Establishing a Framework for Landscape Narrative Exploration Within Seattle's Pioneer Square Historic District

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A thesis

submitted in partial fulfillment of the

requirements for the degree of

Master of Landscape Architecture

Master of Urban Planning

University of Washington

2015

Committee:

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Program Authorized to Offer Degree:

Landscape Architecture

Urban Design and Planning

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Abstract

Establishing a Framework for Landscape Narrative Exploration Within Seattle's Pioneer Square Historic District
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Landscape narratives have the ability to transport a visitor into the intimate realm of place: kinesthetically, through immersion, or abounding with ethos. This thesis examines the application of landscape narratives as a tool for describing place. By addressing ideas of space production and narrative within the landscape, I assemble a framework that, when applied in the design process, reveals place meaning through the use of landscape narratives. Citing the recognized work of Henri Lefebvre (1991b), I address the implications of the spatial dialectic on the creation of space and further illustrate its re-conception from Edward Soja (1996) before considering how the dialectic and trialectic construction of space can be appropriated into design. Turning my attention to narrative, I outline the construction of meaning in space into spatial narratives using Potteiger and Purinton (1998) as a cornerstone. I address the need for narratives, types of landscape narratives and how they are told through built forms before synthesizing these ideas to present a theoretical framework – the Landscape Narrative Framework.

It is this framework that I base an examination of case studies to yield seven landscape practices that embody the Landscape Narrative Framework. I apply this framework through a narrative design exploration of Pioneer Square in Seattle, Washington prioritizing several periods of Pioneer Square's history as a way to establish a narrative in addition to further site analysis. The Landscape Narrative Framework is successful in establishing a cohesive landscape narrative over several city blocks which, when applied, rely heavily on the established landscape practices as the translation of these elements. While the design exploration focuses on several city blocks, extrapolation of the framework to the district level is possible to more fully explore the nuances of place. Conversely, the abstracted qualities of the Landscape Narrative Framework allow for small-scale temporal installations; however there are trade-offs between scale and the political implications inherently found landscape narratives.

For my wife Ana Maria
For without her love, support, and sacrifice this would not have been possible.

There’s a brilliant sky above
And a jealous moon in love and they are
Starved for our attention

-Aaron Marsh

Thank You:

Family & friends, you've meant more than you know

Ken Yocom, for helping me into Landscape Architecture and your continued assistance in the program
Ron Kasprisin, for your support since the beginning

Stay handsome.

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An Introduction

Embarking into Landscape Narrative

I chose to explore landscape narratives as a topic of research given my own interest in storytelling and immersive experiences. I have always enjoyed the immersive experience that an open-world videogame could provide, and I often supplemented the videogame's narrative with my own, actively designing areas where its creators had not. Finding my interest in landscape architecture felt like a natural extension of this excitement; with a design education could I make my ideas tangible.

Realizing the prevalence of narratives in the environment led me to rethink my relationship with landscape and narratives: where I've been, how I've changed as a result of these places, and whether they have changed as a result of me. This has allowed me to gain a better understanding of myself, however I did not fully understand the creation of narratives within the landscape. To do so, I set upon this thesis with several goals:

- Identify the concept of Space formation. The dialectic (and trialectic) of Lefebvre (1991b) and Soja (1996) describe this process, but in order to utilize their conceptual frameworks for my own research I must obtain a deeper understanding.
- Understand how this concept can be transmuted into design. Focus on operationalizing abstract concepts into design language that demonstrates the inherent complexities of space.
- Achieve an understanding of the breadth of landscape narratives. In order effectively employ landscape narratives, consideration of narrative (as opposed to story), narratives applied in landscape, their legibility, and the intrinsic political implications must be recognized.
- Explore these ideas through a design exploration. Establish and apply a theoretical framework to further understand a design process that involves landscape narratives.

Establishing a design strategy to explore landscape narratives requires an understanding of the context surrounding this idea. Much like landscape narratives themselves (as will be shown), this exploration involves a process of multiple actions, building from each other to establish a cohesive exploration into design narratives. A literature review is essential in outlining the basics of theory. In order to understand landscape narratives, one must understand the notion of space. By exploring the research (often multiple topics simultaneously), a more interrelated review that including leading scholars in the field has lead to the basic tenants of spatiality, which translates into the beginnings of a design framework.

Once the notion of spatiality is understood, a survey of literature on landscape narratives including their form, how they are told, and the politics inherent within them is conducted. With these sections are established, I compile these ideas into a theoretical framework. The resulting framework is then used on a series of case studies as a way to understand the design process for use in my own design exploration. The lessons from the case studies being established, I identified a narrative in which to explore through historical research and a S.W.O.T. analysis. Establishing a narrative, the traditional roles of site analysis, design goals, concept generation, and design exploration was underway. The design process revolved around conceptualization of the theoretical framework, comprehending and translating lessons learned from precedent studies, application to the site, and revision. I conclude this thesis with a discussion of the Landscape Narrative Framework's relationship to the established research, its effectiveness, and a personal reflection.

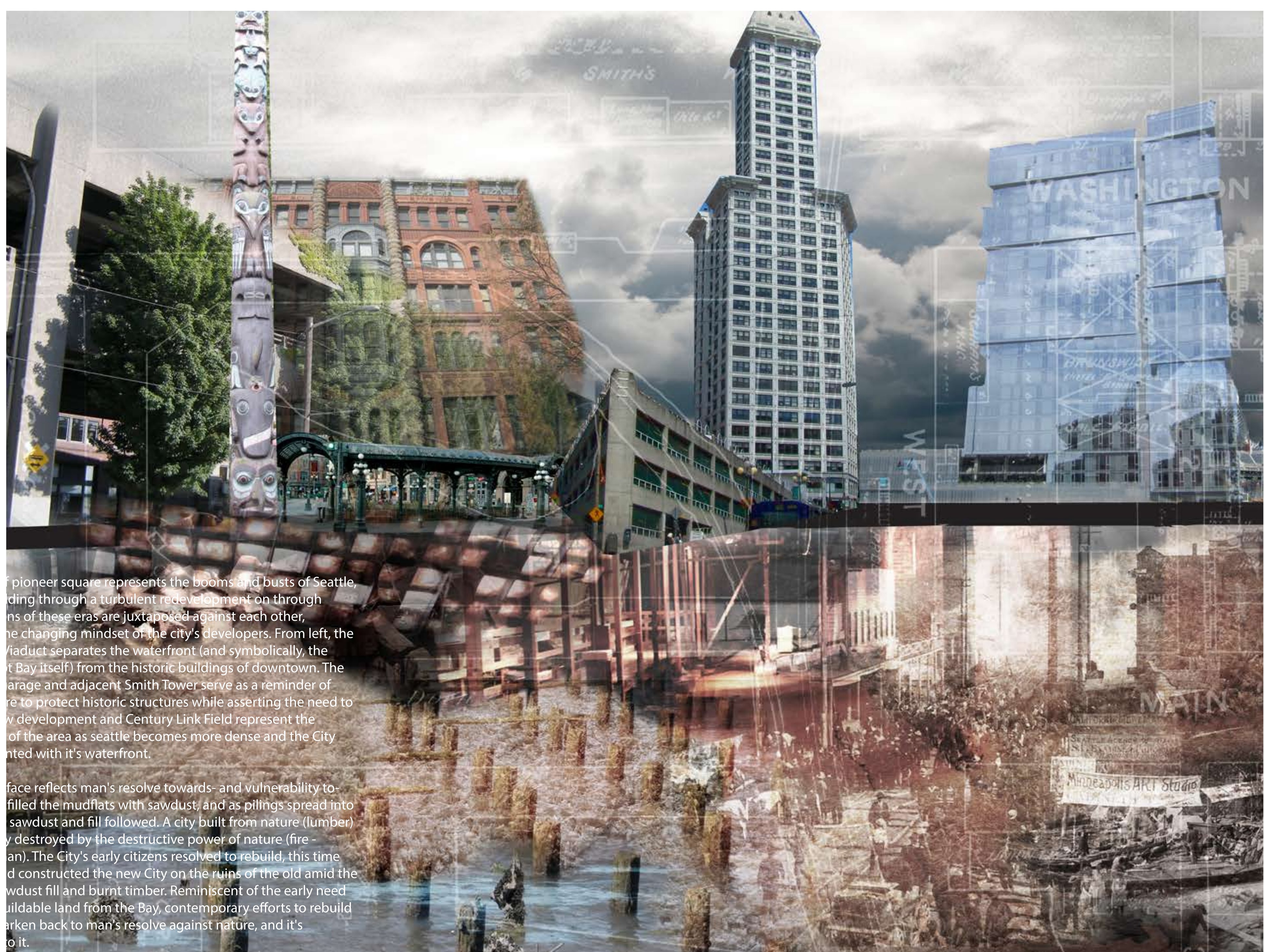


Figure 2.1: Deep Section of Pioneer Square

Understanding Space

It's Formation and Translation Into Design

Introduction

Henri Lefebvre was a French "metaphilosopher" known for using space as the medium to critique everyday life and explore the production of the multiple meanings of space (Soja, 1996; 7). His work was heavily influenced by Marxist theories of production and ultimately leading to what Soja describes as "the eventual conception of Thirdspace" (Soja, 1996; 40). Lefebvre's critique of everyday life responded to the alienation in capitalist societies and its alleged absence in socialism (Lefebvre, 1991a). These arguments are grounded in the belief that the everyday world was being colonized by a "technological rationality" extending beyond the workplace and market, into the family, local communities, private spaces of consumption, entertainment, and leisure (Soja, 1996; 40). Actualized by the state through spatial planning, this process substituted places of exploitation from the workplace to everyday life. This critique laid the groundwork for shifting social transformations from an economic view into a socio-cultural process (Lefevbre, 1991a; Soja, 1996).

Previously, critical theory and philosophy were grounded in the dynamic relationship between history and social practices, while spatiality was relegated to the background as an external environment of social action (Soja, 1996). Lefebvre took spatiality and interjected it between the two, synthesizing alienation, the urban condition, reproduction of social relationships of production in space, and his analysis of the State's control over knowledge, power, and space among others into *La Production de l'espace* (Soja, 1996).

It is the *Production of Space* (*La Production de l'espace*) by Lefebvre that I begin my inquiry into understanding space as an intellectual construct. Using this and associated texts I examine the modes of spatial production, and explore space as a social product in which social values are represented.

Space as a Complex Social Product

"(Social) space is a (social) product": meaning a given society produces space through its inherent production of cultural meanings and values, and is not the root cause of behaviors but rather a reflection of the socio-political and economic conditions (Castells, 1977; Lefebvre, 1991b; 26). This in turn affects society's spatial perceptions and practices. By focusing on the how space is produced, we can begin to appreciate the social forces inherent in their production and activation while recognizing conflict and political processes often at work (Stanek, 2011).

There are several implications when speaking of space as a product. First, by turning space into a commodity, physical nature is disappearing (Lefebvre, 1991b). Physical nature is described here as natural space (one free of external influences), described by Lefebvre (1991b) as the origin for social processes. As modernization places nature in the background, every object (bird, rock, mushroom, etc.) becomes more symbolically valued due to society's collective memory. Ironically, society attempts to retrieve nature's authenticity as it conspires to destroy it, and through the modes of production (i.e. production of space from societal forces) it is viewed as a resource to be harnessed by social systems to create their particular spaces (Lefebvre, 1991b).

The second implication, mentioned earlier, is that every space is unique to its own society. Each society forms its own spatial practice and theoretical explanation of those appropriated spaces (Lefebvre, 1991b). Those spaces resist analysis due to their complexity, as space contains appropriated spaces for social relations (Lefebvre, 1991b; Lehtovuori, 2012).

The Form and Meaning of Space

The form and meaning of space is divided between two categories: the concrete and the abstract (Lefebvre, 1991b). Quite simply, "abstract space is measurable" (Lefebvre, 1991b; 352). Those that deal with the built environment such as urbanists and architects work in this realm, as abstract space is able to be geometrically quantifiable. Thus quantitative computations such as statistics and projections can be performed as a way to gain (and assign) the meaning of social spaces. Since abstract space is easily manipulated by society in appropriating and producing space, concrete space is often overlooked (Lefebvre, 1991b).

However, concrete (qualitative) space is important (Soja, 1996). To expand on the meaning of concrete space, we need to consider Thick Descriptions (Geertz, 1973). Thick Descriptions are factual descriptions supported by interpretations of conceptual structures and meanings. Geertz (1973) explains that a factual account (i.e. abstract quantification of space) is not enough to ascertain how social relationships construct meaning in space, as space is layered in complex relationships and interpretations. Therefore, concrete space is best understood as the interpretation of these social relations and how they are represented in social spaces.

Furthermore, social reality is not unintentionally spatial; it cannot exist outside of space, and therefore the qualitative (Thick Description) reemerges in space (Lefebvre, 1991b; Soja, 1996, Geertz, 1973). As people in everyday life leave highly abstract space towards unproductive spaces of consumption, they demand abstract places. Here the spatial expression of the city is dialectic between consumption and production, administration, and the exchange of these factors (Castells, 1977).

The Modes of Spatial Production

Given that space is a complex production by social forces taking multiple forms to produce it's meaning, it is important to understand the modes in which space is produced. Moreover, it is important to realize the peculiarities of space as a product as both the result- and the context- of production (Lehtovuori, 2012). In this way the form of social space is "encounter, assembly, simultaneity," which leads to understanding Lefebvre's framework of spatializing socio-historical practices (Lefebvre, 1991b; 101).

Everything in space: either produced by society, physical nature, "their co-operation or through their conflicts", signs, and symbols are assembled and encountered in this space (Lefebvre, 1991b; 101). Therefore the multiplicity (encounter, assembly, simultaneity) and space are symbiotic, this assemblage cannot exist without space, and space could not exist without

the multiplicity (Massey, 2005). Again, this reinforces the earlier statement that the multiplicity of space cannot be represented directly due to its complexity, which has implications for design.

Recognizing the difficulty reading the multiplicities of space, Lefebvre (1991b) outlines a framework that re-conceptualizes space and attempts to illuminate the complexities in its production. This framework consists of the fluid continual movement between three elements: Spatial Practice (Perceived Space), Representations of Space (Conceived Space), and Representational Space (Lived Space), where representational space is not the result but a synthesis that reacts upon the two other terms (Lefebvre, 1991b; Elden, 2004). This is the "discourse 'of' space," rather than a scientific "discourse 'on' space" (Lehtovuori, 2012; 75).

Of these inseparable elements, Lefebvre (1991b) begins with Spatial Practice. Spatial Practice, or Perceived Space, is the empirical measurement of produced space, the actual space being generated (Lefebvre, 1991b). Here the physical dimensions of the abstract appear again, as information is acquired through the senses (Lefebvre, 1991b; Havik, 2006). Representations of Space are described as conceptualized space (Lefebvre, 1991b). This is the dominant space in society, as it is intellectually established by those who identify what is perceived and lived with what is conceived, such as planners, architects, and landscape architects. Here the "imagination seeks to change and appropriate space" (Lefebvre, 1991b; 39).

Third, and considered difficult to define (Lefebvre, 1991b; Havik, 2012, Lehtovuori, 2012) as it cannot be drawn or measured, is Representational (Lived) space. Mentioned earlier, lived space is not the result of the previous two terms, but rather a synthesis of the two, thought of as the mobilizing "other" in the spatial dialectic consisting of emotions, experiences, semiotics, and art (Lehtovuori, 2012).

