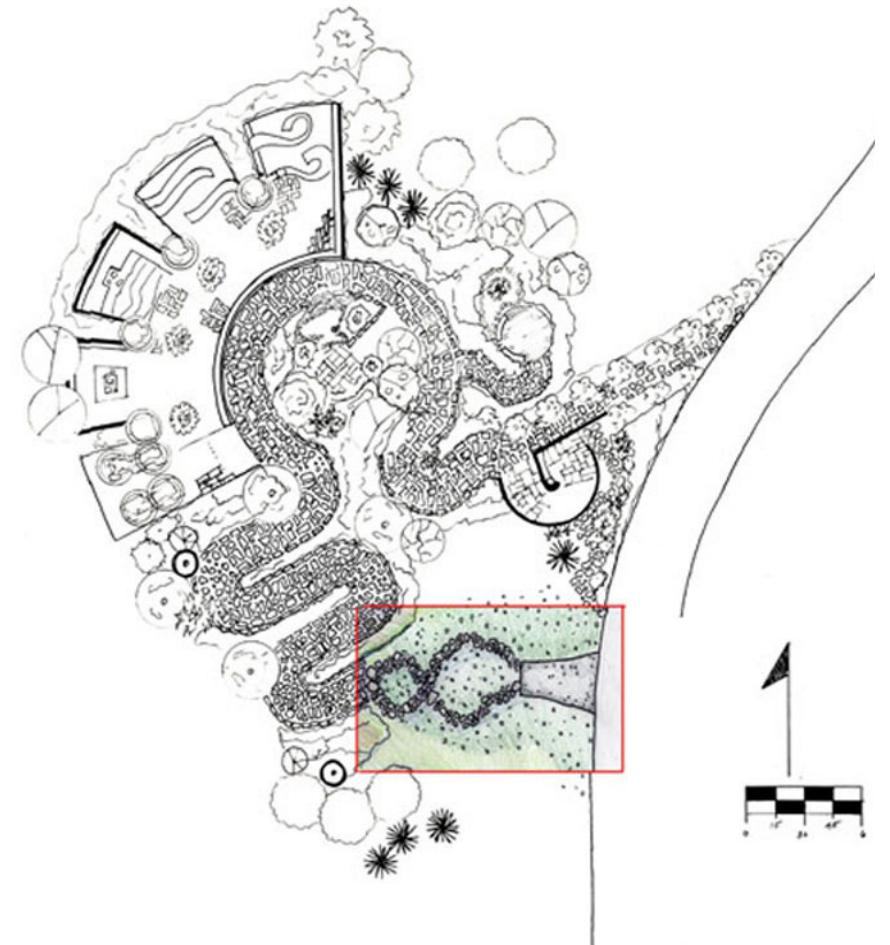


Figure 2.20 Black and white plan with highlighted character section (by Keli Garman). The illustrative plan shows the section that is designated as the father.

Stone



- the stepping stones forces the visitor to walk slowly



- the earth tones of the path represents nature



Natural

- the natural form of the vegetation represents the natural setting of the bamboo forest

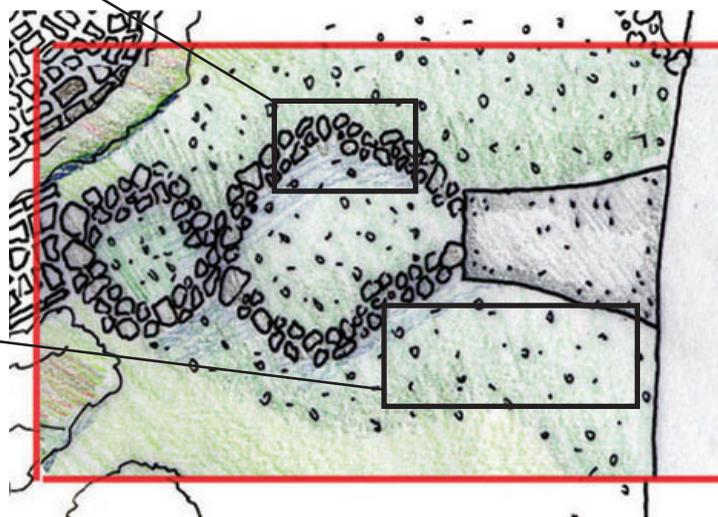


Figure 2.22 Enlarged colored image of path of the father in the beginning of the story (by Keli Garman).

The father appears again in the story to have a conversation with the bamboo princess. This is an intimate conversation between the father the bamboo princess. The father would continue to be described as a gentle, quiet man. Because this is a point in the story where he is with his daughter, representation of family is important.



Figure 2.24 Rhododendron catawbiense (picture taken by Charles W. Heuser Jr.)

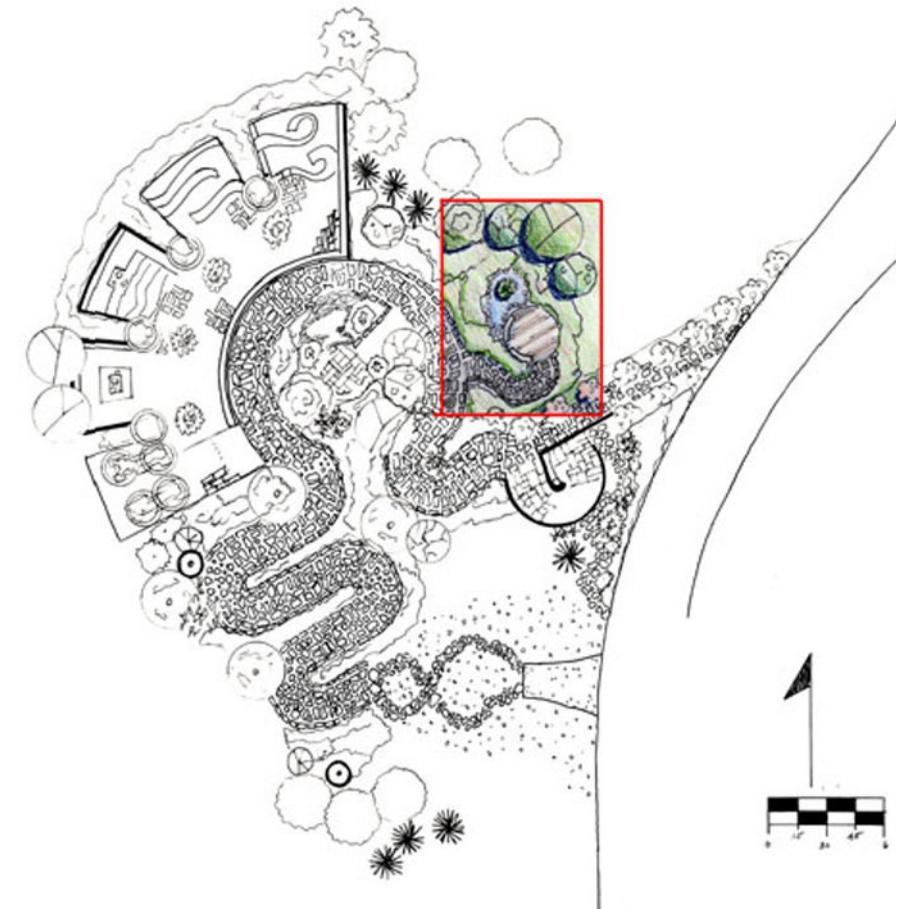
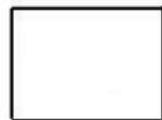


Figure 2.23 Black and white plan with highlighted character section (by Keli Garman). The illustrative plan to the far top right highlights the section.

Wood



- Wood is the floor for the room to continue the soft and gentle qualities of the father.



- The color white is chosen as a color for flowers because it represents innocence and purity.



Natural

- The vegetation for the room is natural to represent nature.



- the azaleas represent family

Extended view

View is extended to the Washington Monument to represent the view in the story.



Figure 2.26 Enlarged colored image of the room with the father (by Keli Garman). The enlarged image shows the room.



Figure 2.25 Picture of a view of Washington Monument from site (taken by Keli Garman). The lower right image shows a view of the Washington Monument from the site.

Character: Bamboo Princess

When the bamboo princess is first introduced, she is young. She is innocent and she is connected with her family.

The path represents her growing up and becoming a young woman.



Figure 2.27 Black and white plan with highlighted character section (by Keli Garman). The illustrative image in the top far right corner shows the highlighted area and the section line.

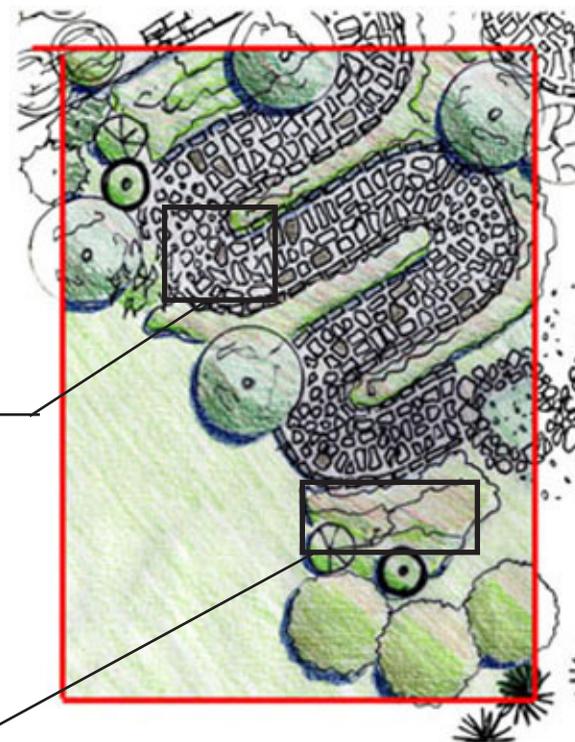
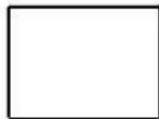
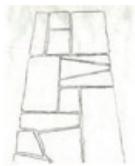


Figure 2.28 Enlarged colored image of bamboo princess path (by Keli Garman)

Stone



Extended view

Hidden view

- The stone path gives an ease to walk, but the irregularity shows that she is not formal.

- The stone color continues the earth tones and connection to nature.

- White and yellow represent the characteristics and emotions: youth, innocence, and sweetness.

- The azaleas represent family.

- The extended view is to see the Washington Monument as it represents the moon.

- Views of the path ahead are hidden to create interest.

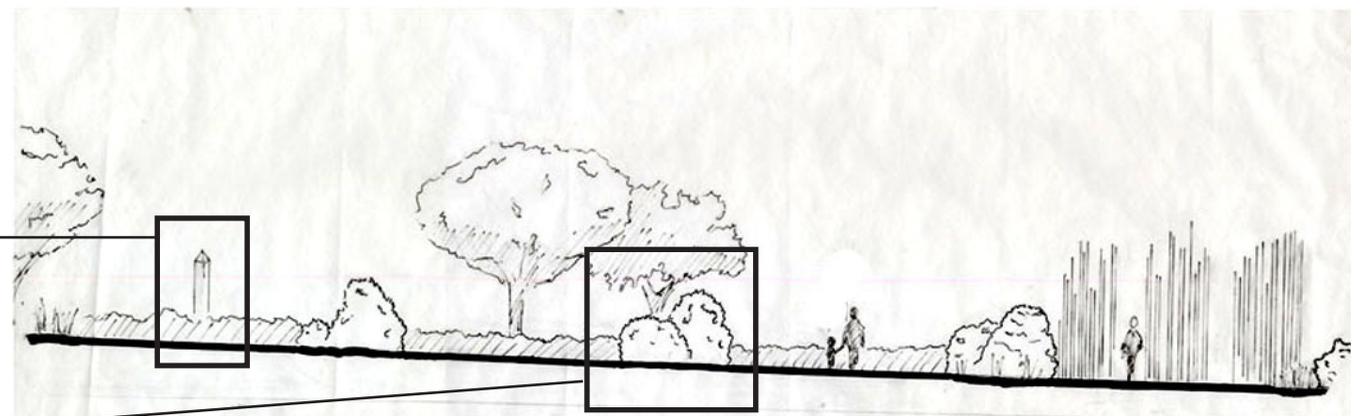


Figure 2.29 This section of the path of the bamboo princess shows the elevation, the height of the plant material and the view of the Washington Monument. (Elevation drawn by Keli Garman).