In this third space the role of space in the lives of inhabitants through thoughts and memories are considered, and are most readily expressed though narratives (Havik, 2006). Time, Lefebvre argues, is the most essential part of lived space as the perception of space in time determines memories of place, and place acquires meaning through memory or associated memory (Havik, 2006). Space can only be understood through its production, where each of the elements of the spatial dialectic produce and influence each other simultaneously, leaving human experience at its center (Lehtovuori, 2012). In spatializing the dialectic, Lefebvre (1991b) includes a third element (spatial) into the Marxist dialectic of social-historical as a way of fully recognizing the unseen spatial forces at work in the production of space.

Edward Soja (1996), in a close reading of Lefebvre (1991b) further expands this trialectic reinterpreting each element and developing the concept of Thirdspace, meant to offer an open alternative to the binary dialectic. Firstspace focuses primarily on the analytical aspects of space, privileging objectivity and materiality (Soja, 1996). This would include the patterns of distribution, designs, and differentiation of multitudes of material phenomena over places and spaces, and is read at two levels: the first as a description of surface appearances (such as spatial analysis), and secondly as a spatial explanation for social and psychological behaviors (Soja, 1996).

Secondspace elaborates on representations of space since "Secondspace is entirely ideational, made up of projections into the empirical world from conceived or imagined geographies" (Soja, 1996; 79). Here, he suggests, are located the debates about the essence of a place.

Thirdspace represents both the knowable and unknowable, both real and imagined events, experiences, emotions, and political choices. It is both distinguishable from the physical and mental realms while transcending all spaces acting as a limitless rethinking of new possibilities in spatial knowledge, able to combine two polarities and transform them into a third entity without compromise (Soja, 1996).

The Spatial Dialectic and its Implications for Design

Stated earlier, the multiplicities of space cannot be

represented, which has implications for design. A designers conceptualization of space should include the lived as explained by Lefebvre (1991b), but this is fundamentally challenging as they would be expected to know the mundane spatial practices (e.g. gestures, graffiti, individual voices, decay) that are inherently part of the production of social space (Lehtovuori, 2012). Uses in space therefore become superficial concentrations of objects and people performing tasks in stable environments, leaving the two-way relation between people and space out of that view (Lehtovuori, 2012). In this way, the design profession is cognitively separated from the production of space.

However, physical objects can take the role of the "other" in both Lefebvre and Soja's dialectics, bringing the notion of form, type, and the configuration of space into the theory of social space (Lehtovuori, 2012). Consider the city as an "art-like work" with the thoughtful composition of volumes arranged as a resultant of economic and spatial forces reflecting social values (Lehtovuori, 2012; 74). The arrangement of these physical objects are the physical embodiment of the "Other": the incarnation of opposing forces by which the product could take an infinite number of forms without compromise nor refusal of these forces. This is where Lefebvre's issues of society and history are able to coalesce with architectures interest in experiential (read: narrative) spaces (Lehtovuori, 2012; 74).

Applying Spatial Frameworks to Design

But how can the dialectic (and trialectic) of Lefebvre and Soja be appropriated to fit the practice of design? I pay increasing interest to understanding how social, economic, and political forces shape social space, based on the growing acceptance of conceptualizations of space brought forth by Lefebvre (Lefebvre, 1991b; Thompson, 2002; Schmidt and Németh, 2010; Calderon and Chelleri, 2013). Urban areas develop from the complex social processes through the interaction, conflict, and oppression of a variety of actors (Massey, 2005).

Referred to as "structuring forces", the way resources are allocated, formal and informal social norms, and the cultural structures that frame how actions are developed guide urban development over time (Calderon and Chelleri, 2013; 412). More recently these structuring forces is influenced by the rise of new technologies on a global scale, again referencing the scalability of the spatial dialectic presented by Lefebvre (Lefebvre, 1991b; Calderon and Chelleri, 2013).

The dialectics of Lefebvre (1991b) and Soja (1996) are also applied to design by transforming into a matrix consisting of Culture, Space, and Time – the CST matrix (Kasprisin, 2011). Taking the lead from Soja's (1996) concept of Thirdspace as a limitless "Aleph" of spatial possibilities, so too does the CST matrix: expanding to complex dimensions through the inclusion of smaller systems with a corresponding local CST matrix emerging in relational patterns (Soja, 1996: 81; Kasprisin, 2011). In this way, the inherent complexity in the creation of space is outlined for design praxis.

The first component of the CST matrix, Culture, is the cornerstone of the CST trialectic (Kasprisin, 2011). Culture represents the formal patterns of behavior of society over time in space. Their characteristics, expressions, needs, and demands all contribute to a complexity that must be accounted for in design, since design is itself a reflection of culture. The process of design contributes to incremental changes in reality from Soja (1996) into the Other physical realm of everyday life. Additionally, it has an effect on both spatial practice (the physical arrangement and measurement) as well as the representations of space (ideological reflections on the essence of place) outlined earlier (Lefebvre, 1991b).

Space is the physical evidence of the interaction between culture and context in time; it is imprinted by- and reflects- culture as it emerges, pauses, and recedes (Kasprisin, 2011). Since space is absolute, it consists as a product of the aforementioned perceived (experienced through senses and spatial practices), conceived (representation of space through design), and lived spaces (Lefebvre, 1991b; Soja, 1996). Thirdspace can be found in the margins of these spaces (Kasprisin, 2011).

Time is the final component of the CST matrix. Defined as "a measurement of reality that contains moments of occurrence…

that frame human actions", Time frames the growth, pause, and decline of all human action (Kasprisin, 2011; 188). It is also recognized as being the most essential part of lived experience – representational space (Lefebvre, 1991b; Havik, 2006). There is danger, however, of Time (the historical) becoming the overarching element in the production of landscape narratives, displacing the spatial that Lefebvre (1991b) sought to include (Jensen, 2007). Design in cities is in constant flux, and consists of relative statements of space and culture, and how they are structured and organized.

Conclusion

Understanding social space as a product of social forces is fundamentally important in recognizing how meaning (and ultimately landscape narrative) is formed in space. Using the design process as a manifestation of landscape narratives, study and reflection of the underlying forces at work must inform the physical design. The dialectic (and trialectic) of Lefebvre's (1991b) and Soja's (1996) work further illustrate the multiple meanings of space that give rise to the struggle of power and dominance in western society that allows or obscures the emergence of these narratives. By reframing their work into the Culture Space Time (CST) matrix, it is possible to apply this thinking in design application and the interpretation of landscape narratives.

Understanding Narrative

From the Construction of Meaning in Space to Spatial Narratives

Introduction

Understanding the formation of meaning in space through the dialectic (and trialectic) of Lefebvre (1991b) and Soja (1996) provides a basis for understanding landscape narratives (and place). It is important to now explore the nature of landscape narrative as a tool or method in which space, identity, and time are able to describe place.

This chapter describes narrative, the need for narratives, and what narrative actually means in relation to landscape. The discussion then covers the different forms of landscape narratives, how they are told through physical forms, and the political ramifications of landscape narratives relating to identity and place.

Understanding Narrative

> *Narratives remind us that we do not exist as individuals isolated in time and space. Rather, our beginnings are in other people and traditions, events and patterns of life in which we participate.*
> *(Filep et al. 2014)*

The construction and telling of narratives is intrinsically human, and like language, narratives are used as a way of conveying meaning throughout society by curating and arranging meaningful events to arrive at a given message. Potteiger and Purinton (1998) define narrative as meaning both content (story - what is told) and expression (means of telling - how it is told) as both a product and a process. The story aspect of narrative contains events, characters, and settings; where as the expression of narrative is its manifestation, through channels such as verbal,

film, dance, or landscape (Potteiger and Purinton, 1998). While story can be considered a narrative, a narrative is more inclusive, and does not rigidly follow the conventions of beginning, middle, and end. Therefore a narrative relies on elements such as particular connections, coincidences, and chance encounters, meaning the end cannot reliably be predicted or produced.

Narrative meaning "resides not in what is told but in how it is told" (Potteiger and Purinton, 1998; 4-5). Like language, narrative meaning is conveyed through the select use, arrangement, and structure of words. In this regard, meaning cannot be gained from a list of particulars, but rather in how those particulars are presented and what they represent, often deciphering meaning in the words omitted as well as those presented (Potteiger and Purinton, 1998).

However, the example of an explicit list is not easily transferrable to applications in the built environment. We utilize narratives as a way to make legible the fabric of life, languages, and "unrepresentable spaces" common in the urban realm (Sandercock, 2003; 12). The narratives we form ultimately shape our urban reality; from the choices and actions we take. Through this, we engage in narratives as a catalyst for change, critique and explanation of cultural norms, or in policy decisions by planners and urban designers (Sandercock, 2003).

The concept of Core Story suggests that each individual does not "merely tell stories but are active in creating them with our lives" (Sandercock, 2003; 16). We tell stories about ourselves as a way of reproducing our behavior and ourselves that draws on our past behaviors and the characterizing comments of others. This idea can be extrapolated and applied to communities, even nations, giving meaning to our collective cultural experience. In this, we understand culture as a creation and expression of these shared stories connecting communities through language, metaphors, and imagery, which create shared meaning (Sandercock, 2003).

Crystal Filep and colleagues (2014) supports this idea stating, "narrative is inextricably linked to identity, both in individual stories and in correlative stories by which communities of any scale… are formed" (298). In urban environments, this idea is enhanced through a multiplicity of narratives. That allows for discovery and recognition that aid in engaging with the established narratives of places, as well as constructing their own.

Narratives are used to convey meaning in society. The inclusivity of narrative implies that a story with its defined components can be a narrative, while the reverse is not necessarily true since its structure cannot follow an easily predictable outline. Narrative meaning can be derived from its two components: story and means of telling. In a broader context, narratives are used to make the urban realm more legible, and as a result they inform our urban reality. These "core stories" not only give meaning to our collective experience, culture itself uses language, metaphors, and imagery to create a shared meaning. Understanding narrative and its connection to identity, a case can be made for why design and policy actors must respond to narratives in society.

The Need for Narrative

The consolidation of urban planning and design literature is "illuminating the need for greater contextualization of place-making efforts" (Filep et. al., 2014; 299). Narratives can play a pivotal role as the multiplicity of narratives represents the range of voices in any given community. Urban designers and planners recognize the valuable role that they have to help shape the social and physical spaces that these identities establish (Filep et. al., 2014).

This idea of plurality inevitably leads to tangible urban spaces, as designers and planners conceptualize common identities into built forms. These categories, along with the idea of nature (referring to the natural environment and sustainability) are linked through a collective narrative that may help better contextualize the design process and its outcomes (Filep et. al., 2014). Likewise, recognition of existing common narrative can lead to a more responsive urban form. "A designer sensitive to the stories of a client or community is more likely to design in with client/ community values, reinforcing existing socio-cultural identities through built form" (Filep et. al., 2014; 305). In this way

designers can strengthen these identities through understanding and engaging the built narratives in which designers take intelligible action.

The use of narratives provides a context for this action to take place. By referencing a collective history, contextualizing relationships between identities and built urban form bridges the present with a future aspiration for the built environment (Filep et al., 2014). Doing so provides a coherent perspective and structure to advance urban form.

What is Landscape Narrative?

Now that groundwork has been laid for understanding the components of narratives and their need in the urban environment, attention must be paid to the definition and meaning of narratives in a landscape context. "Landscape narrative designates the interplay and mutual relationship that develops between landscape and narrative" (Potteiger and Purinton, 1998; 5). Here, landscape (or place) serves as the backdrop for stories, but also configures narratives, as itself is a changing, eventful process that generates stories.

It is important to note however, the distinction between sense of place and narrative. Sense of place, or genius loci, reveals and maintains itself through the collective memories inscribed on that place (Ryan, 2012;109). While place is an experiential connection of space, narrative is the method for how it is represented and understood (Ryan, 2012). Additionally, place is a sense of community, where narrative is the tool that creates the bond between individuals.

A story (or narrative) can be seen as a journey, a transport between two places (Havik, 2012). Narrative, implying movement between to places, is therefore spatial and also temporal (referring to Lefebvre's (1991b) lived space as actions implying time), which is crucial in connecting narratives to built form (Havik, 2012). Ryan reinforces the idea of movement as the purpose of turning "space into a metaphor of time" (Ryan, 2012; 115).

It is through landscape that the temporal aspect of narratives becomes visible (Potteiger and Purinton 1998). Here, landscape narratives are able to mediate the crossing of spatial and temporal experiences, through three visual narratives that represent time in a spatial form. First is "frozen moment" which can take form in photography (Potteiger and Purinton, 1998; 7). Linear narrative links a series of individual events into a linear sequence (much like a comic strip). A continuous narrative represents the passing of time through a series of events within a unified context, where spatial depth can yield clues as to its location in the narrative (Potteiger and Purinton 1998).

Understanding narratives to be spatial provides unique opportunities in linking the tangible elements of the world to the less tangible network of narratives. Using narratives when working with landscape provides access to histories, experiences, and knowledge not available through other means (Potteiger and Purinton, 1998). Working with landscape thus allows for unique narrative forms such as spatial stories, continuous narratives, or adhering history or local memories (fixed temporality) to a site.

Temporality and human action can be linked with space and narrative. Here, narrative space is dynamic where multiple stories and activities unfold, and where cultural values determine how these narrative scenes are interpreted through spatial elements (Havik, 2012). In order for space to be encoded with time, space should function as a plane, offering multiple stories, uses, changes, and surprises that exhibit "weak boarders rather than strong walls" (Havik, 2012; 113). Another act of imbuing space with time comes from a sense of beginning, which bridges the relationship between time and narrative (Havik, 2012).

Different Forms of Narrative

The idea of narrative as an expression of cultural identity does not yield to the application of meta-narrative. It is important to distinguish the difference between the two, which lies in whether they are imposed on a community. A meta-narrative is "an unwanted imposition on communities…" (Filep et al, 2014; 307). Meta-narratives operate as implicit ideologies in a society that maintains conformity, and constructs order of knowledge and experience. They are thought of as totalizing discourse linked to the structures of power, and highly prescriptive.

Narratives, on the other hand, are derived from

communities and the dynamics within them. They are derived from the "beliefs, conventions, events, and every day patterns of different communities" (Filep et al, 2014; 307). In today's society, we experience these narratives in layered ways, often serving as the daily background for communities. The nature of narratives suggests that they are not static, but constantly under revision as culture evolves. When narratives are re-imagined, they can be transformed (intentionally or not) into a prescriptive meta-narrative, such as New Urbanism (Filep et al, 2014).

Conversely, the other end of the narrative spectrum is Petit Narratives. Often falling into the intrapersonal, Petit Narratives deal with the lives of individuals and their particular experiences and objects that act as a medium of the past and growth of our life choices, so that we may gain insight as to we way we are (Young, 2008). In this way material objects are significant, as they are a physical manifestation of culture that we use to shape the world. They explain values, beliefs, and ideas of a particular society across time and space for the sole purpose of understanding and illustrating culture.

Through the narrative spectrum of meta- and petit-narratives, the realm of narratives can take many forms. As a cultural product synthesized of time and space, experience and place, or fictitious and real, landscape narratives bridge representational forms and expression (Potteiger and Purinton; 1998). Given the breadth of landscape narratives available, Potteiger and Purinton (1998) provide a brief table that outlines a variety of these landscapes (Table 3.1; 11). This table discusses nine types of landscape narratives and a brief example. Using landscape narratives in an urban design context could include many such as these.

Reading Landscape Narratives (How Narratives are Told Through Built Form)

The understanding of context is fundamental for producing good design. The importance of context for individual or cultural identities stems from design and policy actors, who reflect identity through built form (Filep et al., 2014). "Moreover, [the] built environment is a central medium through which these stories are told and new ones created" (Filep et al., 2014; 307). However there is an absence of standard protocols when reading landscape narratives.

The viewer is able to enter at different points, take their time pausing, inspect the details, look at the whole view, or review (Potteiger and Purinton, 1998). Given the viewers ability to experience the landscape in a myriad of ways, the traditional relationship between author (one who has control over experience of narrative) and reader are distorted. This forces the authors or landscape narratives to focus on showing, relinquishing control so that the viewer must put together sequences as well as deciphers meaning (Potteiger and Purinton, 1998).

This notion becomes even more convoluted as cultural and environmental processes, being devoid of an author, shape most landscapes. In these situations, the viewer is in control of finding narratives and deciphering the story (Potteiger and Purinton, 1998). However, this offers many opportunities for different types of narratives, such as those open to participants.

Several frameworks exist in which people construct meaning through narrative and landscape. The first is a series of four tropes that perform the necessary function of relating things to other things: metaphor, metonymy, synecdoche, and irony (Potteiger and Purinton, 1998). Metaphor functions on the principles of similarity and substitution. Metaphors are used to both produce new relationships between elements, but can also mask qualities of one with another. Metonymy creates meaning using association. It is a dominant trope in landscape architecture, where contiguity is the most basic and strongest form of relationship.

Synecdoche uses part of something to represent the whole, or visa versa. This trope is extremely effective in landscape narratives as it has the capacity to produce a complex story using a fragment or representative piece from the story. Irony is the final trope, mainly used in situations of critique, often denaturalizing the representations themselves. Irony affirms the notion of "both/and" as well as "neither completely this or that" (Potteiger and

Types Of Landscape Narratives

Type	Example
Narrative Experiences Routines, rituals, or events that represent or follow narrative structures; e.g. festivals, processions, reenactments, pilgrimage, daily journeys, crossing the threshold.	Tours and rituals enact narratives, selecting and organizing the experience of place into temporal sequences. The major tourist route through Prague, from the Powder Tower, to Old Town Square, across the Charles Bridge, and up to the Castle, follows the sequence of public monuments and spaces established centuries earlier by the coronation route of the kings.
Associations and References Elements in the landscape that become connected with experience, event, history, religious allegory, or other forms of narrative.	The longevity of trees often serves as a metaphor of the continuity of family genealogy or as a time marker that speaks of the origins of communities. A slippery elm that survived the 1995 bomb blast in Oklahoma City became a symbol and meeting place for survivors and families who protect and water it.
Memory Landscapes Places that serve as the tangible locus of memory, both public and personal. This may develop through implicit association or by international acts of remembering (and forgetting); e.g. monuments, museums, preserved buildings, districts, and regions.	The ancient rhetorical practice of delivering long speeches was aided by the mental construction of "topoi," or places organized into spatial complexes or "memory palaces." To remember was to walk through these spaces, noting what was "in the first place," and so on. Likewise, urban design can be conceived as a rhetorical device for activating public memory.
Narrative Setting and Topos A setting is the spatial and temporal circumstances of a narrative. It can recede to the background or figure prominently. A narrative topos is a highly conventionalized setting linked with particular events, which is evoked repeatedly in a culture's narratives. In Western culture epiphanies occur on mountaintops, and chance meetings take place on the road.	The pastoral topos is connected with narratives of retreat from the social complexities of the city and a nostalgic return to origins, childhood, and a place apart in harmony with nature. The ideal setting of this story is repeatedly conjured in suburb, park, garden, and campus with just the minimal elements of lawn and trees.

Table 3.1: Types Of Landscape Narratives (Potteiger and Purinton, 1998)

Types Of Landscape Narratives, Continued

Genres of Landscape Narratives Places shaped by culturally defined narrative forms or "genres," e.g. legend, epic, biography, myth.	The settlement of portions of the American West was motivated by legends of a "Great American Garden," a place of Utopian harmony and fertility. Photographs sent back from western lands encoded this legend in terms of scale, presence of water, and productive farms (Loeffler).
Process Actions or events that are caused by some agency (wind, water, economics) and occur in succession or proceed in stages toward some end (progress; entropy). Erosion, growth, succession, restoration, demolition, and weathering are visible records of change that inscribe time into land scape form.	On a landfill in the Meadowlands, in New Jersey, designers initiated the process of vegetation succession and separated it into a series of clearly identifiable stages. Walking along a path structures a sequence of interrelated changes in soil fertility, microclimate, vegetation types, and habitat.
Interpretive Landscape Elements and programs that tell what happened in a place. The intent is to make existing or ongoing narratives intelligible.	Besides placing texts in the landscape, interpretation can be achieved through elements of design form. In the early 1800s the foot traffic of traders and pioneers going from Natchez. Mississippi, to Nashville, Tennessee, wore a deep path known as the Natchez Trace. The Natchez Trace Parkway is a modern road that parallels, crosses, and reveals the history of the Old Trace.
Narrative as Form Generation Using stories as a means of giving order (selecting, sequencing, etc.) or developing images in the design process. It is not necessary that the story be explicitly legible in the final design form.	To redesign a housing project in France, Lucien Kroll invented what he called "a fairy tale." He imagined a crowd of pedestrians crossing through the area, demolishing and then "remolishing" the monolithic structures in the process. This story helped generate a pedestrian-scale street with more vernacular forms and an evolving program(1994, 45).
Storytelling Landscapes Places designed to tell specific stories with explicit references to plot, scenes, events, character, etc. The stories may be either existing literary or cultural narratives or produced by the designer.	Gardens, memorials, and themed landscapes are all designed to tell specific stories.

Table 3.1: Types Of Landscape Narratives (Potteiger and Purinton, 1998)

Purinton, 1998; 38).

Additionally, Marc Treib (1995) offers five ways in which to ascribe meaning in the landscape: Neoarchaic, Genius of Place, Zeitgeist, Vernacular Landscape, and the Didactic. The Neoarchiac draws on the attempt to retrieve what had been lost in the past. By referencing historical periods, it reflects the notion that if it meant something in the past, it will mean something again today. The Genius of Place is the celebration of the particularities of a place, and by reflecting a preexisting condition the design is inherently more meaningful.

Zeitgeist venerates the spirit of the times as the determining factor of contemporary work. Treib (1995) writes, "if artists… have produced a body of work deemed illustrative of the spirit of our times, then landscapes designed with contemporary artlike elements must share that significance" (51). The trendy offshoot of that is The Vernacular. Described as being treated as a mass of material to be altered by the designer, The Vernacular curates these materials to represent the "real world" in which we live.

The fifth approach, The Didactic, dictates that forms should instruct viewers in the natural processes or history of place. In this way, a design is informative and directive, with a "factual base" intended to validate the work (53). Through these five elements meaning is condensed at the (temporal) intersection of culture and space, not solely in the form the designer's idea takes.

Physical nature is the origin for social process (Lefebvre, 1991b), therefore, it is important to understand how landscape narratives also form meaning through the multiple relationships between physical and biological processes as well as social perceptions (Yocom, 2014). A third framework builds on the idea of Thick Descriptions (Geertz, 1973), where these multiple relationships are combined with spatial and temporal scales as well as the forms environment takes that influence landscape structure and function (Yocom, 2014). This composite approach focuses on two systems: Place Histories and Agency & Process.

Place Histories provides a spatial and temporal orientation to the surrounding landscape that includes the socio-ecological interactions and their realm of influence (Yocom, 2014). Within Place Histories is the Spatial-Material. Defined as contemporary landscape use and pattern forged from past conditions, it takes into account the geomorphic composition, distributive patterns of flora and fauna (including people) on the landscape, and the built composition of the landscape that includes buildings and infrastructure (Yocom, 2014).

The second component of Place Histories is Time – Change, which is characterized as the time frames and changes in which an interactive dialogue between people and the environment form the trajectory of landscape development, while also revealing past legacies of interaction (Yocom, 2014).

Agency and Process examines the development and evolution of the current landscape through social perceptions and cultural structures (Yocom, 2014). The interactive element of cultural systems attempts to examine the values, perspectives, and actions of groups and individuals on that landscape. Viewing landscape through Agency and Process can aid in understanding and conceptualizing the influences of cultural systems on the landscape. Through this composite framework, it is possible to collect, evaluate, and present information necessary for developing a landscape narrative (i.e. a way to understand place meaning).

Interpreting Landscape Narratives

Aside from garnering meaning through landscape narratives, reading and interpreting landscape narratives also involves the concept of phenomenology. Phenomenology deals with "the question of how things appear to us: it aims to understand lived experience and the relationship of man, body and world" (Havik, 2012; 56). Experiencing space is more than the visual, but also relates to olfactory, tactile, and auditory senses (Havik, 2006). As it relates to the built environment, key concepts such as intimacy, distance, and character are measured by the body not just the eyes (Havik, 2012).

Likewise, spatial experience is often characterized by collective consciousness and individual experience, which includes physical happenstances and memories that these

happenstances create (through petit narratives). Put more succinctly, "our account of space continuously moves between different dimensions" such as physical, abstract, conceptual, and one related to memories and thoughts (Havik, 2012).

Phenomenology accounts for space and time as we live them. Henri Lefebvre describes lived space as a space of inhabitants who describe (Lefebvre, 1991b). Description "is a first and important step towards the understanding of relationship between man, body, and the world" (Havik, 2006; 63). The description, of course, is the embodied experience an individual has, and has applications in design for designers to employ phenomenological methods to evoke sensory experiences, associations, and memories.

Legibility and Literacy of Landscape Narratives

If description is important for one to experience place (and narrative) fully, it is a small step to recognize the importance of legibility and literacy of the built environment. Legibility is "how well the built environment frames and communicates its stories" while literacy is "how well communities and designers understand and engage with those stories" (Filep et al., 2014; 308). Here, narratives work best when understood as authentic contexts for cultural identity, but comprehension of the narrative's content in the built environment requires that they be legible, and that those who encounter them have some degree of literacy (Filep et al., 2014; 308).

Furthermore, there are two types of legibility: one of urban form, and one of the architectural languages used to convey meaning through that form (Filep et. al., 2014). Urban form's legibility indicates that the space between buildings in an urban context serve as the narrative setting for everyday life, it's real and fictitious stories, and the names associated with them. When viewed through the context of figure-ground, the exterior forms of buildings shape the residual space, where ordinary stories are told, and where these stories eventually gain a life of their own as they are ingrained into the community (Filep et al., 2014).

Peirce Lewis, in his 1979 essay *Axioms for Reading the Landscape: Some Guides to the American Scene* (Meinig, 1979), explores the concept of making the landscape more legible by proposing seven axioms that proposes a way to decipher cultural meaning in the built environment (Table 3.2).

Peirce Lewis' *The Axioms*

1. The Axiom of Landscape as Clue to Culture: The artifacts that people place on this earth provides evidence of their culture, past, present, and future. These landscapes represent emotions, currency, and time, which are unwilling to change unless forced to do so.
2. The Axiom of Cultural Unity and Landscape Equality: Human landscapes reflect their culture, the objects the place within them are equally important in the role of deciphering their culture, with very little exception.
3. The Axiom of Common Things: Landscapes are by definition hard to study through academic means, regardless of their importance.
4. The Historic Axiom: History matters as a means to unravel the meaning of landscapes, and what they say about their related culture. The patterns of production and consumption are inherited from the past .
5. The Geographic (or Ecologic) Axiom: Objects of a particular cultural landscape make little sense when taken out of their geographic context.
6. The Axiom of Environmental Control: Most cultural landscapes are related to their environment, therefore reading the cultural landscape gives some knowledge regarding the physical landscape.
7. The Axiom of Landscape Obscurity: Most if not all artifacts of a landscape do not convey their cultural messages in an obvious way.

Table 3.2: Axioms for Reading the Landscape (Meinig, 1979)

Kevin Lynch (1981) also conceptualized legibility by identifying 5 major components. By using paths, edges, districts,

nodes, and landmarks, Lynch's framework provides the concept of urban legibility a tangible way to be understood and identified through easily understood symbols.

The second component of legibility – architectural legibility, is also important for the communication of narrative. While architectural legibility is often dismissed as an aesthetic argument, built forms are part of the narrative landscape and frequently prompt us to remember stories surrounding them (Filep et. al., 2014). This type of legibility refers to "the meaning embodied in the architectural forms and languages that frame our urban realm", enlisting designers in the role of author (Filep et. al., 2014; 309). Putting designers in this role, however, increases the risk of dictating meta-narratives.

The success of the ongoing conversation between society and its built environment relies on the literacy of its inhabitants, not solely on the legibility of its form. Urban literacy is "the ability to read, write, and understand the city" (Havik, 2012; 18). The idea of urban literacy focuses on providing a set of tools that tries to understand the formation of urban landscapes, gaging its history, identifying underlying socio-economic factors, and interpreting the urban identifiers and aesthetic codes (Havik, 2012). The process of reading spaces, especially from multiple perspectives, provides a full understanding of urbanism (Havik, 2006). "By applying urban literacy within the site survey one can uncover multiple layers of time, geography, culture and experience" (Havik, 2006; 45). The product of urban literacy therefore allows stories to continue by highlighting all scales and time frames of place, uncovering hidden layers, or revealing fragment memories through temporary or long-term interventions.

Yet with increasing densification and fragmentation in our society, what is the outlook for landscape narratives when confronted with multiple and competing stories, few shared texts, and diversity among readers (Potteiger and Purinton, 1998)? C.V. Filep and colleagues (2014) explain several reasons why literacy is often lacking in society. First is that the landscape narrative is too foreign. This is the case often involving immigrants, who are unfamiliar with the embedded symbolism within their new built environment.

Relating to that is the problem with the language of the built form being too abstract. Think of Ghery's Experience Music Project in Seattle, Washington, and how the narrative it conveys is difficult to comprehend to those not familiar with its conception. The modern speed at which society lives also leads to narratives going unread. As people become detached from the real world around them, there is apathy towards taking time to engage with and add to stories of place. Finally, built narratives may be ignored or misread by those who are enlisted to build upon it, such as designers and policy makers.

Story in the Context of Landscape Narratives

As the legibility and literacy of landscape narratives convey meaning to society, stories too cross the boundaries of different realms of landscape narratives as they convey meaning. These realms are: the story realm, the contextual/intertextual realm, and the discourse realm (Potteiger and Purinton, 1998). The first realm, the story realm, describes both the story and its narration. In this realm the elements of narration: temporal order, place, character, agency, and point of view work to create a coherent story. They frame the story, define the characters and events, define the time of narration (as opposed to story time), and outline the plot through sequence and spatial form.

The contextual/intertextual realm "opens the story to multiple readings, references, associations, and constellations of stories" (Potteiger and Purinton, 1998; 54). This idea is related to post structuralist analysis of narrative. The post structuralist movement asserted that there is a network of association rather than a final meaning of narrative that an infinite play of meaning exists across planes. The readers of these narratives play the fundamental role of producing meaning (within specific cultural contexts), where these sites are the intersection of other narratives (relating to building, landscape, or self). Thus they become intertextual.