Visitors follow the path of the bamboo princess. At the end of the story, the young, pure bamboo princess heads toward the moon on her own. The pathway continues to have colors and plants that show her youth.

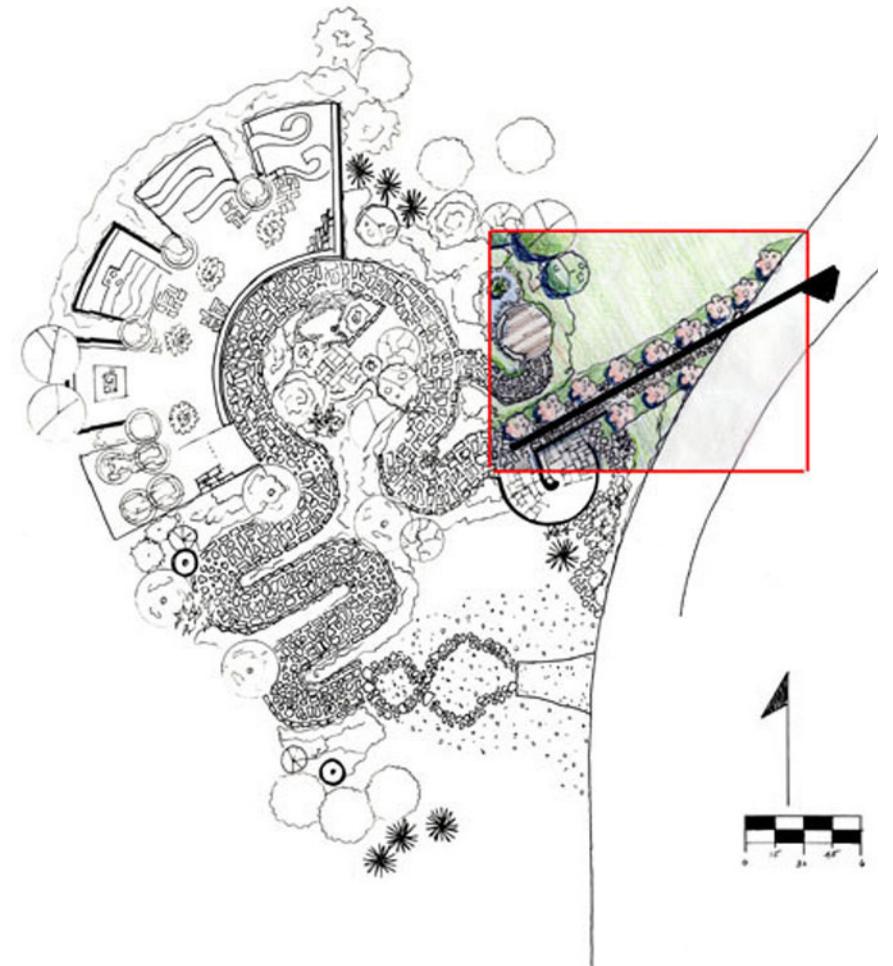


Figure 2.30 Black and white plan with highlighted character section (by Keli Garman). The illustrative plan highlights the path that leads to the moon (Washington Monument).

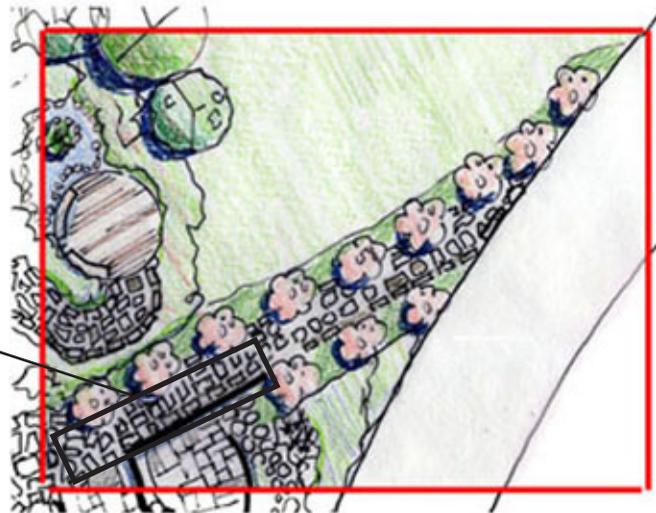


Figure 2.31 The Cherry trees also signal the coming of spring, a new time. They represent the new stage of life the bamboo princess will have when she leaves earth. (Enlarged image of bamboo princess path by Keli Garman)

Stone



- The walkway is irregular shaped to show this is the bamboo princess' path.



- The earth tones are used for the stone color to represent nature.



- Cherry trees represent filial love and line the bamboo princess' path as she leaves to go home.

Extended view

- The view is extended to see the Washington Monument because the path leads to the moon.

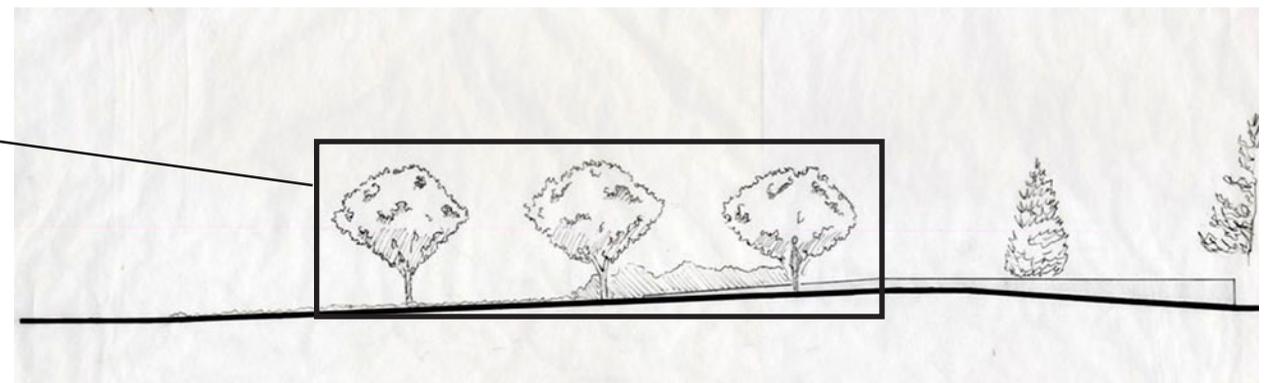


Figure 2.32 This section of the bamboo princess' path to the moon shows the elevation. The elevation gives the upward impression to show the bamboo princess rising to the moon. (Elevation drawn by Keli Garman)

The five suitors are challenged to find and bring back five objects. The items represent five elements. In Japanese tradition, the five elements each have energy to balance the world. The five elements, in ascending order of power, are void, earth, fire, water, and wind.

Character: Suitor 1

The first suitor is sent to bring back an item representing void. The materials describe both the suitor and the element.

The room begins by having vegetation and then opens to a clearing. The sudden lack of vegetation at the end of the room represents the element void.



Figure 2.34 Perspective of Suitor 1 room facing the vegetation with the clearing in the back (drawn by Keli Garman)

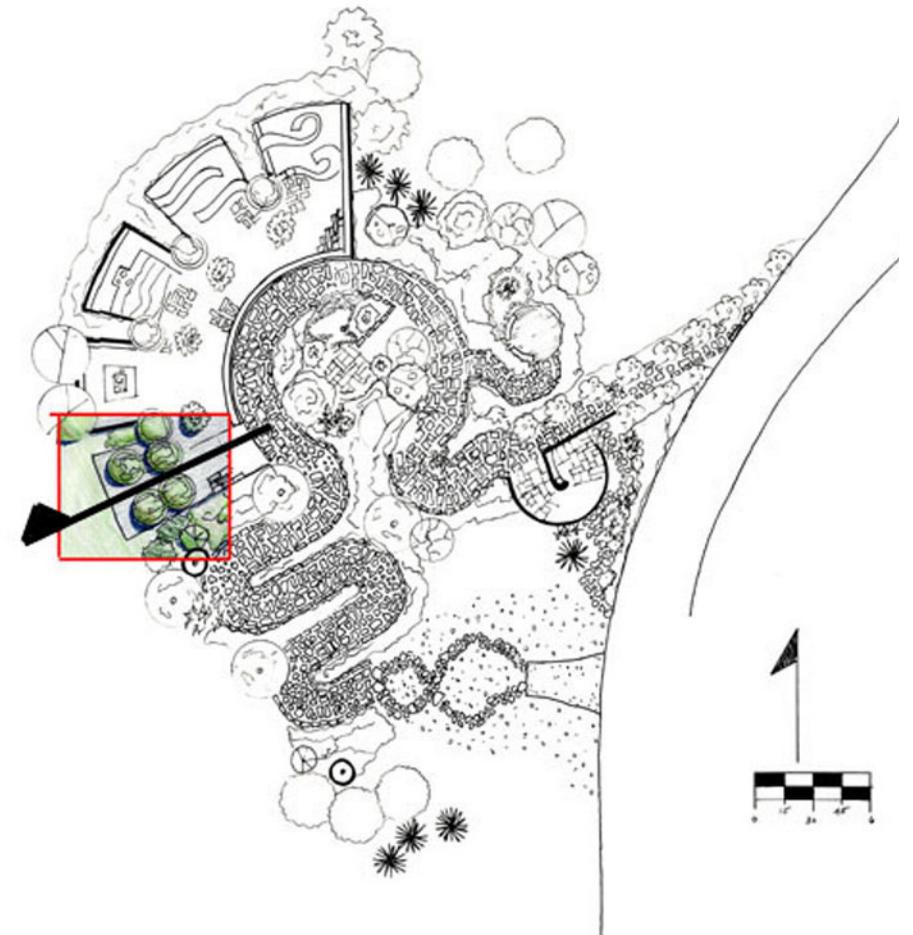
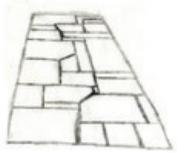


Figure 2.33 Illustrative plan presents the section and the highlights the character room (by Keli Garman)

Stone



- The geometric organization of the stone is chosen to represent the formality of the suitor



- The stone is a gray to represent the stones of the earth.



- The red stands for attention and relays the suitor's attempt to capture the bamboo princess' attention.

Open view

- The room begins by having vegetation and then opens to a clearing.