Intertextuality suggests that texts do not exist in isolation, but rather are built up through fragments of other texts, composed of stratified layers (Havik, 2012). The intertextuality of story is also understood in two senses. First, as a layering of texts and references to a larger network of texts that are relevant to it's meaning, and second, the dissemination of that meaning across landscape forms (Potteiger and Purinton 1998).

Applying this notion to landscape narratives, intertextuality can be read through memory and significance (Potteiger and Purinton 1998). The act of reading (text or landscape) relies on memory, which is intertextual. Memories are anchored to place by association with events, and in doing so transverse networks through time to disseminate its meaning. The significance of the intertextual realm means that readers make stories their own through memory, interpretation, and experience, again through petit narratives. By understanding this notion, designers can engage landscape narratives as connected to social practices, rather than naively applying symbolism without regard to how it is ultimately read by a community.

Potteiger and Purinton's (1998) ideas of realm conclude with the discourse realm. Landscape narratives are used in the discourse realm to negotiate the structuring of ideologies, values, and beliefs. Discourse is a fluid social framework of intelligibility that influences practices such as narrative and landscape, where ideas can be communicated, challenged, or negotiated. In this sense, discourse "requires critical understanding of the positions from which a story is told, as well as constant testing of the metaphors and tropes used to construct that reality against other descriptions of the world" (Potteiger and Purinton, 1998; 64).

Politics of Reading the Landscape (Identity and Narrative)

Given the overlapping nature of landscape narratives, it follows that the act of reading these narratives is inherently political. The plurality of narratives raises issues regarding the relationship between multiple stories and their author/reader subjects (Jensen, 2007). This relationship is about "power-plays of urban representation that lie within the representational logics of the respective narratives" (Jensen, 2007; 218).

If landscape narratives can be thought of as boundaries that define a community while excluding others, power can be thought of as one of the fundamentals of place and narrative. Furthermore, it can be argued that power is what links narrative and place (Jensen, 2007). The key is to discover which narratives are being told and which are being restrained (Filep et. al., 2014). By understanding how these stories provide a context for cultural identities, designers and policy actors can engage, build upon, or revise these stories that can prioritize the well being of its constituents.

In understanding the breadth of narratives associated with a given landscape, designers can ask whose stories are being told, and for what purpose. Instead of suggesting that "it means this because I say it does", designers face the issue of whether a landscape narrative is open for interpretation or participation and understanding which elements to include making a legible story (Potteiger and Purinton; 1998; 19). This echo's the notion of the "Right to the City", where Henri Lefebvre advocates the right of the citizen to participate and produce new urban practices (Merrifeld, 2006).

The need for citizen participants to produce new urban practices reflects on the importance of identity and the meaning ascribed to landscape narratives. Recognizing the importance of identity through the context of plural narratives requires an inclusive approach that both embraces cultural autonomy and strengthens intercultural solidarity (Filep et al., 2014). To be explored in the following chapters, this again brings us to the idea that identity (as a product of culture) cannot exist without the subsequent aspect of historical contexts that landscape narratives (applied spatiality) can provide. By compiling the previously examined frameworks for understanding landscape narratives, I translate this thinking into a theoretical framework in which to explore a design intervention involving landscape narratives.

Compiling a Theoretical Framework

Translating Spatial Meaning Into Design

Introduction

Understanding the form and modes in which meaning is produced in space, it is important to address how the theoretical dialectic (and trialectic) of Lefebvre (1991b) and Soja (1996) are appropriated to fit design praxis by transforming these frameworks into a matrix consisting of Culture, Space, and Time - the CST matrix (Kasprisin, 2011; Figure 4.1). This matrix expresses the complexity inherent the creation of space. Culture represents the formal patterns of social behavior over time in space. Their characteristics, expressions, needs, and demands all contribute to a complexity that must be accounted for in design, since design is itself a reflection of culture.

Space is the physical evidence of the interaction between culture and context in time; imprinted by culture and reflecting that culture as it emerges, pauses, and recedes as a product of perceived, conceived, and lived spaces. Time, the final component of the CST matrix, frames the growth, pause, and decline of all human action. Through the Culture Space Time (CST) matrix, it is possible to apply the frameworks of Lefebvre and Soja for design application and the interpretation of landscape narratives.

Landscape Narratives

Having established a basis for understanding the formation of spatial meaning, I explore landscape narratives as a tool in which space, cultural identity, and time describe place. Narratives are used as a way of conveying meaning throughout society by curating and arranging meaningful events to arrive at a particular message, where the meaning resides in how it is told, not what is told (Potteiger and Purinton, 1998).

They are linked to cultural identity, and function by turning space into a metaphor of time (Filep et. al., 2014; Ryan, 2012). Temporality and human action can be linked with space and narrative. Here, narrative space is dynamic where multiple stories and activities unfold, and where cultural values determine how these narrative scenes are interpreted through spatial elements (Havik, 2012).

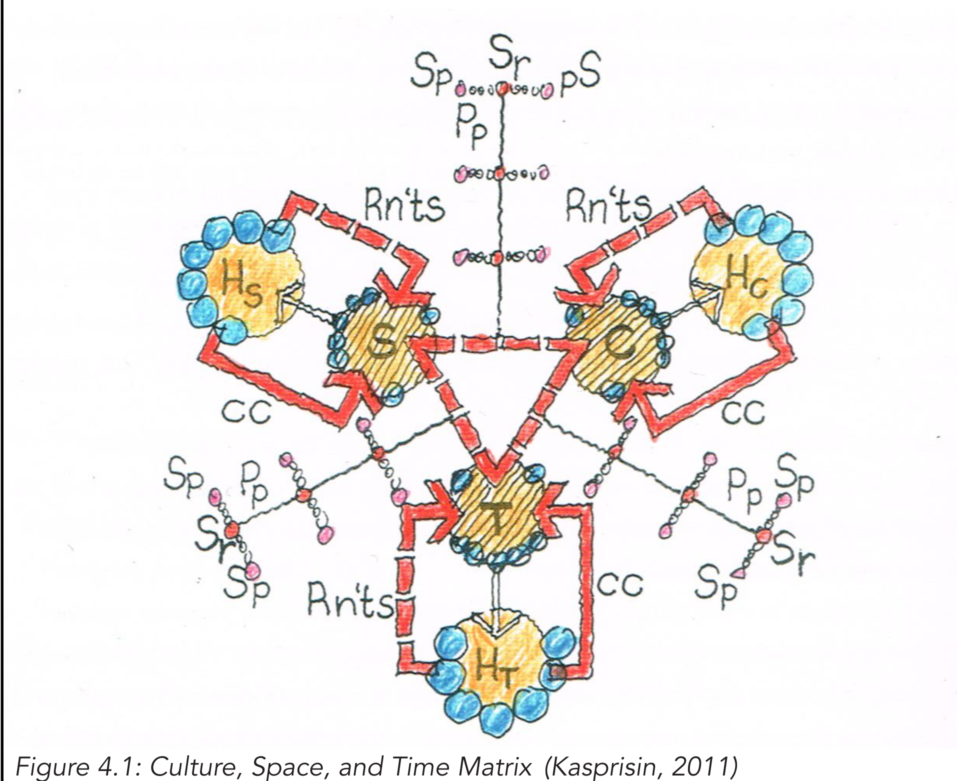


Figure 4.1: Culture, Space, and Time Matrix (Kasprisin, 2011)

I begin with several frameworks available to construct meaning through narrative and landscape. The first is a series of four major tropes that perform the necessary function of relating things to other things, presented in Table 4.1 (Potteiger and Purinton, 1998). The second framework (Table 4.2) offers five ways in which to ascribe meaning in the landscape: Neoarchaic, Genius of Place, Zeitgeist, Vernacular Landscape, and the Didactic (Treib, 1995). Lastly, a third framework (Table 4.3) explores how landscape narratives form meaning through the lens of ecology (Yocom, 2014).

How Do Narrative Landscapes Fit Within the CST Matrix?

By appropriating the inherent complexities of space outlined by Lefebvre (1991b) and Soja (1996) into the CST matrix, landscape narratives are found as a resultant of these forces

The Four Major Tropes

Metaphor
Functions on the principles of similarity and substitution, used to both produce new relationships between elements, but can also mask qualities of one with another.

Metonymy
Creates meaning using association. A dominant trope in landscape architecture, contiguity is the most basic and strongest form of relationship. Metonymy's common objective is relating to context, or site specific associations. Historic preservation uses metonymy perserving sites associated with certain events, people, periods, or styles.

Synecdoche
Uses part of something to represent the whole, or visa versa. This trope is extremely effective in landscape narratives as it has the capacity to produce a complex story using a fragment or representative piece from the story.

Irony
Mainly used in situations of critique, often denaturalizing the representations themselves. Irony affirms the notion of "both/and" as well as "neither completely this or that" (38).

Table 4.1: The Four Major Tropes of Landscape Narratives (Potteiger and Purinton, 2011)

(Figure 4.2). Narratives are inextricably linked to cultural identity, and represent socio-cultural processes through built form – Space (Filep et. al., 2014;). Likewise narratives often represent a journey, and therefore are inherently spatial and also temporal (referring to Lefebvre's (1991b) lived space as actions implying time), which is crucial in connecting narratives to built form (Havik, 2012).

Furthermore narratives reference a collective history (temporality), contextualizing the relationship between culture and built urban form that bridges the present with a future

5 Approaches to Landscape Architecture

Neoarchaic
Draws on the attempt to retrieve what had been lost in the past by referencing historical periods. It reflects the notion that if it meant something in the past, it will mean something again today.

Genius of Place
The celebration of the particularities of a place. By reflecting a preexisting condition the design is inherently more meaningful.

Zeitgeist
Venerates the spirit of the times as the determining factor of contemporary work. "if artists… have produced a body of work deemed illustrative of the spirit of our times, then landscapes designed with contemporary artlike elements must share that significance" (51).

Vernacular
Treated as a mass of material to be altered by the designer, Vernacular curates these materials to represent the "real world" in which we live.

Didactic
Forms should instruct viewers in the natural processes or history of place. In this way a design is informative and directive, with a "factual base" intended to validate the work (53).

Table 4.2: The Five Approaches to Landscape Architecture (Treib, 1995)

aspiration for the built environment (Filep et. al. 2014). In this way narrative has direct correlation to the temporal, spatial, and cultural components of the CST Matrix, while each of the original components retain their relationships.

Compiling a Theoretical Framework

While landscape narrative is situated firmly within the complexities of Culture, Space, and Time, the narrative

Composite

Holistic approach that views systems as irreducible composites and includes forms of evidence that are generalizable and idiographic.

Place Histories

Provides a spatial and temporal orientation for examining landscapes that incorporates the interaction between cultural and ecological spheres of influence

Spatial-Material

Contemporary processes and patterns of the landscape are influenced by past conditions and disturbances

Abiotic
Geomorphi composition of the landscape

Biotic
Distributive patterns of flora and fauna (including people) across the landscape

Artifactual
Built composition of the landscape including infrastructre and buildings

Time - Change

Contemporary processes and patterns of the landscape reveal legacies of past disturbances and actions, thousands of years

Abiotic
Foundation variables that tend to occur over long periods of time

Biotic
Processes and patterns that occur of moderate periods of time, decades to centuries

Artifactual
Built structures that arise over short to moderate periods of time, years to decades

Disturbance
Stochastic events or persistent occurrences that alter the physical, biological, and artifactual trajectory of a landscape

Agency & Process

Examines the development and evolution of the landscape through cultural structures and social perceptions across time and space

Cultural Systems
Integrates the relationship between human society and the nonhuman environment by examining the perceptions, values, life experiences, and tropes of both individuals and groups towards the landscape.

Table 4.3: Composit Histories of Landscape Ecology (Yocom, 2014)

frameworks I outline describe tactics for showing meaning through landscape. I propose translating the abovementioned narrative frameworks to outline a strategy for conveying narratives in the landscape, further defining the revised Landscape Narrative Relationship (Figure 4.2).

Upon examination of the Four Tropes of Potteiger and Purinton (1998) and Treib's Five Approaches (1995), elements of the specific approaches outlined by Treib can be incorporated among the Four Tropes. Metonymy, defined as relating context and site specific associations, contains the approaches of the Neoarchaic (referencing the past), Genius of Place (celebration of particularities of place), and the Vernacular (curating site materials to define the present condition). Furthermore, these ideas, along with Zeitgeist (representing the spirit of the times) can be utilized through Synecdoche.

The Didactic however resists conclusion into the Four

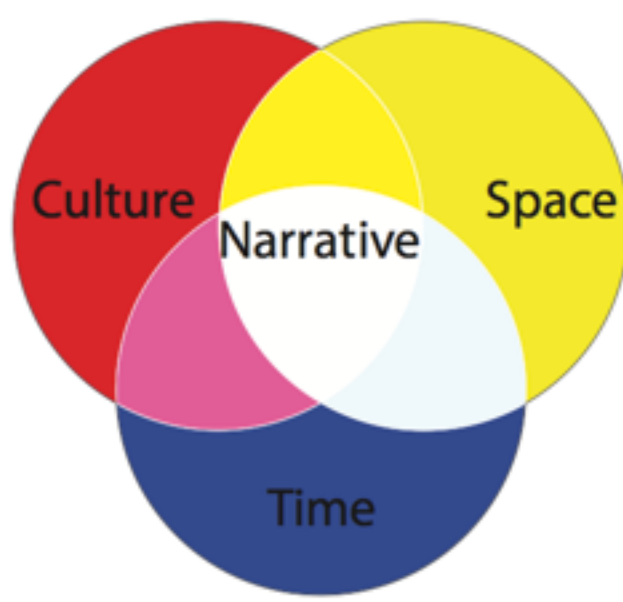


Figure 4.2: Landscape Narratives Within the CST Matrix

Tropes. It is defined as the factual basis on which designers attempt to ground their work, and is therefore the most appealing (Treib, 1995). While the Four Tropes are often utilized with a factual basis, there can be exceptions, such as fantasy themed landscapes. Remembering that narrative conveys meaning by how events are told, cultural values determine how these narrative frameworks are interpreted through spatial elements.

Neither the Four Tropes nor Treib's Five Approaches explicitly address the temporal, however, the framework outlined by Yocom (2014) calls attention to the temporal aspect of landscapes through Place Histories. Mentioned earlier, Place Histories describe the spatial and temporal orientation to the surrounding landscape that includes the socio-ecological interactions and their realm of influence. Including the contemporary processes and actions that reveal past actions will provide a temporal basis for the new framework. Furthermore, this temporality can be nested to include several temporal slices for a stratified understanding of underlying socio-ecological (spatial) forces.

In combining the previous frameworks, I translated these approaches through the Landscape Narrative Relationship of culture, space, and time directly influencing landscape narratives. The resulting framework (the Landscape Narrative Framework) consists of five elements: Simultaneity, Contiguity, Interchange, Transcription, and Disclosure. These five elements explicitly take into account the aforementioned forces in a way that the previous frameworks had not addressed. Simultaneity functions on the principles or substitution or similarity. It assigns additional aspects from culture, space, or time between a set of objects that highlights a new relationship, or mask the qualities between these objects.

Contiguity - Relates to site specific or context driven associations. Often used in historic preservation where temporal aspects of culture are showcased, it is usually associated with certain events, people, or eras to inform visitors of place meaning. Interchange forms a temporal connection between multiple eras. It uses cultural- or place- based artifacts to represent a larger cultural, spatial, or temporal relationship. Transcription uses a factual basis to transcribe environmental processes or place history through time in a way that is legible to contemporary culture. This includes physical design forms or overt instruction such as placards and other interpretive material to ascertain meaning. Finally, Disclosure works to orient cultural and spatial processes by revealing the contextual landscape processes, conditions, and patterns over time.

Therefore what arises is an expression of culture, space, and time expressed solely through Landscape Narrative Framework elements (Table 4.4). This framework allows me to explore physical manifestation of narrative in projects currently built. By doing so I can understand the use of narratives in the urban environment while gaining strategies for my own design explorations in Pioneer Square.

The Landscape Narrative Framework

Simultaneity
Functioning on the principles or substitution or similarity, assigning aspects from culture, space or time between objects can highlight a new relationship or mask the qualities between the elements

Contiguity
Relates to site specific or context driven associations, often used in historic preservation where temporal aspects of culture are showcased often associated with certain events, people, or eras

Interchange
Forms a temporal connection between two distinct eras, often using a cultural- or place- based artifact to represent a larger cultural, spatial, or temporal relationship

Transcription
Uses a factual basis to transcribe environmental processes or history of place through time in a way that is legible to contemporary culture. This includes design forms or overt instruction such as placards and other interpretive material to assertion meaning

Disclosure
Orients cultural and spatial processes by revealing contextual landscape processes, conditions, and patterns over time

Table 4.4: The Landscape Narrative Framework

Employing the Framework

Exploring it's Application Through Precedent Analysis

Introduction

The research thus far has led to the creation of the Landscape Narrative Framework. This framework, as I state earlier, arises as an expression of culture, space, and time, and is told through several abstracted elements. Therefore, at this level, it is still theoretical. Much like the translation of the theoretical dialectic (and trialectic) of Lefebvre (1991b) and Soja (1996) produced by Kasprisin (2011), I ask how it is possible to translate my established theoretical framework in a way that facilitates design.

To do this, I look towards Potteiger and Purinton (1998) and Dee (2012) in what they call "practices" and "strategies", respectively. I follow their examples and have appropriated my own set of Landscape Narrative Practices from these sources (Table 5.1), choosing to retain the term "practices" from Potteiger and Purinton (1998) as a way to reflect the physical acts of storytelling embedded within the landscape. Establishing a subset of practices from the elements in the Landscape Narrative Framework reveals a refined understanding of how narratives are included in the working process of design.

Through the following precedent analysis, It reveal that these practices are not assigned to any one element, but are themselves fluid in use and combination in conjunction with the overarching Landscape Narrative Framework elements. In examining four distinct precedents I demonstrate how both the Landscape Narrative Framework and corresponding practices are employed in a built project.

Landscape Narrative Practices

Context
Physical context (the space along the site boundary) is important. Identify adjacent land uses, physical and cultural landmarks (historical and modern) and materiality. Furthermore, circulatory attributes such as transportation, entries to the city, and open space infrastructure must be considered. Finally, Housing, retail, manufacturing, (semi)public spaces and vantage characteristics can yield important information in sight design.

Interplay
Nested scales that reveal the existing relationships between scales (details, material, plant, site, and district). Attention is paid to what is reflected at the larger site from detail (or vise-versa), as well as the joining of specific parts and its rippling effect to the wider fabric.

Sequencing
Suggestions of narrative through juxtaposition, not necessarily needing a conscious order or casual relation. The order of experience gives meaning to the sequence (as opposed to the physical composition). This can also be reflected in social sequences, plant and material sequences, kinetic, and places of sequences.

Gathering
Seen as a collection of social activity (people), culture (reflected in objects, kiosks, or businesses), the environment, history and historical meaning, and collected memories and recollection.

Opening
Dealing with level of choices, ambiguity, potential for exploration. Also seeing site as the intersection of stories connected to other stories. What are the stories at this place? Where do they overlap? This can be used to clue in multiple understandings of site. This can also deal with physical openings (such as the sky or earth).

Intervention
Look for innovation within the site (present or proposed) in relation to material or plant changes, or temporal events that change use or perception, modifies existing connections, or highlights spaces of apparent flux.

Interaction
Engagement with the tangible (senses or kinesthetically). Presence of elements on site that are responsive, creating a relationship between elements and user. It also relates to the interpersonal/intrapersonal social interactions.

Table 5.1: Landscape Narrative Practices

Figure 5.1: Transcriptive element explaining the narrative of the site (Photo by author)

Waterworks Garden
Environmental Art
Renton, Washington
Year: 1996
Lorna Jordan

Located on the northern boarder of a water reclamation plant, Waterworks Gardens is an environmental art project that tells a narrative of water purification. Through providing the experience of water purification, the project enhances an on-site wetland while opening up eight acres for public use. The site is situated into several "garden rooms" which funnels, captures, and releases stormwater. Together with the garden rooms, the plantings and landforms are abstractly expressed as a large flowering plant, symbolic of plants ability to filter and cleanse water. The five garden rooms follow the story of the water on site: from impure to life sustaining.

First of these five rooms is The Knoll, which evokes the root of the plant. The Funnel, a path with a series of leaf-shaped ponds reflects the stem leading to The Grotto. This room takes the form of a seedpod, and allows stormwater to cascade into this fertile environment, lined with evergreen plantings, small pools,

Figure 5.2: The Knoll pulls waters from the ground into the site and leads visitors into the garden (Photo by Author)

Figure 5.3: Water is revealed representing waters' movement in the soil (Photo by Author)

Figure 5.4: Symbolic images in the Grotto represent the seed pods of a plant (Photo by Author)

and a fountain. Leaving The Grotto, the path runs along several pools and poplars to reflect the fruit of the plant. Finally, The Release takes a form of flower petals, as ribbon-like channels are reinforced by native plantings through the wetlands.

Connecting to the Landscape Narrative Framework

By telling this narrative of water purification, Lorna Jordan employs several elements from the Landscape Narrative Framework:

Simultaneity: Landscape as flowering plant. Through the use of plantings, materials, landforms, and water, the narrative reflects water's collection at the root, and its movement through the flowering plant through the stem, to the seed, fruit, and ultimately celebrated in the flower petals. By showing the purification of water through a journey, Lorna Jordan uses space as a metaphor of time. As one journeys through the garden rooms (flowering plant), the natural temporal process of purifying stormwater is displayed.

Transcription: The entrances to the Waterworks Gardens contain information boards that outline the natural processes at work and the explanations of each garden room. By providing these signs, the factual basis of water purification validates the form and design of the garden room succession, and instructs viewers of the symbolic journey and the need for wetlands.

Landscape Narrative Practices

Waterworks Garden uses several practices outlined by Dee (2012) as well as Potteiger and Purinton (1998) in order to demonstrate the simultaneous and trascriptive elements of the site.

Figure 5.5: Stormwater cascades into the fertile environment of the Grotto (Photo by Author)

Figure 5.6: The Release slows and settles stormwater to reach the riperian area (Photo by Author)

Context: The Waterworks Garden is situated appropriately between a wastewater treatment plant and the Black River Riparian Area, which allows the narrative of water purification to resonate within the landscape.

Sequence: The sequence of the rooms outlines the narrative for maximum legibility. By providing a clear sequence of events, the natural processes at work can be clearly identified and understood.

Gathering: Waterworks Gardens provides several points for social interaction, such as The Grotto. Furthermore the collection of native flora around these areas reinforces the natural narrative on site.

Opening: The ground plane of The Knoll is broken by a grate to expose running water, introducing water as the central narrative.

Intervention: The site was originally an over-grown wetland. The artful ecological formation of the land and water gave form to the spatial narrative.

Interaction: Furthermore, the exposed movement of water at The Knoll interacts with viewers in a way that calls visitors to enter The Knoll to follow the source of water to its completed (and purified) state.

Figure 5.7: The Eratic by John Fleming (Image Source: http://www.johnflemingartist.com/wp/wp-content/uploads/2013/07/erratic-31.jpg)

The Erratic
Art
Redmond, Washington
Year: 2013
John Fleming

In 2010, the City of Redmond decided to turn a former rail corridor into a regional pedestrian and bicycle trail that will connect Sammamish, Redmond, and Kirkland. Thought of as a way to revitalize 30 acres of downtown Redmond, the Redmond Central Connector knits together Redmond Town Center with the historic Downtown and two residential neighborhoods. This trail includes several places for public art, which includes John Flemings The Erratic. Located in the Town Center, The Erratic reflects ecological as well as local history.

The Erratic takes its form after a glacial erratic, which is a large builder that was left by a retreating glacier. The Erratic is comprised of three large pieces, meant to represent an erratic that has been cracked open, revealing a geode-like series of faces that include interactive LED lights. The skin of the structures are comprised of welded Burlington Northern - Santa Fe (BNSF) steel plates salvaged from the spur that the Connector now inhabits.

Connecting to the Landscape Narrative Framework

The Erratic employs several elements from the Framework that conveys the historical and ecological narrative.

Simultaneity: Using the idea of assigning aspects of one object to another so that it is recognized as the first, The Erratic is a concept based solely on this principle. The Erratic uses the same geological term as the object it represents, and asks viewers to treat it that way.

Interchange: The artwork itself symbolizes the larger glacial-based geological formation of Western Washington, using space- and culturally- based artifacts to bridge the important periods of development in Redmond.

Disclosure: The use of materials within the artwork reflects the spatial and temporal process that occurred previously on site. The

Figure 5.8: Interactive LED lights change with the presence of people (Image Source: http://www.johnflemingartist.com/wp/wp-content/uploads/2013/07/erratic-11.jpg)

Erratic compresses the narrative of thousands of years between the glacial retreat and the building of the railroad spur into an interactive art site.

Landscape Narrative Practices

Ideas of place narratives are not only told through landscapes, but also through the use of sculptural artwork within the landscape, demonstrated by The Erratic with the following practices:

Gathering: The placement of The Erratic "gathers" the narratives of ecological and social development at Redmond Town Square. Here, the artwork ties together the interconnection of ecological and cultural processes in a way that becomes a landmark in which new social memories are created and past processes remembered.

Intervention: "Intervention encourages a careful consideration of time" (Dee, 2012; 149). Here, The Erratic supports Redmond's state of flux as it developed into the future by remembering the past events that shaped the town.

Interaction: The Erratic includes interactive LED lights within its geode-like faces. These lights change rapidly when a person walks through, as a way for the artwork ("ecological process") to respond to human (cultural) actions.

Figure 5.9: The Entrace to the museum exhibit (Photo by Author)

Figure 5.10: Signs to explain exhibits and elicit responses from younger visitors (Photo by Author)

Life and Times of Washington State Museum Exhibit
Seattle, Washington
Year: Ongoing as of 1.16.2015
The Burke Museum

The Life and Times of Washington State is an exhibit curated by the Burke Museum. This exhibit explores the archaeological, geological, and biological history of Washington State. The narrative of the exhibit spans hundreds of millions of years, when Washington State was covered by an ancient sea, to the verdant forests of today.

The progression of the exhibit starts from early life in the ocean and leads the visitor through the time of the Dinosaurs, a changing climate brought by volcanic activity, the subsequent Ice Age, to the Clovis people found near present day Wenatchee. Throughout the exhibit are opportunities to touch, search, and climb as a way of exploring the intricacies of the artifacts, all supported by signage.

Connecting to the Landscape Narrative Framework

A museum exhibit is a prime example of narrative as a tool for understanding place (or culture). Through interpretive design, the curators maintain a high level of legibility to disseminate the information, and use the following elements and practices:

Contiguity: Favored in historic and scientific discourse, the exhibit uses the contiguity of space and time by a narrative involving the history of Washington State. The exhibit operates contiguously by displaying the artifacts and fossils associated with periods and events to produce a deeper meaning of Washington State (place).

Interchange: Furthermore, these artifacts and fossils such as that of a Wholly Mammoth represent a larger ecological shift in time. Much like the idea of an "indicator species" these fossilized remains point to the ecosystem in which they existed to tell the narrative of the States history.

Figure 5.11: Specific artifacts used to represent geological periods (Photo by Author)

Figure 5.12: Mastadon remains are part of a larger sequence of Washington's environmental formation (Photo by Author)

Transcription: By its very nature, the exhibits sole purpose is to instruct viewers in the natural processes and history of place, with place in this instance the entirety of Washington State. The credibility given to museums provides the factual basis for which to validate artifacts and information.

Disclosure: The spatial and temporal patterns that shaped the area are well documented through the transcriptive use of signage. By use of mural, colors, and construction, the exhibit reveals the landscape conditions and disturbances that defined the distant past.

Landscape Narrative Practices

While the Burke Museum exhibit represents landscape, it still employs multiple practices used in telling narratives in space.

Interplay: The different scenes within the exhibit work at a unified internal logic between all scales. Here the individual artifacts in each separate exhibit shuttle between their specific parts and the wider narrative fabric to tell the cohesive story of Washington States' development.

Sequencing: The conscious ordering of the exhibits is in line with the temporal sequence of Washington State. True to the practice of sequencing, the narrative breaks off at the present, and leaves the narrative unresolved, leaving the viewer to consider the relationship between themselves and the narrative.

Gathering: Here the overlapping narratives of ecological and geological processes are gathered and displayed.

Interaction: The exhibit has several opportunities for interaction. On primary signage, call-out boxes invite children to examine the artifacts closer, encourages climbing into the impression of a large fossilized cavity, as well as touch the textural qualities of fossil impressions.

Figure 5.13: Sleeping Beauty's Castle at Disneyland Resort, 1966. Photo courtesy Orange County Archives.

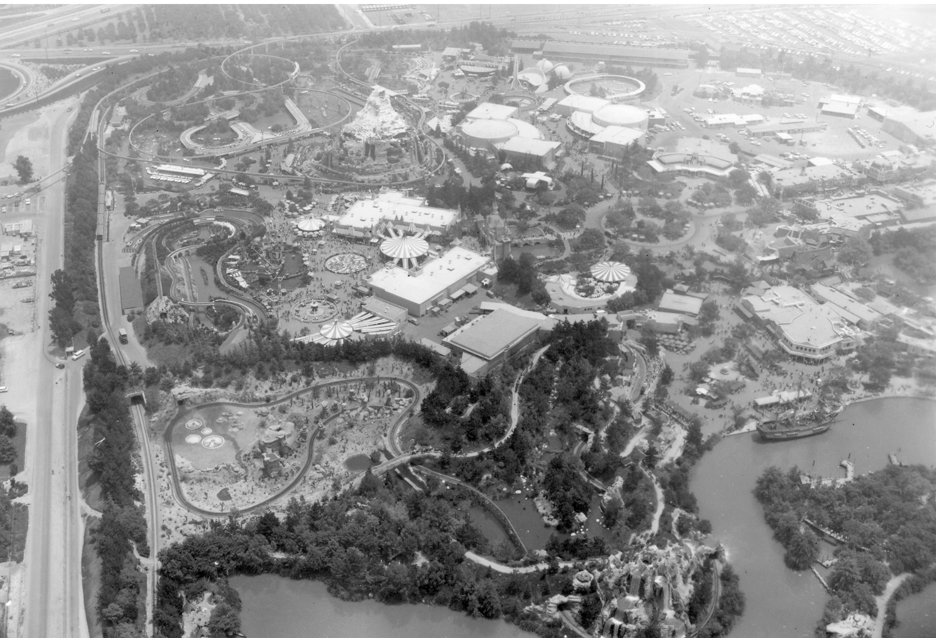


Figure 5.14: Aerial of Themed Lands, 1962. Photo courtesy Orange County Archives.