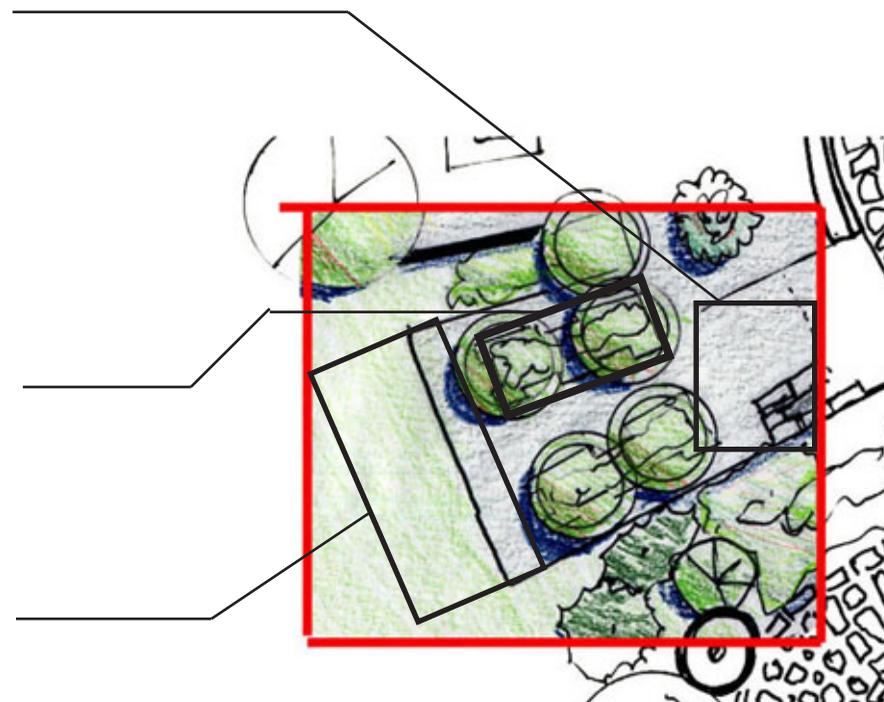


Figure 2.36 The first suitor's room and how the room represents the element void. (Enlarged colored image by Keli Garman)

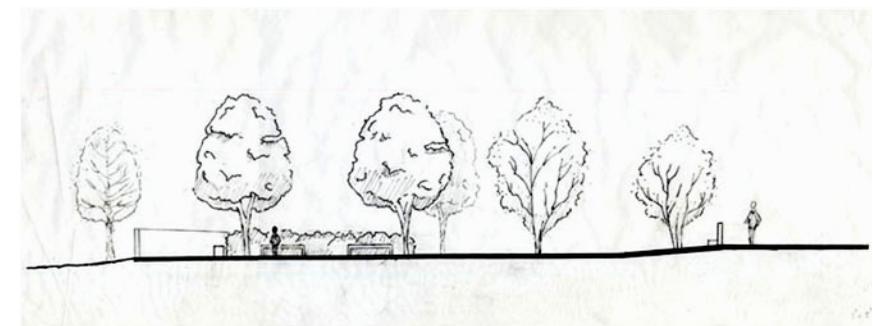


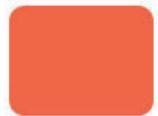
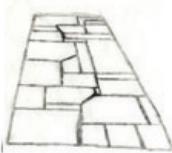
Figure 2.35 The section of the first suitor's room shows the elevation and the cluster of vegetation before the open clearing. (Elevation drawn by Keli Garman)

Character: Suitor 2

The second suitor is sent to bring back an object that symbolizes Earth.

Rocks are used to symbolize the four elements, earth, fire, water, and wind. For the element earth, a grouping of boulders are used. There are five rocks because in Japanese landscapes, an odd number is used to bring unity and balance.

Stone



Hidden view



- The geometric organization of the stone represents the formality of the suitor.

- The gray color of the path stands for the stones in the earth.

- The red color for vegetation embodies the bamboo princess' attention the suitor is attempting to capture.

- The hidden view is to close off visitors from seeing far out and to focus on the center of the room.

- The group of boulders represent the earth element.

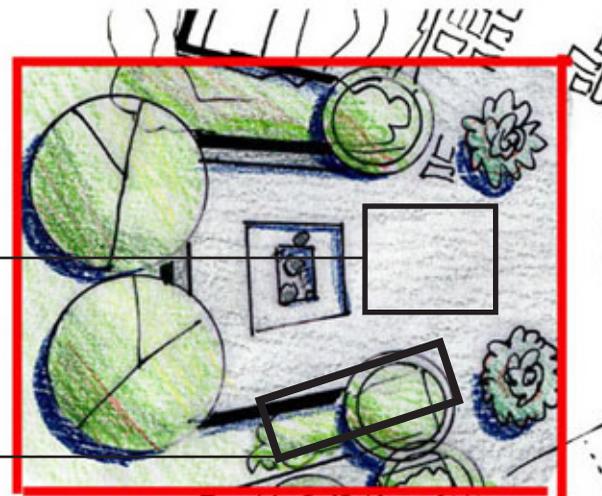


Figure 2.38 The image shows the room and the earth element in the middle. (Enlarged colored image of suitor 2 room by Keli Garman)

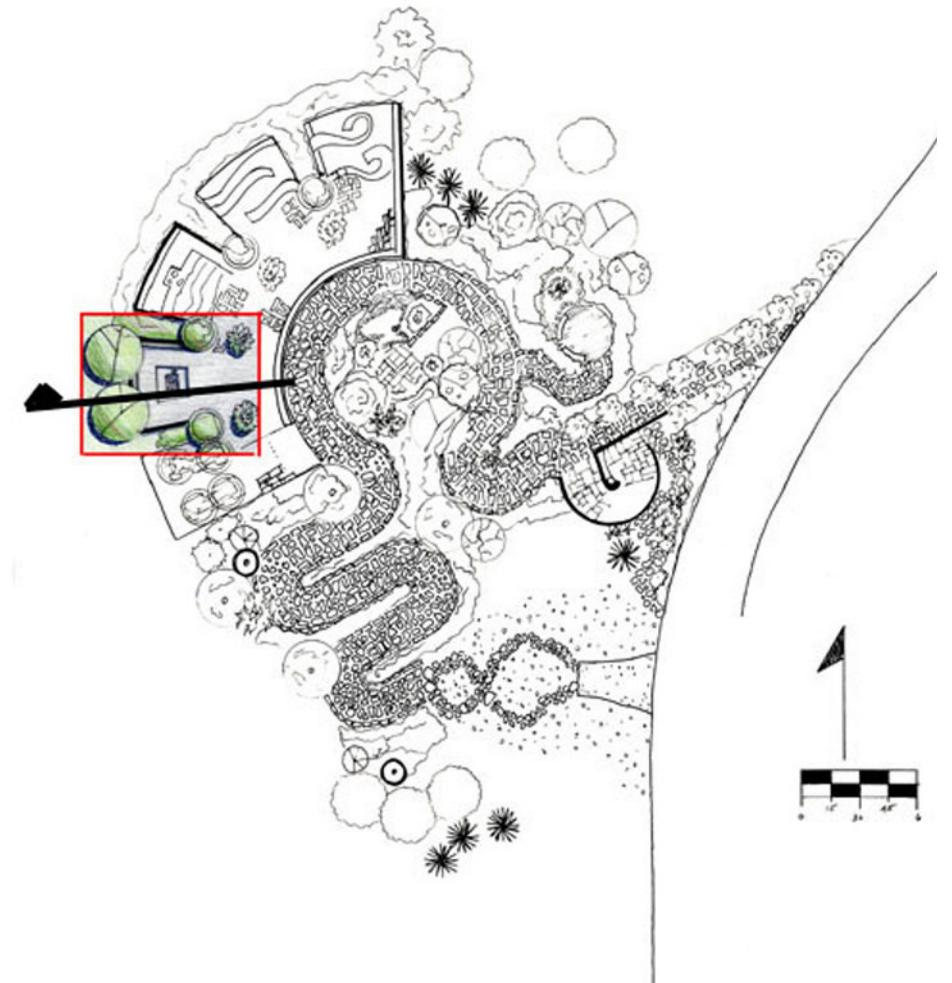


Figure 2.37 The illustrative plan exhibits the room and it shows the direction of the elevation (Black and white plan of suitor 2 room by Keli Garman)

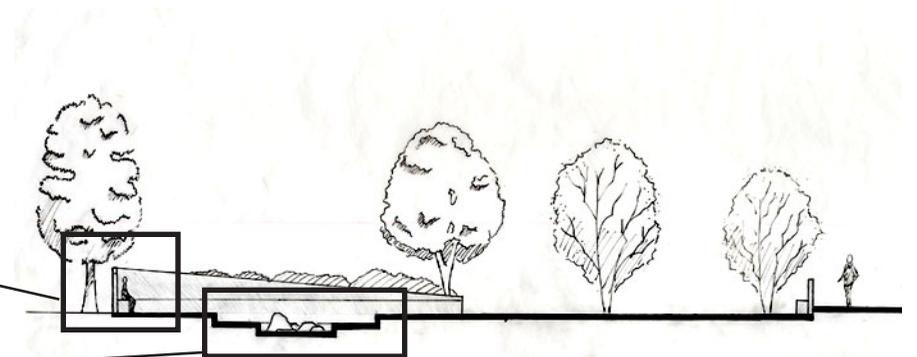


Figure 2.39 The section of the second suitor's room shows how the room steps down into the earth. The section shows the seatwall and how it hides the outside view. (Elevation drawn by Keli Garman)

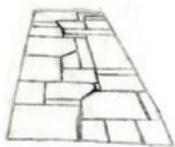
Character: Suitor 3

The third suitor is sent to bring an item back that represents fire.

The placement of the lantern in relation to the boulder a stone is an asymmetrical triangle. This creates a balance that Japanese landscapes convey through boulder placements.

The steps are jagged and angled to give the impression of a rugged climb of a volcano.

Stone



Extended view



- The geometric organization shows the formality of the suitor.

- The color gray continues to provide a connection to the stones of the earth.

- The flower color as red shows the suitor's attempts to get the bamboo princess's attention.

- The view is extended beyond the landscape to represent the views looking out from a volcano.

- The vertical boulder represents the volcano.

- The lantern is a symbol for fire in Japanese culture.