Disneyland Resort
Amusement Park
Anaheim, California
Year: 1955
The Walt Disney Company

Disneyland needs no introduction. Opened in the year 1955, it was constructed by Walt Disney, and contained 5 Lands: Main Street, U.S.A., Adventureland, Frontierland, Fantasyland, and Tomorrowland. Throughout the following decades, the amusement park added New Orleans Square, Critter Country, and Mickey's Toontown.

Although much critical commentary has been written about Disneyland, what makes Disneyland an important case study is that the park explores several narratives through landscape within the same boundary. Disneyland presents itself both as a simulation ("You are entering the world of tomorrow…") and as a miniature ideal American city (Main Street, U.S.A.).

Connecting to the Landscape Narrative Framework

Since the park was constructed under the supervision of Walt Disney himself, each narrative is told through a cinematic lens, by which several of the Landscape Narrative Framework elements are revealed.

Simultaneity: Aside from the larger role that Disneyland takes figuratively for utopia, several Lands take represent the cultural aspects of mid-century America as well. Tomorrowland, named so as it looks to the future of technology 30 years into the future, uses space as a metaphor of cultural progress and technological innovation. Main Street, U.S.A. is a metaphor of small town American Life.

Contiguity: As such, Main Street U.S.A. is used as a contiguous cultural device for wholesome American values.

Figure 5.15: Main Street, U.S.A. (Image Source: http://upload.wikimedia.org/wikipedia/commons/2/2a/Disneyland_Main_Street.jpg

Figure 5.16: New Orleans Square, Disneyland (Image Source: http://upload.wikimedia.org/commons/5/5d/Disneyland-NewOrleansSquare_01.jpg

Interchange: The built forms throughout the park are in their very nature representative of larger ecosystems and cultures. The Matterhorn, for instance, is a 147-foot replica of the mountain in the Alps, representing both the cultural mythology and geological formation of the Alps. Likewise, New Orleans Square is a built replica of the French Quarter of New Orleans. Here, the several constructed blocks represent the Antebellum South.

Transcription: Again, the nature of each Land (excluding those not based in reality such as Mickey's Toontown) tries to reference a factual base on which to present its' reality. The Lands employ ecologically specific planting, and culturally representative building materials to enhance (and enforce) the world they are trying to represent.

Landscape Narrative Practices

The success of Disneyland depends on how narratives are told through landscape; the following practices support the elements within the Landscape Narrative Framework:

Context: In order to successfully tell a narrative within a themed environment, Disneyland identifies physical and cultural landmarks that reinforce that narrative. Materiality is also scrutinized to strengthen each Land at a detailed resolution.

Interplay: The interplay of scales resonates throughout the park, from the careful attention to detail in materiality in buildings and plantings, and to the large scale-connectivity issues of moving a large number of people through several smaller Lands.

Sequencing: Given Walt Disney's experience in film, Disneyland was built as a cinematic set, paying very close attention to the way it is viewed. Guests enter through a tunnel into Main Street, U.S.A., where the row of force-perspective buildings give way to the most memorable Disney icon - Sleeping Beauty's Castle. Once the guest has arrived at this point, several other sequences into the other Lands begin.

Figure 5.17: Tomorrowland (Image Source: http://upload.wikimedia.org/wikipedia/commons/7/70/Tomorrowland.JPG

Figure 5.18: Mickey's Toontown (Image Source: http://upload.wikimedia.org/wikipedia/commons/6/6a/Downtown_Toontown.JPG

Gathering: The narrative of each Land represents a configuration of characters, environmental elements such as flora and simulated geological processes. Main Street, U.S.A. relies on general recollection of the Victorian era shopping street. Furthermore, the success of Disneyland as a whole depends completely on the gathering of people.

Opening: Once guests arrive at the "hub" in front of Sleeping Beauty's Castle, a plethora of narratives are made available. This opening of possibilities allows guests to explore their own narrative among these prescribed Lands.

Interaction: The downtown area of Mickey's Toontown allows guests to interact with the "toon" narrative. There are opportunities to push a plunger detonator at the fireworks factory, turn the handles at the electric company (to a comical effect), or "break" out of jail by bending "jail bars" and climbing out of the building.

Mickey's 10 Commandments

1. Know your audience: Identify the prime audience for your attraction or show before you begin.
2. Wear your Guest's shoes (Don't forget the human factor).
3. Organize the flow of people and ideas.
4. Create a "wienie" (a visual magnet to draw visitors).
5. Communicate with visual literacy.
6. Avoid overload – create turn ons.
7. Tell one story at a time.
8. Avoid contradictions – maintain identity.
9. For every ounce of treatment, provide a ton of treat.
10. Keep it up!

Table 5.2: Mickey's 10 Commandments (Dunlop, 1996)

Precedent Review Conclusion

The precedents accomplish two things: First, it allows the five elements from the Landscape Narrative Framework to be understood through a selection of built works. I explore a variety of works, one of which is not explicitly landscape, as a way to explore the physical manifestation of these principles. While these elements are useful in understanding how narratives can be ascribed to the landscape, the actual practice of instilling these narratives is missing. This precedent review also examines how these elements are employed.

Aside from telling narratives through the landscape, it is important to take into consideration the viewers experience of that narrative. The reason that many of these precedents are successful is that they address the basic needs contributing to a quality spatial, narratological, and social experience. Marty Sklar, the President of Disney Imagineering, understood the importance of how buildings and places are experienced, and outlined in plain terms the most successful elements in what he called Mickey's 10 Commandments (Table 5.2; Dunlop, 1996). Furthermore, The Visitors Bill of Rights (Figure 5.15), outlined by Museologist Judy Rand, explores the practical perspective of designing for satisfaction. While this work focuses on museums, I demonstrate that even museum exhibits employ the principles of landscape narratives.

Lessons Learned

I chose these precedents as a way to gain a deeper understanding of representing narrative through a broad application of sites. What makes this diversity so exciting is that it allows me draw on multiple, seemingly disconnected sources of inspiration, rather than getting fixated on preconceived strategies and procedures of past landscape narrative projects.

Of the precedents studied perhaps the most noticeable Landscape Narrative element is Transcription. Approaching landscape narrative in this way presents the expectations for narrative legibility and the experience the viewers will receive. By taking measures to explicitly outline a narrative, the form of the landscape can become increasingly abstract, such as Lorna Jordan's Waterworks Gardens.

Interchange is also highlighted in the case studies, highlighting the power it has to condense many temporal narratives into the present intersection of culture and space. It can also be used to feature materials or objects irrespective of time (or perhaps even fictitious) to explore a narrative (as is the case with The Erratic).

Interplay and Sequence are also highlighted through these projects. Interplay can have a strong effect on landscape narratives further enhancing the experience through its attention to detail. This attention to detail can also be distorted, using detailed elements in unorthodox ways that give meaning to the larger landscape. This was employed successfully in Disneyland's Adventureland, where orange trees ("native" to the site) were planted upside-down so their roots could act as jungle vines. This attention to detail reverberates through the different scales of the themed landscape enhancing its meaning.

Finally, Sequence is revealed through the lessons learned. The unambiguous linear narrative provided in the Waterworks Garden or the museum exhibit explain how successful narratives are explored in a defined space. But how is this viewed in a space where boarders are indistinct? Providing a visual cue (such as

a sculptural work on a busy intersection – or Sleeping Beauty's Castle) creates a sequence of events that does not strictly enforce a narrative. In this way, one can experience the landscape without a predetermined script but are still able to arrive at key points in the narrative.

While there is not one unifying lesson to take away from this study, there are several key ideas and the corresponding Landscape Narrative Framework elements that I can utilize in my design exploration:

- Narratives do not have to be historical or factual in nature, or even relate to previous site conditions and can be successful (Simultaneity)
- The exclusion of extra-sensory information (i.e. the erasure of context) through dense plantings or other visual barriers can enhance experience of narrative (Simultaneity)
- Narrative "characters" do not have to be inorganic (signs/ built forms/electronic installations), use the environment as an animated character: water, trees, people, and natural processes provide non-static elements (Simultaneity)
- The narrative does not have to be explicit, since user can enter from any point it relies on the use of materials and planting palettes (Contiguity)
- Strict attention to detail by designers can heighten the experience engaging the reader more fully in the narrative (Contiguity)
- A narrative does not have to be a large explicit gesture; it can be incredibly small scale and still evoke large narrative. This allows for multiple (possibly competing) narratives on a site or route - but how can they communicate with each other? (Interchange)
- Reusing materials found "natively" on site is a way to deepen narrative and bridge the temporal; reused in unorthodox ways can establish new meaning (Disneyland's use of Orange Tree roots as jungle vines in Adventureland) (Interchange)
- An established linear path makes users overtly aware of the narrative (Transcription)
- Abstract forms (Waterworks Gardens shaped like a flower) are often not recognized by site visitors unless explicitly called out. This can both diminish or enhance the narrative (Transcription)
- A narrative (even linear) does not need to have a formal conclusion, given the ability to enter and exit at any point in an urban area, the conclusion can be when an occupant exits the area, not necessarily when arriving at a point in space (Transcription)
- Successful narratives draw people though site by providing visual icons that act as points of arrival (Transcription)
- Include a formal departure point if allowing an opportunity to explore several disconnected narratives, and allow for several "sub-nodes" to collect and disperse large crowds (Transcription)
- Explore narratives in three dimensions (celebrate actual space that it's in): what can be excavated and revealed, what is above your head, how can a narrative be more immersive using more than just ground plane? (Disclosure)

The Visitors' Bill of Rights: A list of important human needs seen from the visitors' point of view

1. **Comfort**

"Meet my basic needs."
Visitors need fast, easy, obvious access to clean, safe, barrier-free restrooms, fountains, food, baby-changing tables, and plenty of seating. They also need full access to exhibits.

2. **Orientation**

"Make it easy for me to find my way around."
Visitors need to make sense of their surroundings. Clear signs and well planned spaces help them know what to expect, where to go, how to get there and what it's about.

3. **Welcome/Belonging**

"Make me feel welcome."
Friendly, helpful staff ease visitors' anxieties. If they see themselves represented in exhibits and programs and on the staff, they'll feel like they belong.

4. **Enjoyment**

"I want to have fun!"
Visitors want to have a good time. If they run into barriers (like broken exhibits, activities they can't relate to, intimidating labels) they can get frustrated, bored, confused.

5. **Socializing**

"I came to spend time with my family and friends"
Visitors come for a social outing with family or friends (or to connect with society at large). They expect to talk, interact, and share the experience; exhibits can set the stage for this.

6. **Respect**

"Accept me for who I am and what I know."
Visitors want to be accepted at their own level of knowledge and interest. They don't want exhibits, labels or staff to exclude them, patronize them or make them feel dumb.

7. **Communication**

"Help me understand, and let me talk, too."
Visitors need accuracy, honesty, and clear communication from labels, programs, and docents. They want to ask questions, and hear and express differing points of view.

8. **Learning**

"I want to learn something new."
Visitors come (and bring their kids) to learn something new, but they learn in different ways. It's important to know how visitors learn, and access their knowledge and interests. Controlling distractions (like crowds, noise and information overload) helps them, too.

9. **Choice and Control**

"Let me choose; give me some control."
Visitors need some autonomy; freedom to choose, and exert some control, touching and getting close to whatever they can. They need to use their bodies and move around freely.

10. **Challenge and Confidence**

"Give me a challenge I know I can handle."
Visitors want to succeed. A task that's too easy bores them; too hard makes them anxious. Providing a wide variety of experiences will match their wide range of skills.

11. **Revitalization**

"Help me leave refreshed, restored."
When visitors are focused, fully engaged, and enjoying themselves, time stands still and they feel refreshed: a "flow" experience that exhibits can aim to create.

Table 5.3: Visitors Bill of Rights
(Image Source: http://www.santacruzmuseums.org/documents/TheVisitorsBillofRights.pdf)

The Emergent Narrative

A Brief Historical Overview of Pioneer Square

Introduction

Before I begin a design exploration in Pioneer Square, it is imperative that I understand (at least in part) the history of Pioneer Square. As Seattle's first neighborhood, it reflects the evolution of the City from a small collection of houses and a lumber mill to a regional city. By briefly discussing the neighborhood's history I can begin to address the first element of my compiled framework of practices I complied from Potteiger and Purinton (1998) and Dee (2012).

I do this by exploring four specific periods important to understanding the underlying context of Pioneer Square. First, I examine Pioneer Square after the Great Fire of 1889, since the original buildings were razed and the current aesthetic was established. The construction of the Alaskan Way Viaduct, while decades in its formation, was completed in the Mid-Twentieth Century effectively sealing off Pioneer Square from the waterfront.

Following several decades of decline as the main business district shifted north, the series initiatives known as Forward Thrust essentially saved Pioneer Square from demolition. Finally, I look at the current issues within Pioneer Square, referencing the earlier periods in how the neighborhood is changing. This analysis will aid in recognizing an emerging narrating for design exploration.

The Great Fire and Rebuilding (1889)

The Alaskan Way Viaduct (1953)

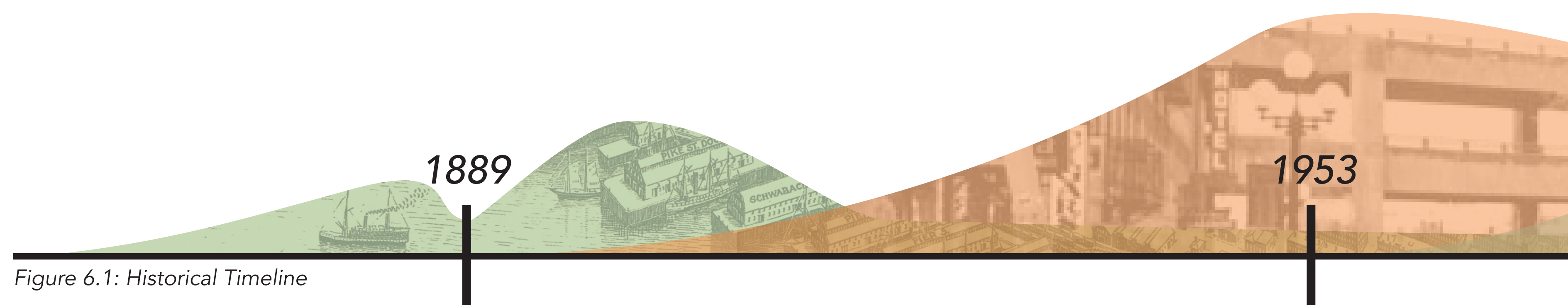


Figure 6.1: Historical Timeline

The Great Fire and Rebuilding (1889-1914)

June 6, 1889: a pot of glue boiled over in a cabinetmakers shop near Madison Avenue and Front Street, now First Avenue (Digital Collections, 2007). The fire swept through the building to the Dietz & Mayer Liquor Store, causing an explosion and engulfing the block in flames. Seattle's privately owned Spring Hill Water Company would prove to be a detriment to those trying to extinguish the fire. The hydrants, located on every other street and connected by small pipes, lost pressure as more hoses were added to fight the fire.

As the fire grew, several blocks were exploded to create a firebreak. However, this was no use as the fire jumped the line down the hill and burned the wharves. As the fire neared Yesler, the order again was given to explode shacks to create a new fire line, only to have the fire spread past and ignite Skid Road. The fire, having burned since the early afternoon, finally died around 3:00 in the morning, taking with it twenty-five city blocks.

Most businesses decide to rebuild in the burnt out lots that they previously inhabited almost immediately. To ensure that the City would not burn to the ground again, the city changed the zoning requirement outlawing wooden buildings. Also at this time the street was raised, up to twenty-two feet in some places, bifurcating the street level. Through this and rebuilding with brick, the aesthetic of Pioneer Square was established.

The area continued to redevelop, although halting during the financial crisis of 1893, and would not restart until 1897 (Boswell & McConaghy, 1996). In July of that year, the ship *Portland* pulled into a wharf, near the present day Washington Street Boat Landing, carrying gold and ushering in the Klondike Gold Rush. Soon, the City overflowed with those seeking fortune in the North, and those wishing to "mine the miners" (Boswell & McConaghy, 1996; 1).

The flow of men, materials, and gold continued into the new century, and Seattle's new civic pride was displayed in Pioneer Place Park by a newly–stolen Tlingit Totem Pole (1899), a wrought-iron pergola and bust of Chief Seattle (1909), and construction of the Smith Tower, completed in 1914.

The Alaskan Way Viaduct (1953)

As the City grew, so did the traffic along Seattle's waterfront. As more cars looked to travel past the congested downtown, there were calls to construct a better way to move traffic without interfering the flow of goods from the docks. The idea of a waterfront bypass had been in discussion from the early 1900's, and as the shoreline continued extend with the construction of the seawall, the idea of an elevated roadway slowly developed.

By the completion of the elevated viaduct from Pike to King Street in 1953, the commercial district of downtown has shifted north of Yesler Way, leaving the area to slowly decline into a neighborhood of rooming houses, residence hotels, and bars. The Alaskan Way Viaduct effectively sealed Pioneer Square from the waterfront, isolating the last landmark bridging with the neighborhood and the water.

The Era of Forward Thrust (1968-1937)

In the 1960's, the wave of urban renewal reached the Puget Sound. Pioneer Square was slated for renewal, razed to the ground in order to build parking lots to serve the tide of cars to and from the downtown. The process started in 1961 with the demolition of the Seattle Hotel, replaced by the infamous "Sunken Ship" Garage (Andrews, 2005). This alarmed the group of preservationists and architects determined to save the historic neighborhood.

A few years later, the Advanced Planning and Feasibility Study - Pioneer Square Redevelopment (known as the Graham Plan) called for the demolition of what constitutes today's Pioneer Square Historic District due to blighted conditions. However, a group of activists led by Victor Stienbrueck were instrumental in halting the Graham Plan, publishing a study of the district in 1969 outlining the historical and architectural of each individual building.

By April of 1970, the City passed an ordinance designating the Pioneer Square Preservation District (also known as the

The Great Fire and Rebuilding (1889)

The Alaskan Way Viaduct (1953)

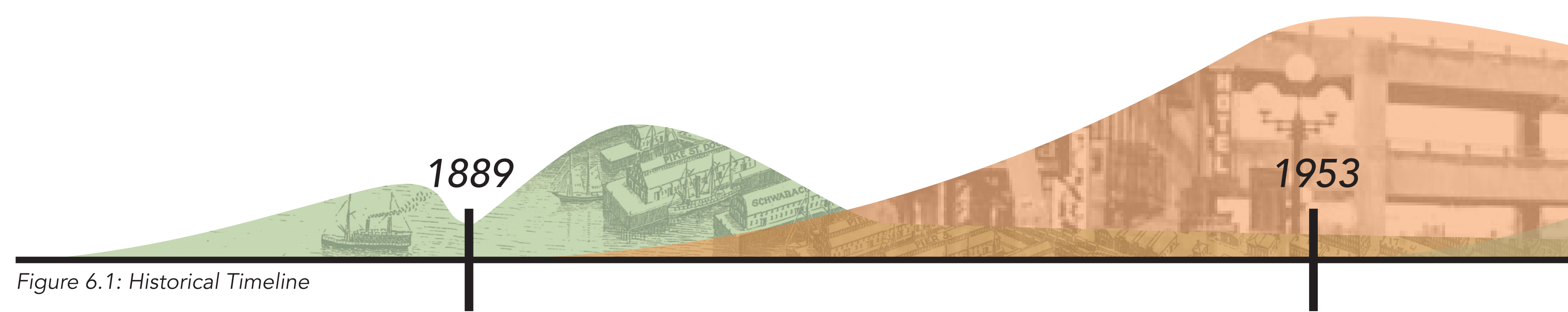


Figure 6.1: Historical Timeline

Pioneer Square Historic District). With the passage of an ordinance financing the Kingdome Stadium, there were concerns about automobile traffic and gentrification deteriorating the newly formed district. However, the Pioneer Square Special Review Board has since fought hard from turning Pioneer Square into a "honky-tonk plastic old town" (Andrews, 2005; 92). As the Board gained more clout, the 1974 district plan called for several capital improvement projects, including the restoration of the Washington Street Boat Landing.

Contemporary Pioneer Square (2014 +)

Looking forward to the present day, Pioneer Square is awash in several developments that will drastically shape its future. The neighborhood has been cut off from the waterfront since the 1950's, and the Nisqually Earthquake in 2001 badly damaged the Alaskan Way Viaduct. Since then, calls for its replacement have led to a redevelopment of the waterfront. This includes demolishing the Alaskan Way Viaduct in favor of a tunnel to move vehicles through downtown.

While digging the waterfront tunnel, the boring machine was damaged and rescue efforts have been underway (as of January, 2015) to fix the machine. This, however, has caused settling within Pioneer Square as the groundwater has been pumped out, forming cracks in the streets (Sinking Seattle Street Closed, Cause Investigated).

While the ground beneath Pioneer Square is becoming highly scrutinized, new developments above ground are taking root in the district, capitalizing on the recent interest in urban living. Among the development projects are Weyerhaeuser's new headquarters and development on the north lot of Century Link Field, starting with Stadium Place. Weyerhaeuser, having been headquartered in Federal Way for the larger part of 40 years, decided to relocate its headquarters to Pioneer Square (Hinshaw, 2014b). Taking up the half bock on the other side of Occidental Park, the new building will replace a parking lot on the backside of 2nd Avenue buildings.

Likewise, the Stadium Place towers are developing on the

north half of the parking lot the Century Link Stadium (Hinshaw, 2014a). The complex of buildings aim to bridge the Victorian-era brick structures with the monolithic stadium and houses dozens of affordable units. However, the northwest tower sits squarely at the end of the tree-lined Occidental Avenue, ending the "boulevard" with a sports-trophy related "eatery". The complex as a whole follows 2nd Avenue into the gate of Century Link, with its counter point being the historic Smith Tower.

Alongside the increased interest in developing Pioneer Square, the district plays host to several seasonal sports activities: hosting the Seattle Seahawks, Mariners, and Sounders throughout the year, as well as promoting the district's art galleries. Many arts organizations reside in Pioneer Square, from art galleries, a glass school, and an organization dedicated to activating empty storefronts with local artists (http://www.shunpike.org). Furthermore, the neighborhood holds an art walk on the first Thursday of every month.

The Emergent Narrative

In this chapter I present a very brief survey of Pioneer Square in an attempt to understand an underlying narrative useful for design exploration in the district. Starting in 1889, water (rather the lack thereof) was a major factor in the destruction and rebirth of the City, as a lack of water could not save the town, however the flow of goods via cargo ship proved vital in it's rebuilding. As the town plodded along, falling into a financial panic, again the arrival of a cargo ship (this time from Alaska) proved to be its savior. With the discovery of gold in the Klondike, the City saw a flood of men looking to try their luck up North, and those that wished to earn a fortune off those men. In both these instances, Seattle was overcome with surges of men and materials, arriving and departing with the tides.

Like the prewar erection of a seawall to keep the salt water at bay, the continued development of the waterfront after World War II saw the creation of a new type of barrier between Pioneer Square and the Puget Sound: the Alaskan Way Viaduct. Combined with other social conditions, such as a migrating central business district, the district slipped into disrepair, and the

“less desirable” aspects of society seeped in.

This came to a peak with the demolition of the Seattle Hotel, replaced by the infamous “Sunken Ship” parking garage (a new ship to change the fortune of Pioneer Square?) However, with the help of several activists and architects, a social movement born of the 1960’s enacted legislation to save the character of Pioneer Square. With the area designated as a special preservation district, one of the first agenda items in the capital improvement plan was to restore Pioneer Square’s last remaining link to the sea – the Washington Street Boat Landing.

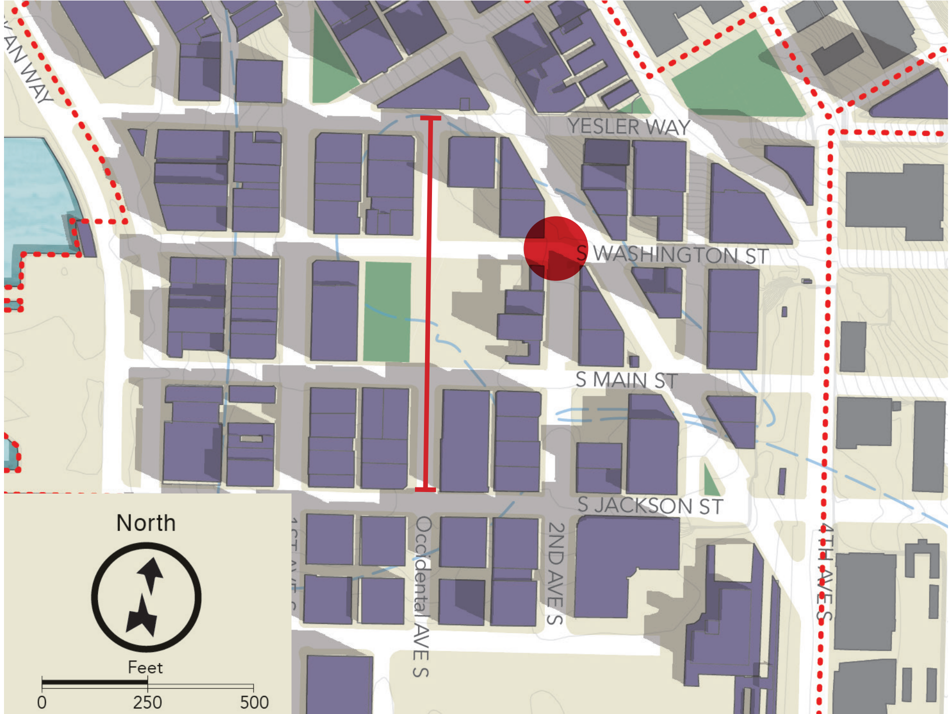
Finally, looking at the progression of the District today, many of the historical actions are coming full-circle. Damage to the Alaska Way Viaduct has led to its ultimate replacement (barring further difficulties), again restoring the connection between Pioneer Square and Puget Sound. Will this again bring prosperity to the neighborhood? Likewise, much like the miners of over a century ago, new institutions look to make an impact on the area.

Several sports stadiums provide a seasonal flood of spectators who congest the neighborhood in a tide of green and blue. Commuters arrive and depart by rail and bus; like a tide into and out of the district. To capitalize on this, developers are taking notice, and have begun establishing offices and living spaces to populate the inflow of bars and restaurants.

Areas of Interest

I intend to explore this design narrative focusing on several areas within Pioneer Square: Occidental Avenue between Yesler Way and S. King Street (Occidental), and identifying a an area along 2nd Avenue S to establish a “gateway” into the district. Following a transect (of my choosing) within Pioneer Square allows me to evaluate potential areas for a design exploration, leading me to these two areas.

Occidental, while already developed decades ago with the planting of London Plane trees, installing brick paving, and the construction of Occidental Park, represents an incomplete narrative. Furthermore, I posit that it is a closed narrative, as it ends abruptly at the side of the Sunken Ship garage in the north,



and as Occidental travels south it becomes less refined, ending at a pub in the newly developed Stadium Place. Furthermore, Occidental is oriented towards pedestrians, given the street vacation and European-style park. Here is where a large concentration of restaurants and art galleries are situated, and where rallies take place on game days.

Conversely, 2nd Avenue represents an opportunity for a “gateway” into the district and landscape narrative. The odd intersection of Washington/2nd Avenue/2nd Avenue Extension opens the street to pedestrian and automotive traffic in a way not easily recognizable on Occidental. Since the Right-of-Way is very large, this street segment appears to slice through the stout brick-clad buildings that surround Occidental, creating a formal “gate” into the district. The amenities along the street include the Waterfall Garden Park, an art school, and the Klondike Gold Rush National Historic Park. Furthermore, it acts a formal entry to Century Link Field, now more refined with the development of the North Lot.

In the following design exploration, I explore the use of narratives in the “closed” pedestrian setting of Occidental, building off of the preexisting enhancements along the street, as well as establishing a “gateway” on 2nd Avenue that includes vehicle access in a way not seen on Occidental. I look at a “gateway” to formally “begin” the narrative, and then focus on exploring narratives along the street segments, highlighting any places of interests that encourage further design.

Narrative in Practice

A Design Exploration of Pioneer Square

Introduction

Through the previous explorations into spatial meaning and landscape narratives, I propose my own conceptual framework on how to establish narratives in the landscape. Applying this framework to a series of precedents, I establishd a subset of practices and outlined lessons learned from this application. All of this research has lead to this point: a design exploration of Pioneer Square demonstrating how this framework is used in practice. The following section outlines my design process: undertaking a S.W.O.T. Analysis as a way to understand the site, a review of the historical character of the neighborhood (following the previously identified time periods).

I then perform a standard site analysis focusing on site character, circulation, natural systems, and planned development in the neighborhood. I apply this analysis to my previously identified areas of interest for better understanding of each individual site. Identifying the influences on these areas, I formally state the landscape narrative that my designs will be exploring before undertaking the actual design process. The individual design explorations are multifaceted: I begin with a proposed phenomenological description of place followed by a formal explanation of the site design.