Figure 2.41 The image shows the form of the room and how it relays the volcano in the journey (Enlarged image of third suitor by Keli Garman)

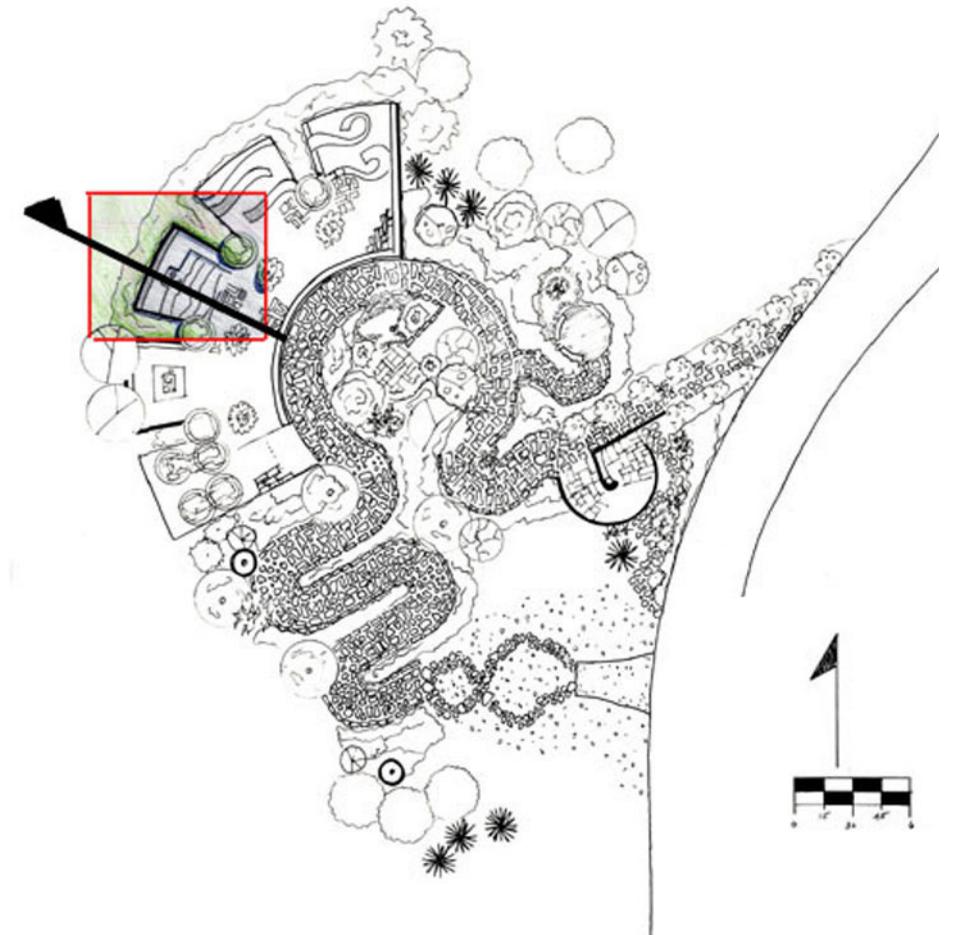


Figure 2.40 The illustrative plan of the third suitor shows the highlighted room of the suitor and a section elevation (Black and white plan of third suitor room by Keli Garman)

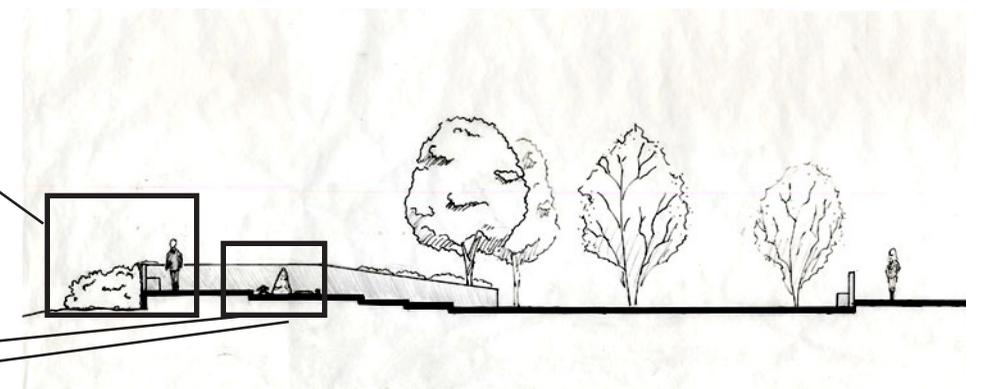


Figure 2.42 The section of the third suitor's room shows the room elevated to represent the volcano of the suitor's journey. (Elevation (drawn by Keli Garman)

Character: Suitor 4

The fourth suitor is sent to bring an item back that represents water.

In Japanese landscapes, gravel is used to suggest water. Decomposed granite particles can be shaped into the sharp ridges to form patterns.



Figure 2.44 Perspective of suitor 4 room looking beyond the landscape (drawn by Keli Garman)

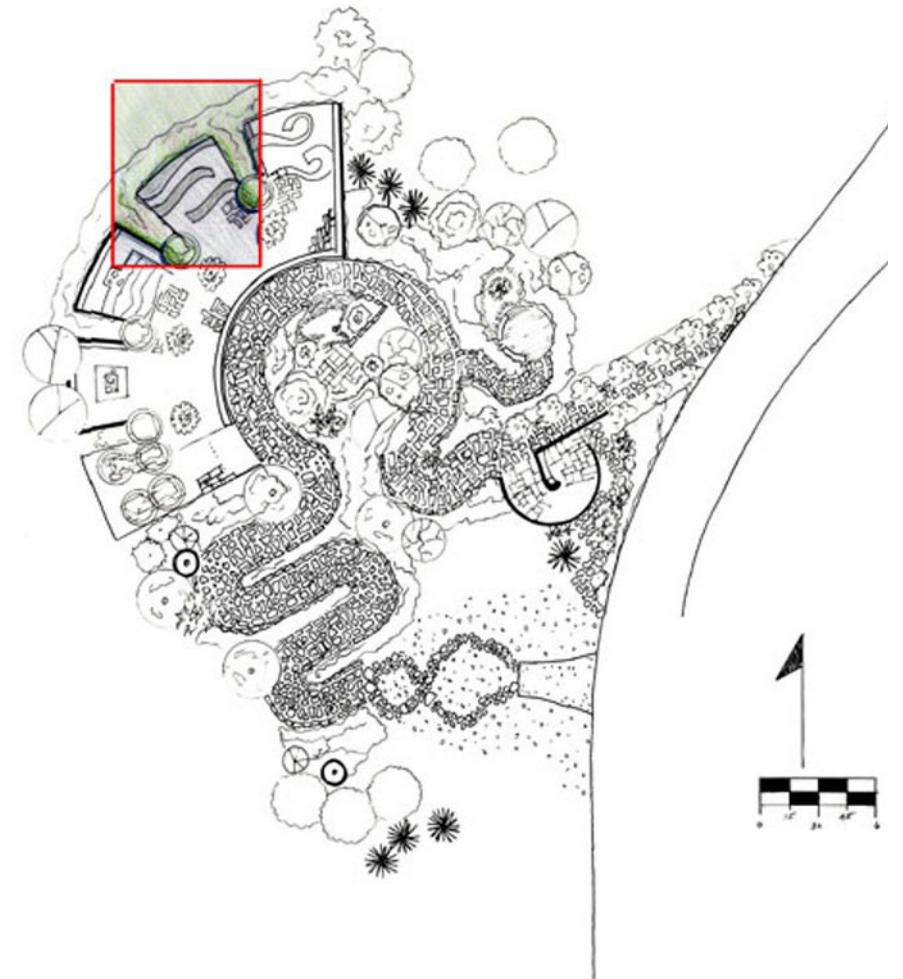


Figure 2.43 The illustrative plan shows the fourth suitor's room (Black and white plan of suitor 4 room by Keli Garman)

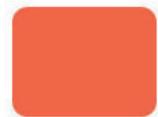
Stone



- The geometric organization shows the formality of the suitor.



- The color gray continues to provide a connection to the stones of the earth.



- The flower color as red shows the suitor's attempts to get the bamboo princess's attention.



- The gravel represents the water element in the room.



Figure 2.45 The image shows the suitor 4 room with the element water represented by crushed gravel (Enlarged colored image of suitor 4 by Keli Garman)

Character: Suitor 5

The fifth suitor is sent to bring an item back that represents wind.

Like water, wind can be calm or violent. Here, the wind is described as having the same movement as water. Therefore, to represent wind, a fine raked sand is used.



Figure 2.47 Perspective of Suitor 5 room looking beyond the landscape (drawn by Keli Garman)

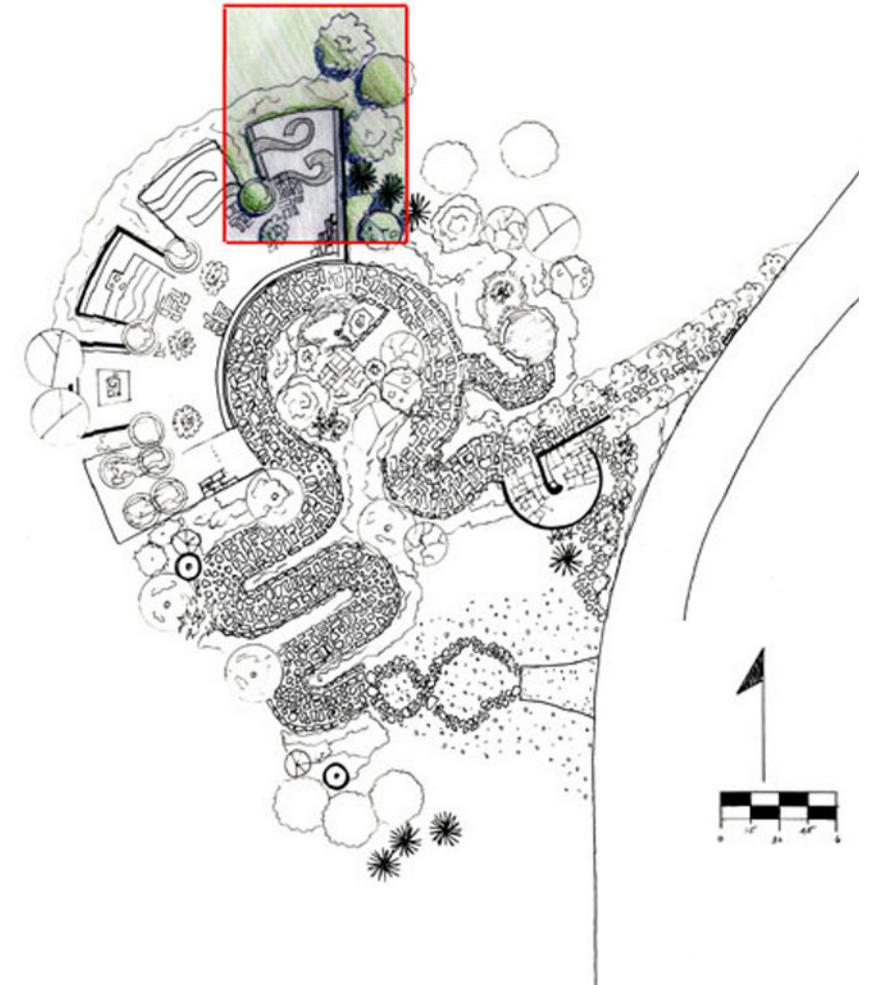
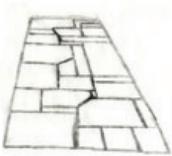


Figure 2.46 Illustrative plan showing the fifth suitor's room highlighted. (Black and white plan of suitor 5 room by Keli Garman)

Stone



- The geometric organization of the walkway represents the formality of the suitor.



- The gray color of the stone stands for the natural stone in the earth.



- Red for the color for vegetation represents the suitor's attempt to capture the bamboo princess' attention



- The crushed gravel represents the wind element.

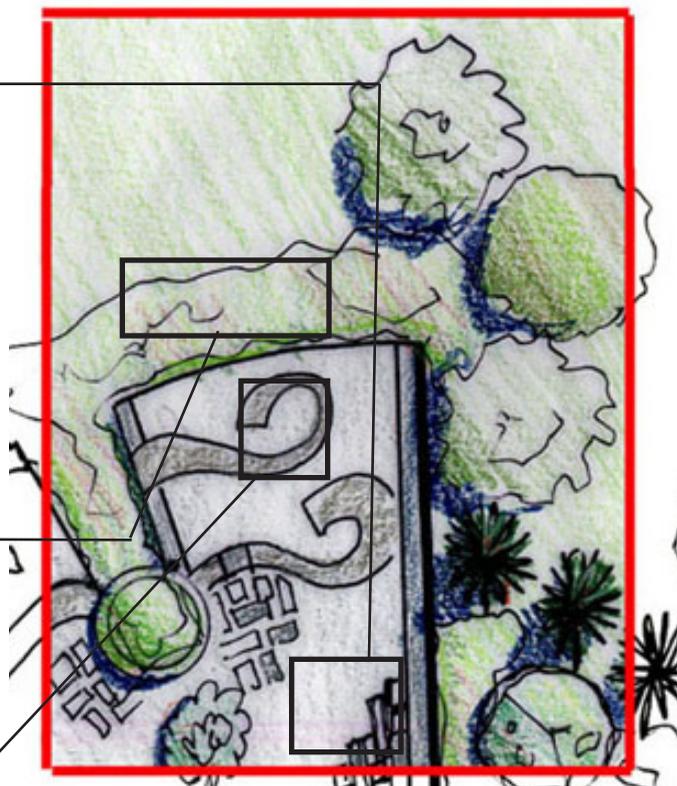


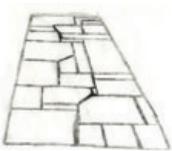
Figure 2.48 The image shows the room of fifth suitor and the gravel pits. They take the shape of wind represented in Japanese art (Enlarged colored image of suitor 5 by Keli Garman)

Character: Emperor

The emperor becomes friends with the bamboo princess. The room is small to show the closeness between the two as friends. The room is tucked away from the general traffic to make the room as a place for conversation.

The emperor is the most formal character of the story, the combination of the type of paving material and vegetation form present the formality of the emperor.

Stone



Formal



- The walkway is organized in a geometric pattern to represent the formality of the emperor.

- The color of the path is earth toned to give a distinction between the emperor and the suitors. The color is the color of the bamboo princess' path to show a connection between the two.

- The form of the vegetation is formal to represent the description of the emperor.

- The color purple represents royalty in Japanese culture and is the color for flowers

- The iris is associated with strength, eloquence and power; qualities that describe the emperor.



Figure 2.50 Plant image shows the formality of the emperor (*Picea glauca* 'Conica' picture taken by Charles W. Heuser Jr.)



Figure 2.52 The image of the emperor room is when the bamboo princess becomes friends with the emperor. (Enlarged color image by Keli Garman)

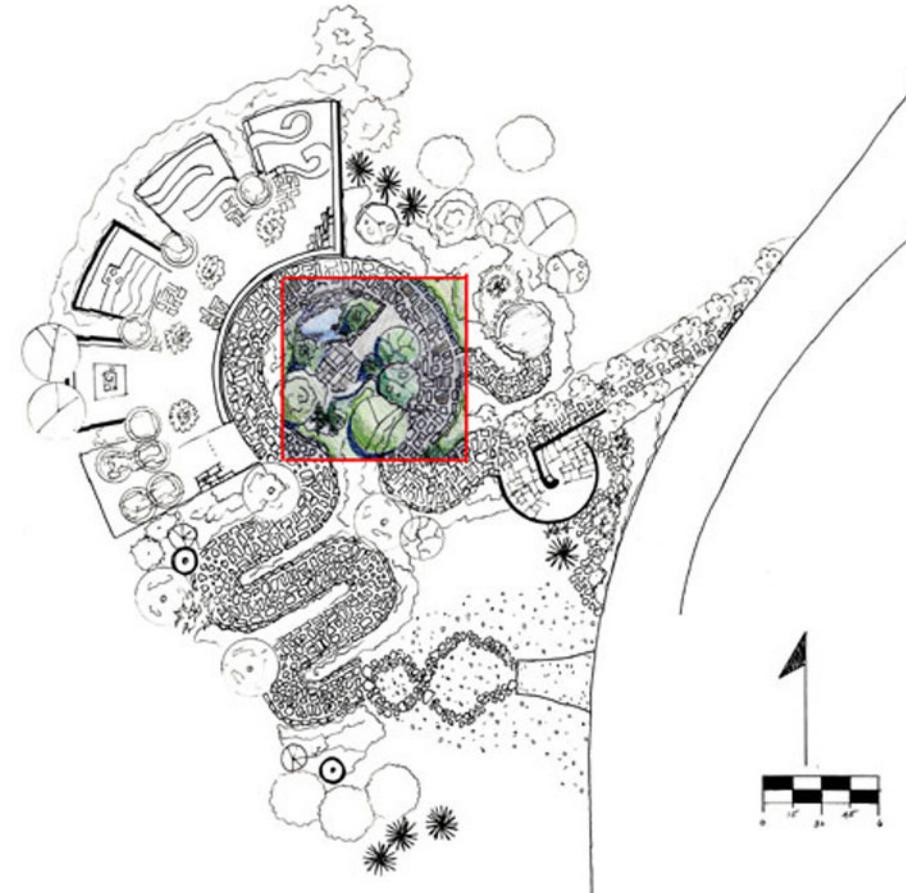


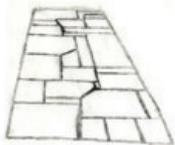
Figure 2.49 The illustrative plan highlighting the emperor's room. (Black and white plan of the emperor's room by Keli Garman)



Figure 2.51 Perspective of the emperor room viewed from the entrance (drawn by Keli Garman)

The bamboo princess's path veers to go to the moon. The emperor's attempt to follow is seen in the landscape as the form of the path. In the story, he attempts to contact her at the top of a mountain.

Stone



- The geometric pattern of the walkway shows the formality of the emperor.



- The color of the path is the same as the color of the bamboo princess path to relay the connection between them.

Extended view

Hidden view

- The views are extended and hidden view of the Washington Monument to show the emperor can see the moon but the path to reach the moon is hidden.



- To symbolize smoke, thin, metal bars are shaped as smoke rising and are placed along the seatwall.



Figure 2.54 The image shows the form of the room and it weaving towards the bamboo princess path in an attempt to contact her (Enlarged image of the mountain room by Keli Garman)

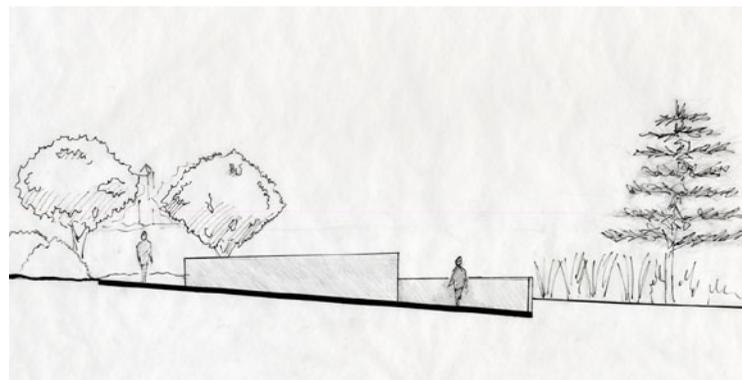


Figure 2.56 Section A of the room shows a decline. The decline makes the upward climb more intense in order to give the impression of climbing a mountain (Elevation drawn by Keli Garman)

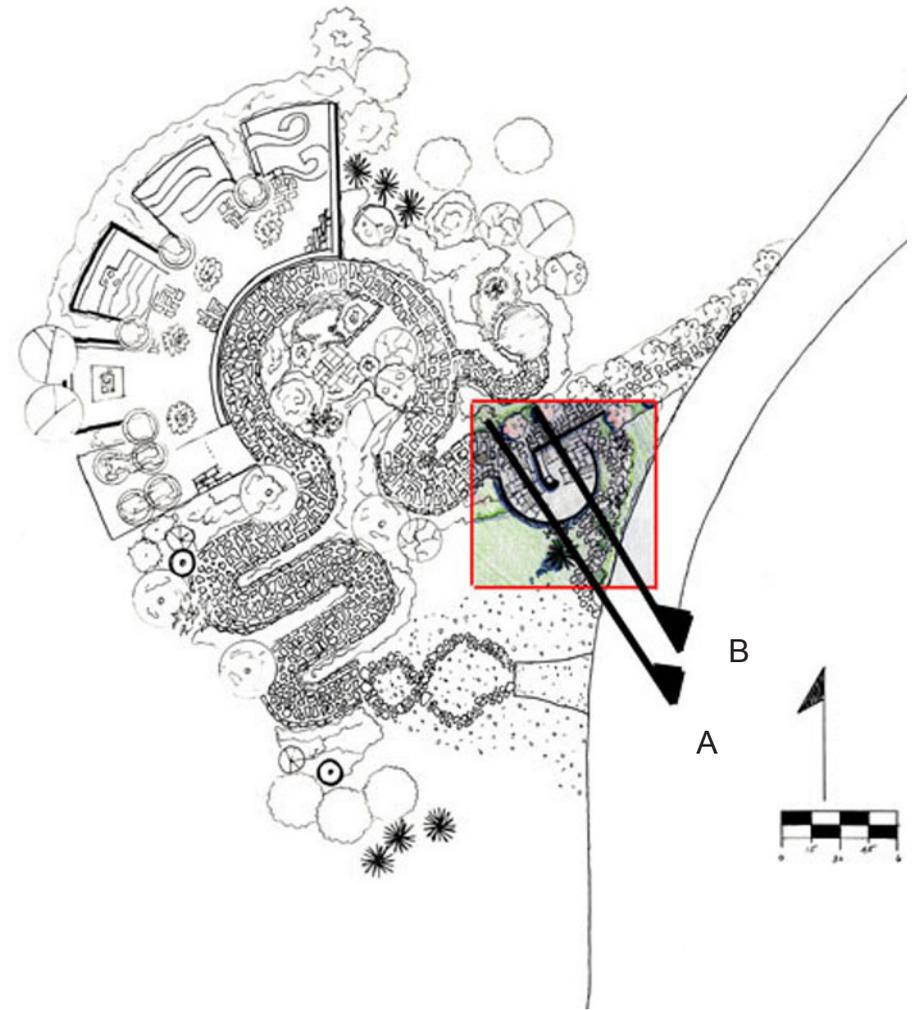


Figure 2.53 The illustrative plan shows the highlighted mountain room with elevations (Black and white plan of the mountain room by Keli Garman)

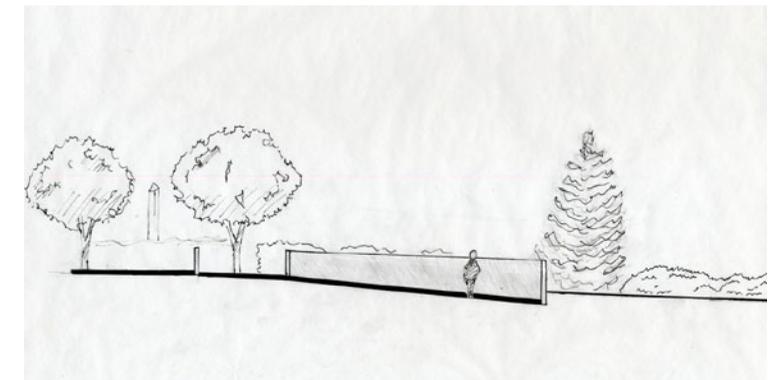


Figure 2.55 Section B of the room shows the upward climb, which resembles climbing a mountain. (Elevation drawn by Keli Garman)

Design guideline: Time Sequence

Seasons Diagram

The progression of time is through the use of vegetation and the path. The landscape is broken into the four seasons. The color of the vegetation is placed in the landscape based on the specific seasons. In Japan, certain colors and plants are associated to specific months.

The colors and plants are shown in the Seasons Diagram. Each season is a column. The colors associated with the season are arranged in line with the season. The plants associated with each season are lined up below the colors. The diagram shows what color to use to represent a season. For example, to represent the Spring season, the flower colors are pink, white, or yellow.



Figure 2.57 Seasons diagram showing the plants and colors for each season (drawn by Keli Garman)

Progression of Time: Spring

Spring is associated with birth, growth, and new beginnings, thus Spring is the opening season of the landscape. Plants that had magnificent flowering were placed in the Spring section.

The colors for the Spring season vegetation are pink, yellow, and white in Japanese culture. These colors also coincide with the bamboo princess's paths. In the illustrative image, the colors show the flowering during the Spring season. The azaleas and cherry trees, seen in the images to the right, are associated with the Spring season and are placed in these areas of the landscape.



Figure 2.59 *Rhododendron carolinianum* (picture taken by Charles W. Heuser Jr.)

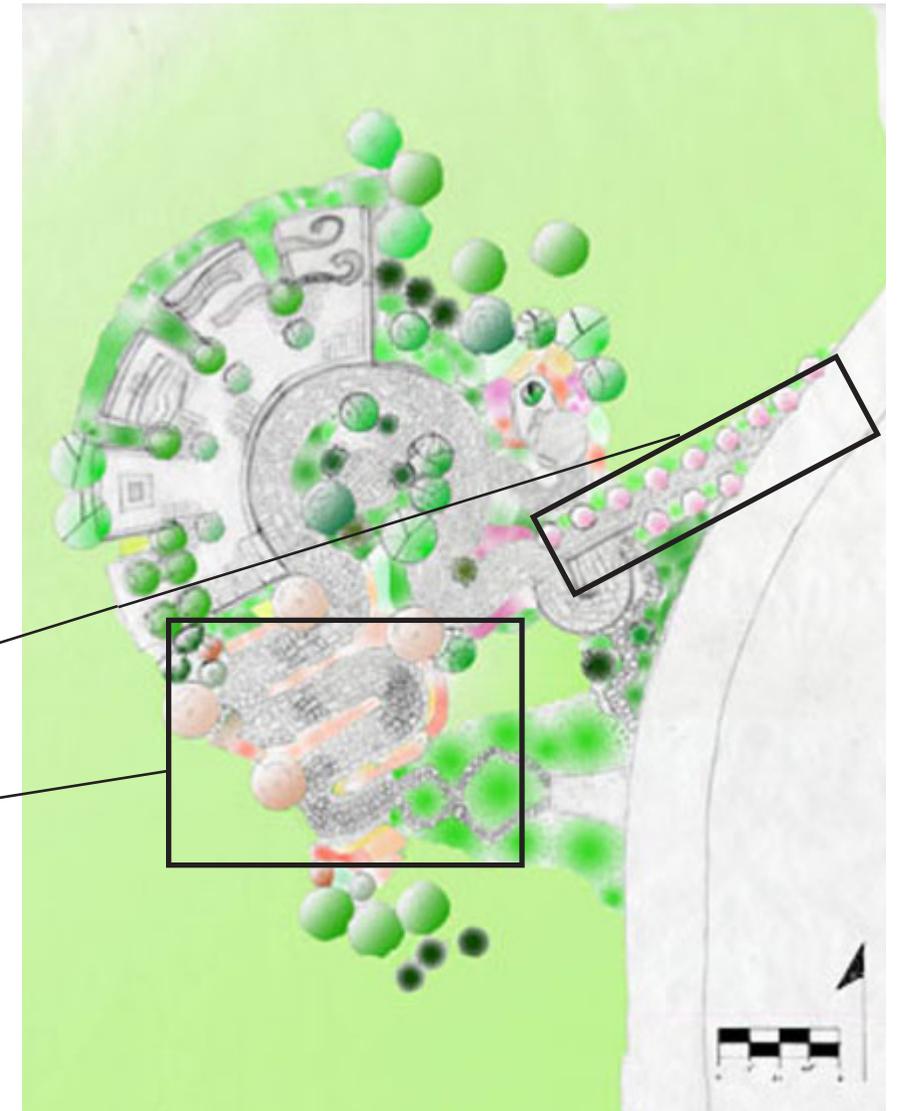


Figure 2.58 Illustrative plan of the Spring season vegetation. The plan shows the flowers that are in bloom in the Spring season and the colors. Majority of the bloom are in the beginning of the landscape and are pinks, whites, and yellows. (Photoshop by Keli Garman)



- The colors for the Spring season vegetation are pink, yellow, and white.



- The azaleas and cherry trees are associated with the Spring season and are placed in these areas of the landscape.



Figure 2.60 *Prunus okame* (picture taken by Charles W. Heuser Jr.)

Progression of Time: Summer

The seasons then continue in order. As visitors move from one area to another, the change in vegetation and flowering would communicate the passing in time.

The colors associated with summer are red, orange, yellow, and green. During the summer, majority of plants are green, however I have plants that flower in the summer placed in this area.

The summer flowering is placed around the five suitor rooms and flow along the bamboo princess path.



Figure 2.62 The image of *Koelreuteria paniculata* is an example of summer vegetation. (picture taken by Charles W. Heuser Jr.)



Figure 2.63 The image of *Acer saccharum* is an example of summer vegetation (picture taken by Charles W. Heuser Jr.)

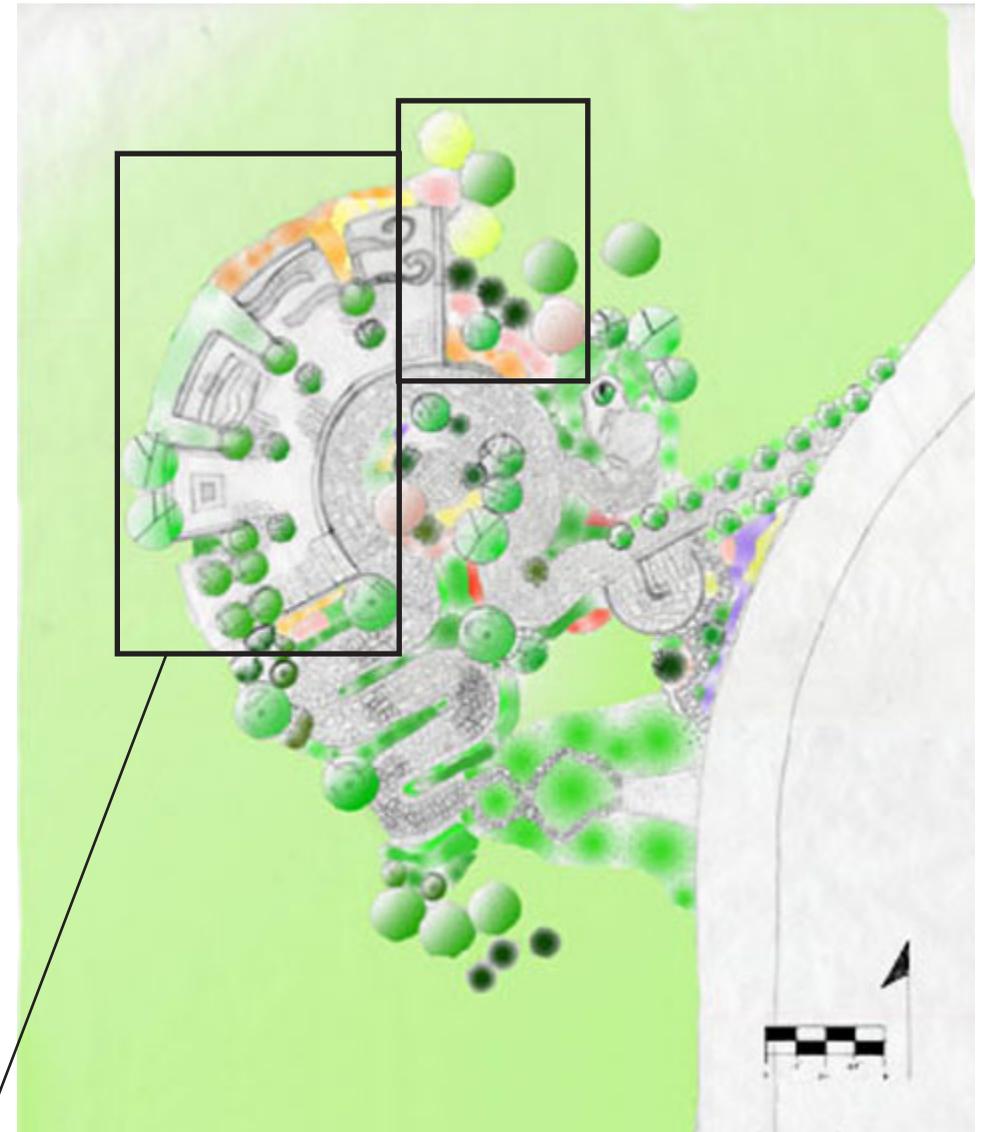


Figure 2.61 Illustrative plan of the Summer season showing the summer vegetation. (Photoshop by Keli Garman)



- The colors for the Summer season vegetation are red, orange, yellow, and green.



Figure 2.65 The image of *Cornus kousa* is an example of summer vegetation (picture taken by Charles W. Heuser Jr.)



Figure 2.64 The image of *Cornus florida* is an example of summer vegetation (picture taken by Charles W. Heuser Jr.)

Progression of Time: Fall

Many trees and shrubs change color in the fall, but majority are in the fall section of the landscape. The designated fall area begins approximately around the emperor's room and ends when the main path splits. The Fall season represents the descent of the story in the landscape.



Figure 2.67 The image of *Acer tartaricum* 'ginnala' is an example for the Fall vegetation (picture taken by Charles W. Heuser Jr.)

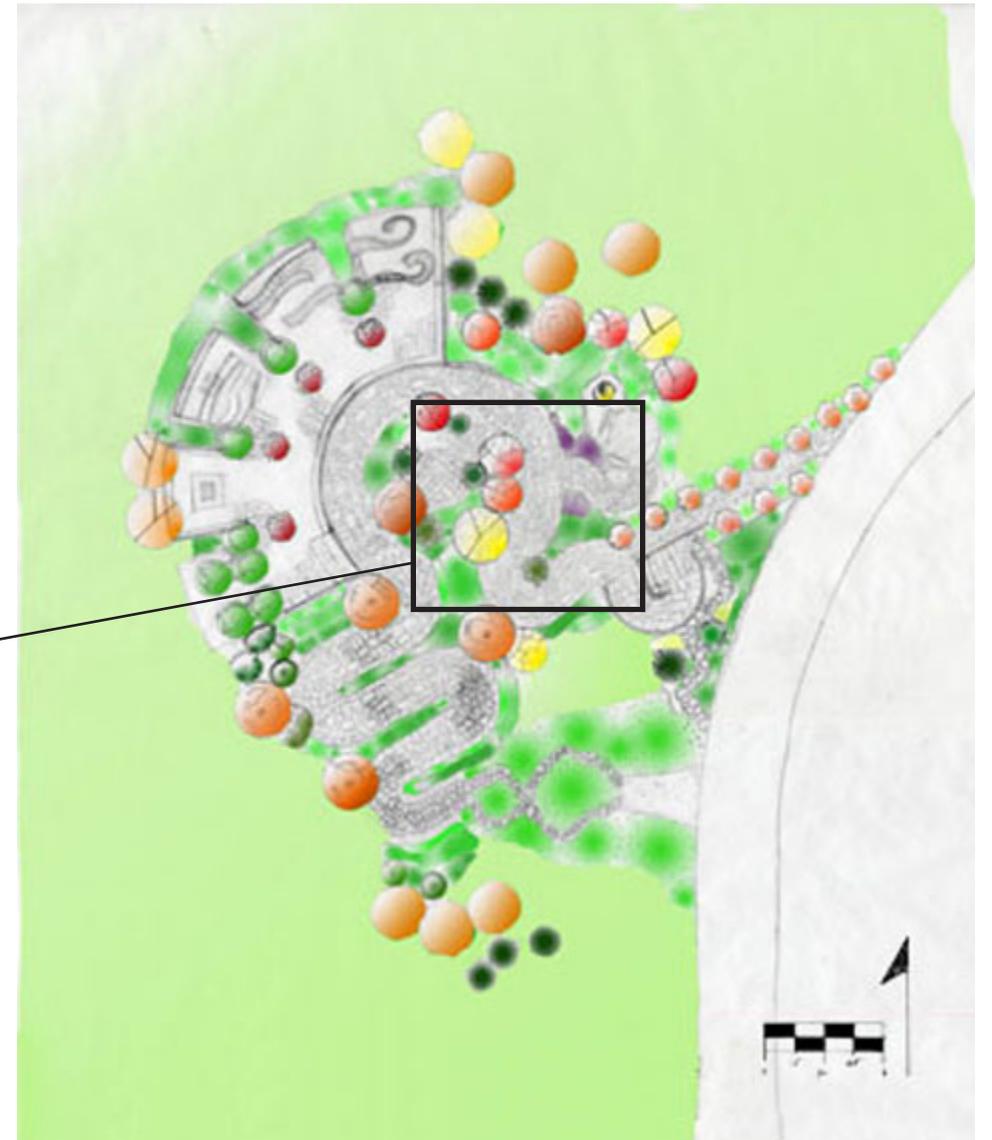


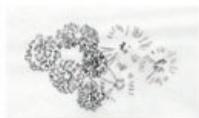
Figure 2.66 Illustrative plan of the Fall season showing the Fall vegetation (Photoshop by Keli Garman)



- The colors for the Fall season vegetation are reds, oranges, yellows, greens, and purples.



Figure 2.68 The image of *Acer palmatum* 'Tamukeyama' is an example for the Fall vegetation (picture taken by Charles W. Heuser Jr.)



- Maple trees and Chrysanthemums are vegetations that are associated with the Fall months.



Figure 2.70 The image of *Pieris japonica* is an example for the Fall vegetation (picture taken by Charles W. Heuser Jr.)



Figure 2.69 The image of *Leucothoe fontanesiana* 'Scarletta' is an example for the Fall vegetation (picture taken by Charles W. Heuser Jr.)

Progression of Time: Winter

The Winter is the final season. Winter can be deemed as an ending to the year, to a life cycle, and so it fits as the season to conclude the story and the landscape.

Although the flowers bloom in late summer, the blue of the hydrangeas are used to suggest winter in this section during the earlier season.

Ornamental grasses and pines are placed along the path to reiterate the conclusion of the story as a visitor exits.



Figure 2.72 The image of *Sciadopitys verticillata* is an example for the Winter vegetation (picture taken by Charles W. Heuser Jr.)



Figure 2.73 The image of *Pinus mugo* is an example for the Winter vegetation (picture taken by Charles W. Heuser Jr.)



Figure 2.75 The image of *Pinus nigra* is an example for the Winter vegetation (picture taken by Charles W. Heuser Jr.)

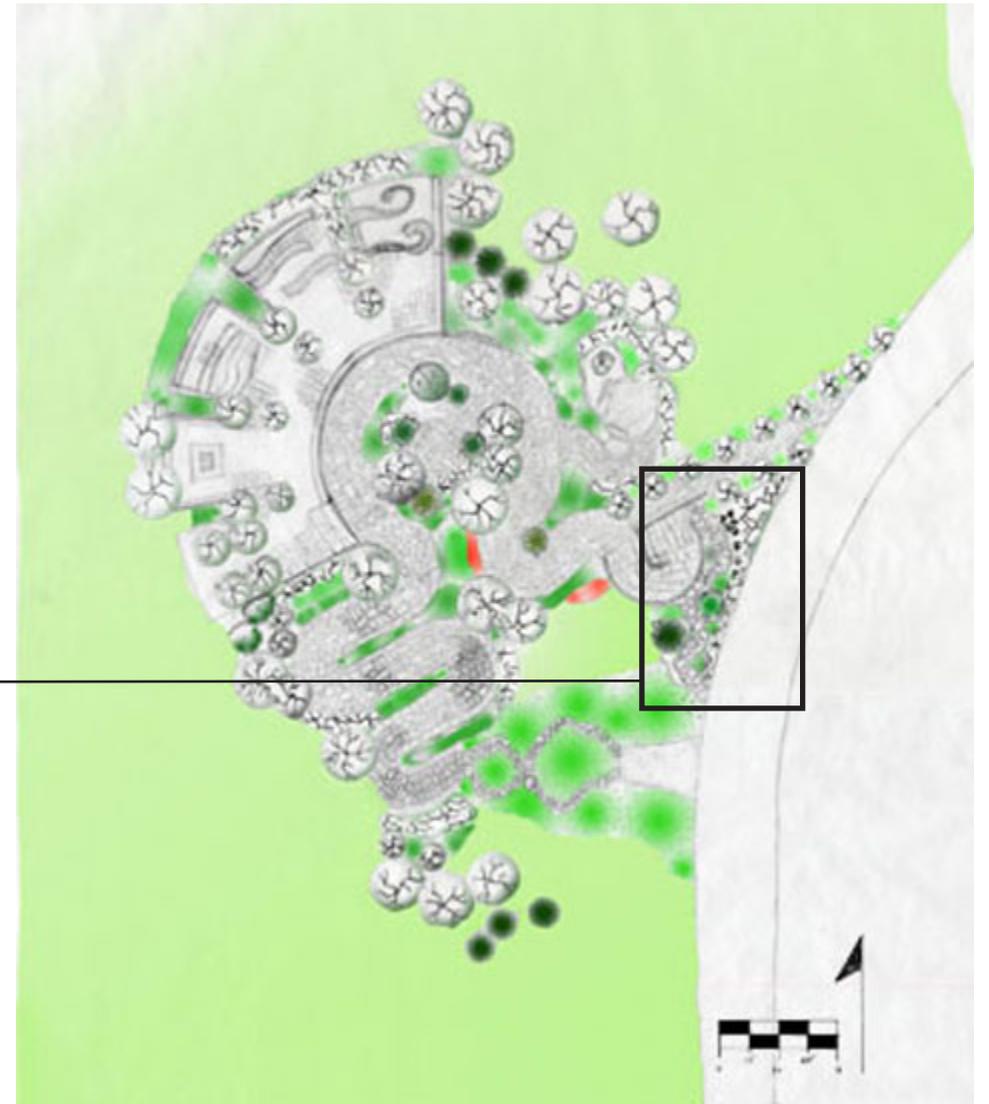


Figure 2.71 Illustrative plan of the Winter season shows the vegetation that is deciduous and the vegetation that is evergreen. (Photoshop by Keli Garman)



- The colors for the Winter season vegetation are whites and blues.



- Pines and ornamental grasses are planted associated with winter months.



© 1996 Charles W. Heuser, Jr.

Figure 2.74 The image of *Hydrangea macrophylla* is an example for the Winter vegetation (picture taken by Charles W. Heuser Jr.)

Passage of Time

The passage of time is symbolized through the orientation and length of the paths. A path is longer in one section of the garden than another to show a longer time passed. The lengths of the paths keep the visitor's pace in mind by making the length long enough for the visitors to experience the setting around them. The orientation of the path to the moon, Washington Monument, creates the impact of time passing. The cycles of the moon shows time passing. The moon cycle is represented by direct and hidden views of the moon.

- At the entrance is a section of crushed gravel. To walk the crushed gravel is 14 to 16 paces, an amount that gave enough time for visitors to hear the noise of their steps.

- By altering the path to curve and by using stepping stones, visitors move more slowly, allowing enough time to pass for them to feel surrounded by a bamboo forest

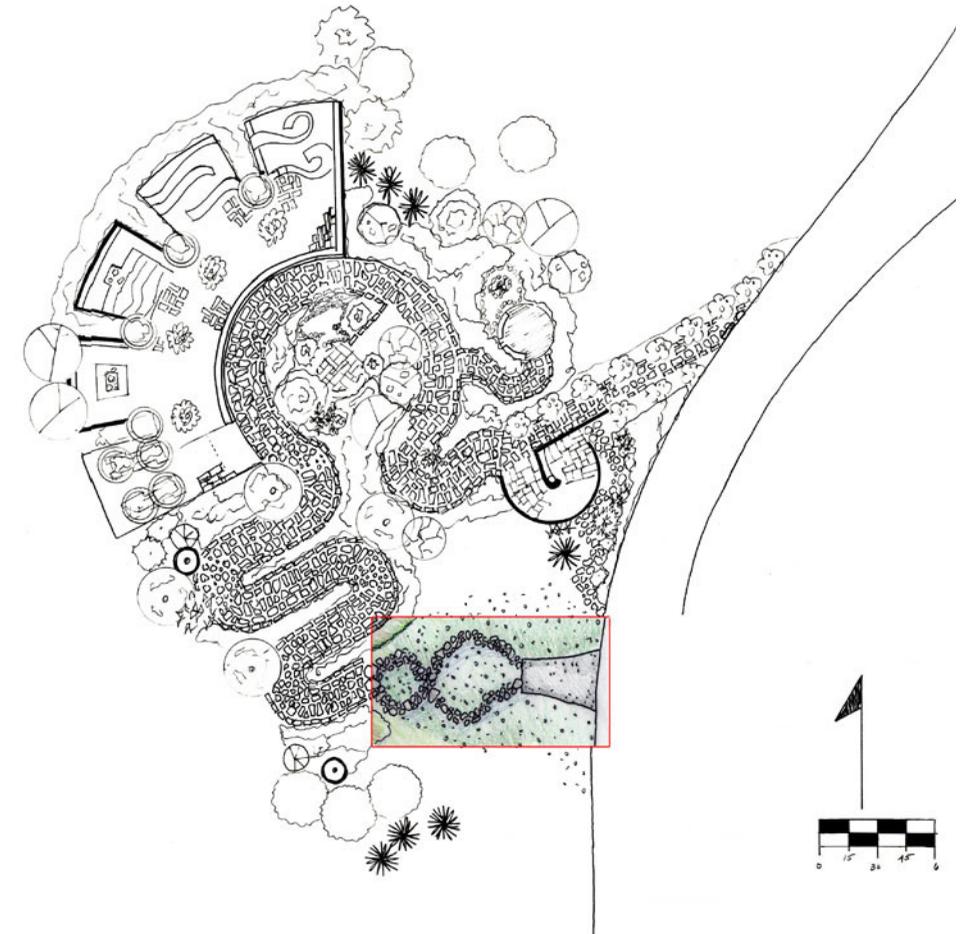


Figure 2.76 Black and white plan with highlighted entrance (drawn by Keli Garman)

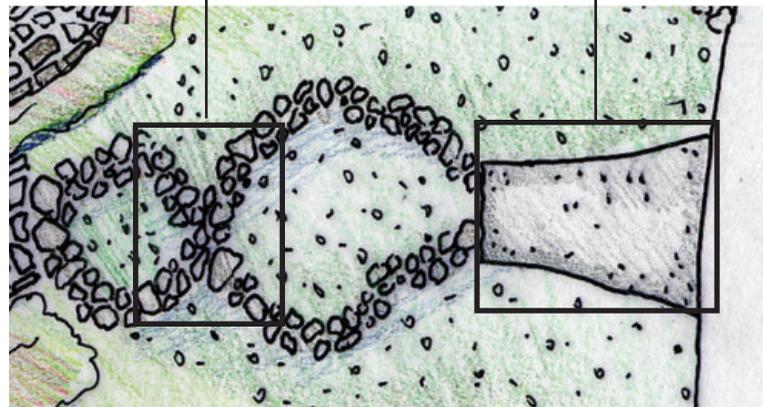


Figure 2.77 Image of the entrance that shows the progression of time (Colored section of path by Keli Garman)

In the story, this is when she grows up. A long time passes between baby and adult. The length of the path between events is the longest here to represent the growth of the bamboo princess.

- The paths are oriented between looking directly at the moon, Washington Monument, and directly away. This impacts the time passing.

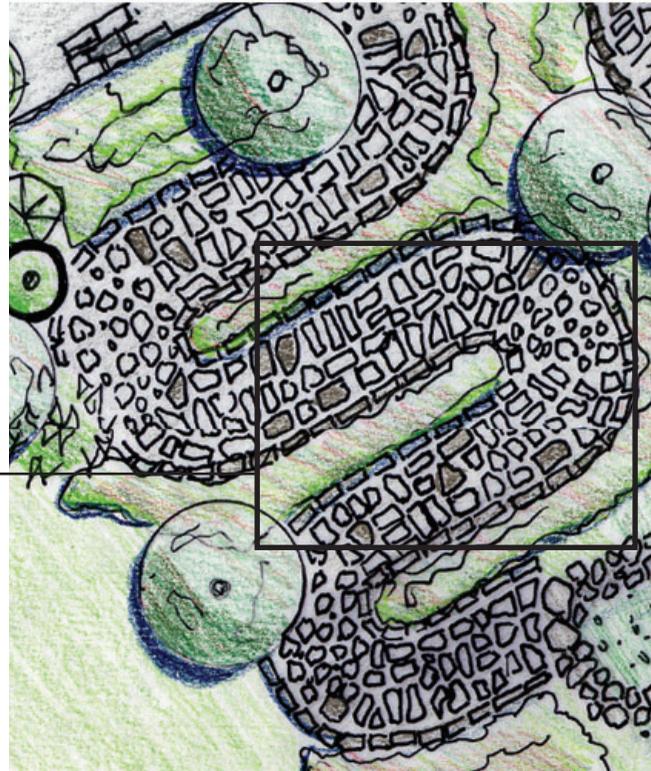


Figure 2.79 Image of the bamboo princess' path that shows the progression of time (Colored section of path by Keli Garman)

In the story, she states that she would leave at the next full moon.

- The orientation of the path to the Washington Monument along with the length of the paths show the length of time that passes. The path is oriented away from the Washington Monument until the point when the path veers towards the monument.



Figure 2.80 Image of the path of the bamboo princess leaving that shows the progression of time (Colored section of path by Keli Garman)

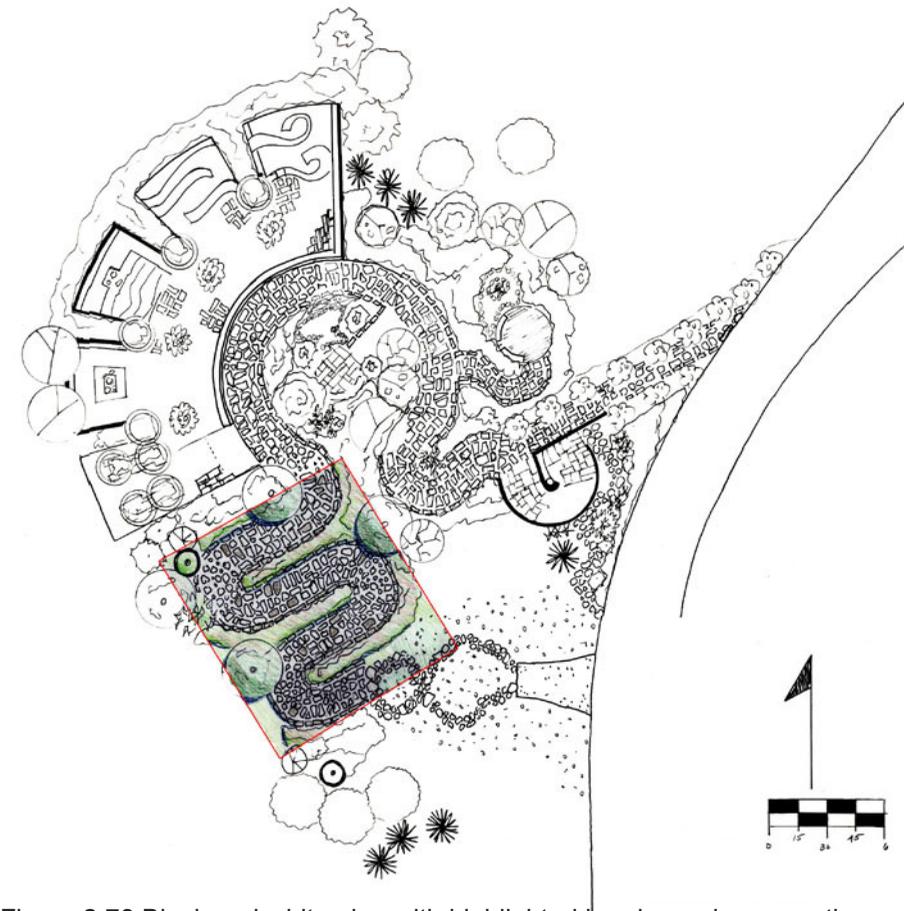


Figure 2.78 Black and white plan with highlighted bamboo princess path (drawn by Keli Garman)

Chapter 3: Conclusion

Reflection

The design guidelines are used to design a meaningful landscape through storytelling. The design project is on the West Potomac Park site to the west of the Tidal Basin in Washington DC. It is an application of storytelling to design a landscape based on a significant piece of Japanese culture, Fuji Mountain.

The landscape components are the factors that form a relationship between the landscape and the story by means of the design guidelines:

- The meaning of the story
- Events that develop the story
- Characters that develop the story
- The setting
- The progression of time in the story

The design guidelines are used to look at the qualities and descriptions of the story. The characteristics of the story are conveyed into the landscape through the landscape components: movement in the landscape, views of the landscape, and landscape materials.

The design project is a strong case study for the use of storytelling as a way of designing meaningful landscapes.

As landscape architects, meaning in the landscape is a topic that is consistently researched. There are several texts on the subject and three are reviewed in the thesis.

Marc Treib's "Must Landscapes Mean?" shows different approaches to portray meaning in the landscape. Mark Francis and Randolph T. Hester Jr.'s *Meanings in the Garden* gives three factors, idea, place, and action, that depict meaning in the landscape. The last text researched for the thesis is Matthew Pottleiger and Jamie Purinton's *Landscape Narratives*, which reveals meaning in the landscape through several types of narratives.

The design project, which tested the validity of the thesis, is located in the West Potomac Park in Washington DC. The landscape is located to the west of the Tidal Basin. The design project tested if storytelling can be used to design a meaningful landscape. The landscape is designed from a Japanese story, which explained the first eruption of Mount. Fuji in Japan.

The use of storytelling is a valid approach to design a meaningful landscape. By expressing the design guidelines through landscape components, the characteristics of the story are mirrored in the landscape.

Although the approach is compelling, an issue is whether visitors will understand the story. People may not embody the cultural meaning of the landscape, but they can evoke a meaning within themselves through the landscape. They can appreciate other parts of the landscape; the flowers, the movement through the landscape, and the overall experience.

References:

- "The Art of Storytelling." 1997. Barry McWilliams. November 2005. <<http://www.eldrbarry.net/roos/art.htm>>
- Francis, Mark. "A Case Study Method for Landscape Architecture." September 1999. Landscape Architecture Foundation. November 2005. <<http://www.calpoly.edu/~sede/pdf/LAFcasestudy.pdf>>
- Francis, Mark, and Hester, Randolph T. Jr. *The Meaning of Gardens*. The MIT Press, 1995
- Potteiger, Matthew, and Purinton, Jamie. *Landscape Narratives: Design Practices for Telling Stories*. John Wiley & Sons, Inc., 1998
- Potteiger, Matthew, and Purinton, Jamie. "Landscape Narratives." *Theory in Landscape Architecture: A Reader*. University of Pennsylvania Press. Editor: Swaffield, Simon. 1998. 136-143.
- Treib, Marc. "Must Landscapes Mean?" *Theory in Landscape Architecture: A Reader*. University of Pennsylvania Press. Editor: Swaffield, Simon. 2002. 89-101
- "Temple of Heaven." November 2005. <http://www.imperialtours.net/temple_of_heaven.htm>
- "Temple of Heaven." 2005. November 2005. <<http://www.travelchinaguide.com/attraction/beijing/heaven/>>
- "The Vietnam Veterans Memorial." November 2005. <<http://nps.gov/vive/home.htm>>
- "The Memorial." 2003. Vietnam Veterans Memorial Fund. November 2005. <<http://www.vvmf.org/index.cfm?SectionID=77>>
- "Washington DC." Google-Imagery 2006 Sanborn, map data 2006 NAVTEQ January 2006. <<http://maps.google.com>>

Vita

Keli Garman

Education:

The Virginia Polytechnic Institute and State University, VA

- Master in Landscape Architecture
- Graduation 5/2006

The Pennsylvania State University Park, PA

- Bachelor of Science in Landscape Contracting Design/Build Option
- Minor in Liberal Arts Business
- Graduation 5/2004

Work Experience

01/2006-current Lewis Scully Gionet, Inc. Mclean, VA

- Landscape Architecture Intern

09/2005-12/2005 City of Alexandria Park & Recreation Depart. Alexandria, VA

- Seasonal position as Assistant to City Arborist

05/2005-08/2005 Fairfax Country Park Authority Fairfax, VA

- Planning & Development Division Intern

08/2004-05/2005 Department of Land. Arch. Alexandria, VA

- Graduate Teacher's Assistant for department

01/2002-05/2004 Kathleen Kelley University Park, PA

- Work study student as Consumer Horticulture Marketing Research Assistant

05/2003-08/2003 The Brickman Group Landscape, Inc. Yardley, PA

- Intern

Memberships, Clubs, Activities

- American Society of Landscape Architecture (ASLA) from Fall 2004-current, Secretary from Spring 2005 to Spring 2006
- PSU Horticulture Club: Member from Spring 2002-Spring 2004, Hort. Show Area Manager- Fall 2002
- Golden Key International Honour Society: Beginning member in Fall 2003
- Pi Alpha Xi Honorary Floriculture and Ornamental Horticulture Fraternity: Member since Fall 2002 for Penn State's Gamma Chapter