Occidental Avenue South S.W.O.T. Analysis: Strengths

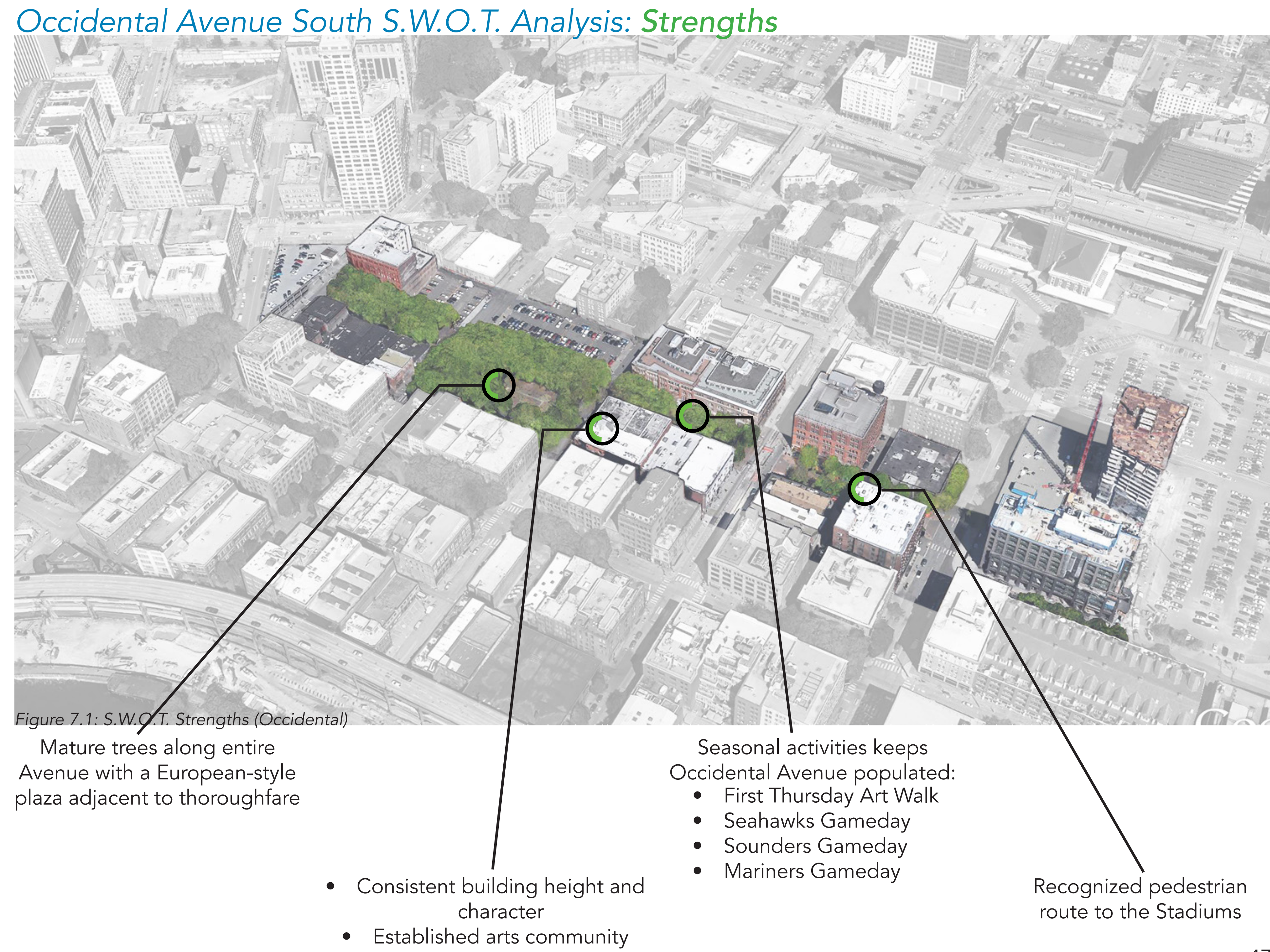


Figure 7.1: S.W.O.T. Strengths (Occidental)

Occidental Avenue South S.W.O.T. Analysis: Weaknesses

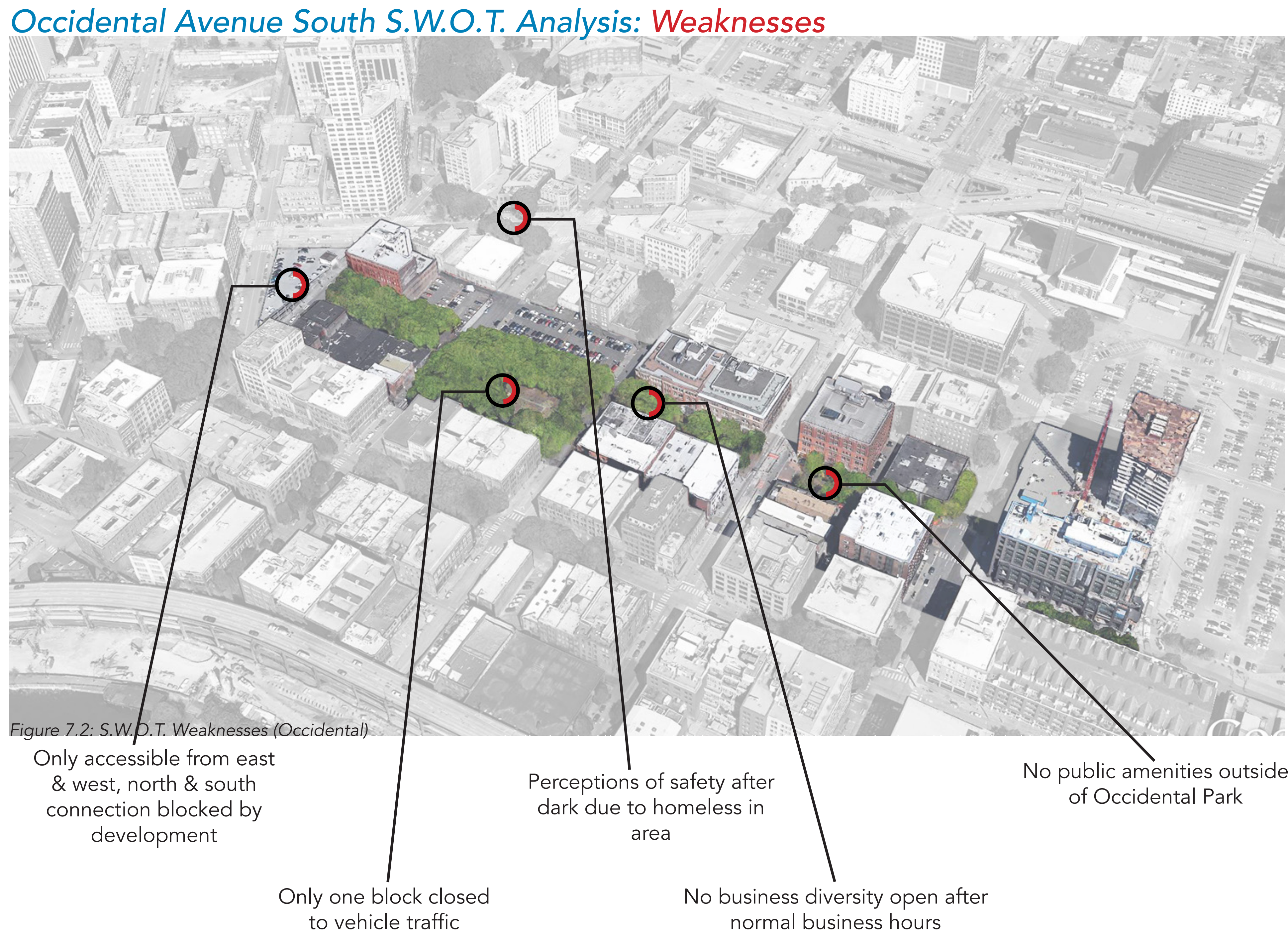


Figure 7.2: S.W.O.T. Weaknesses (Occidental)

Occidental Avenue South S.W.O.T. Analysis: Opportunities

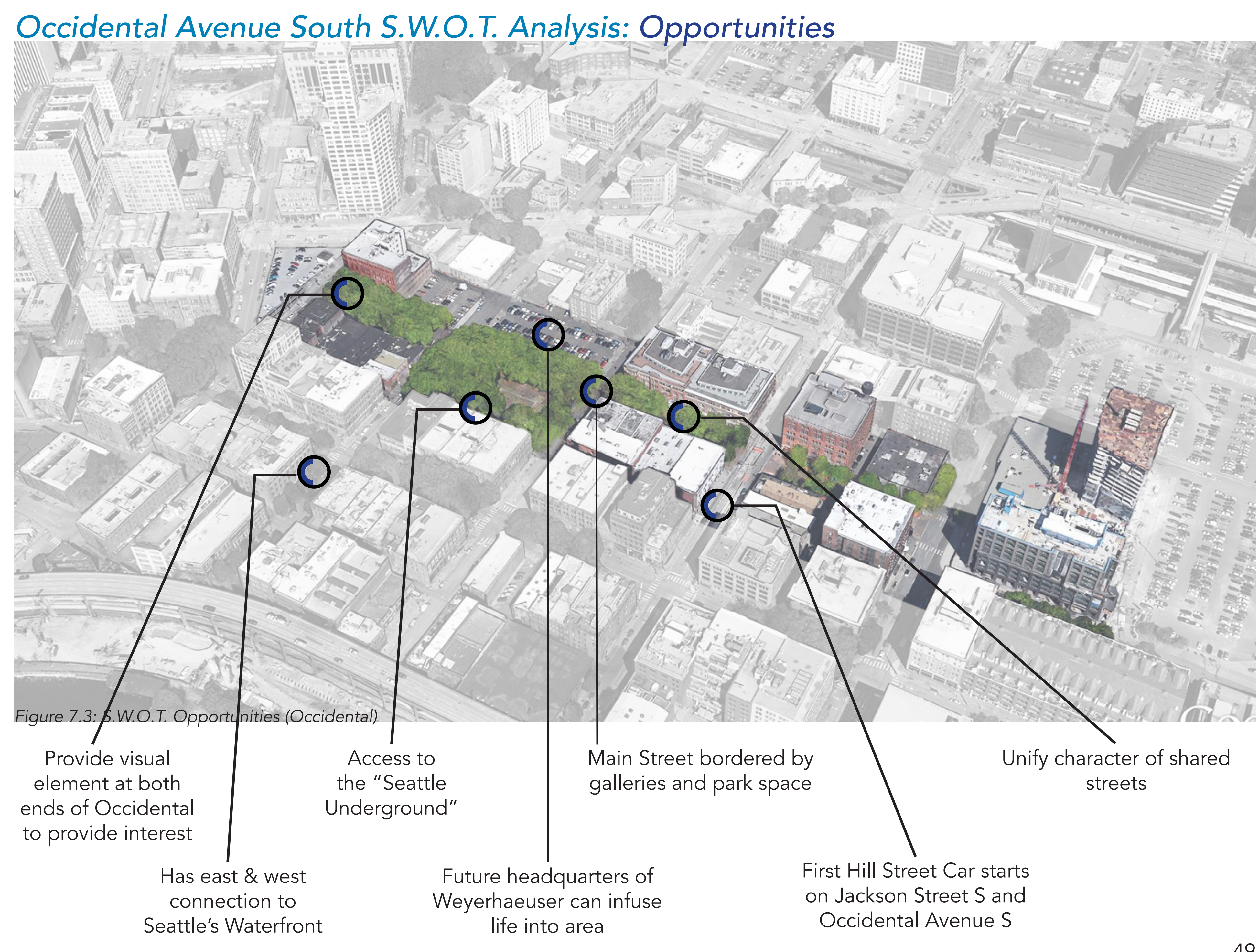


Figure 7.3: S.W.O.T. Opportunities (Occidental)

Occidental Avenue South S.W.O.T. Analysis: Threats

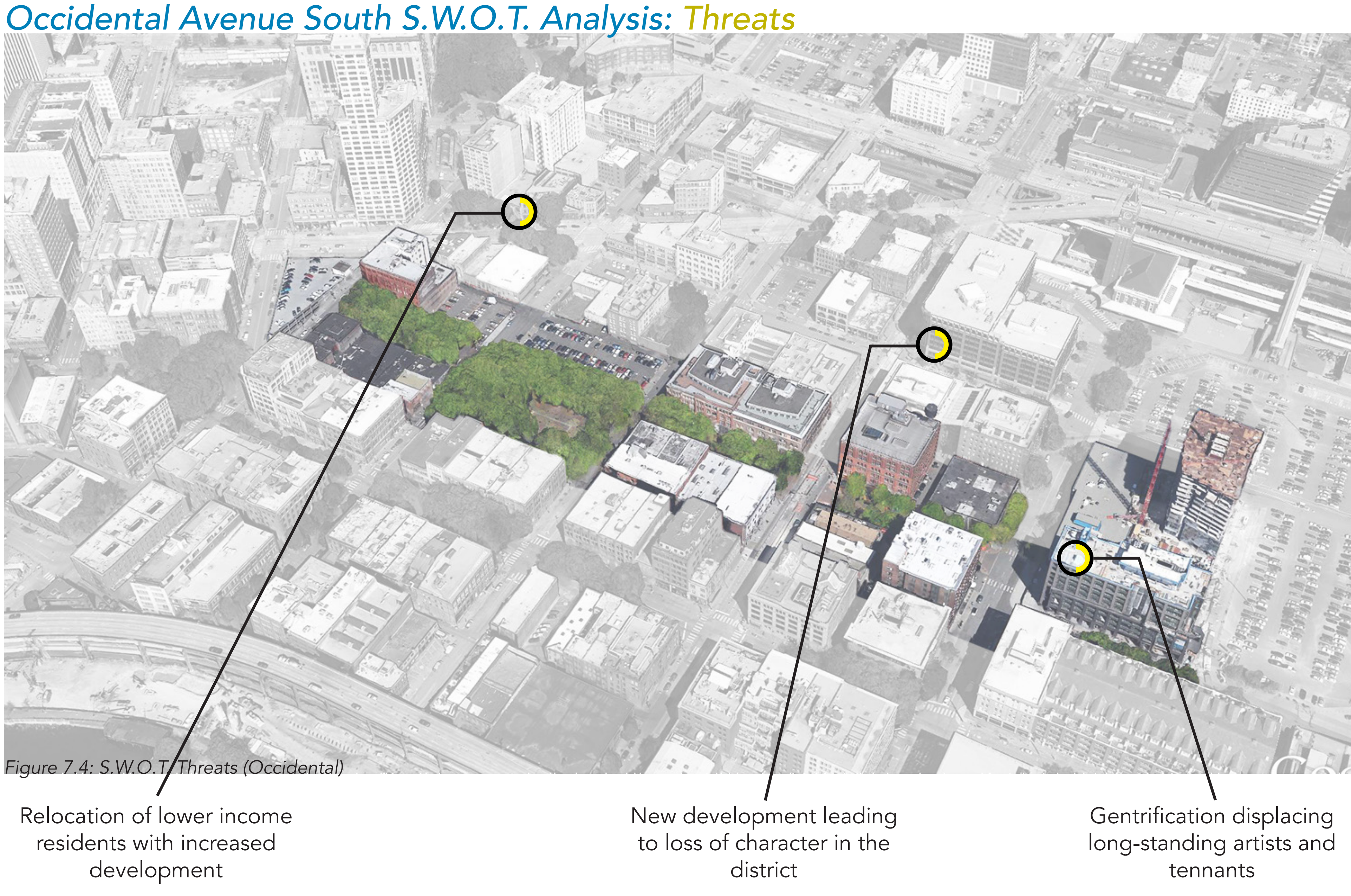


Figure 7.4: S.W.O.T. Threats (Occidental)

Relocation of lower income residents with increased development

New development leading to loss of character in the district

Gentrification displacing long-standing artists and tennants

Second Avenue South S.W.O.T. Analysis: Strengths

Figure 7.5: S.W.O.T. Opportunities (2nd Ave.)

Iconic visual endpoints: Smith Tower and Century Link Field

Placest of interest along street: Klondike Gold Rush National Park, Waterfall Garden Park

Wide Right-of-Way

Acess from major street on north end as well as east & west streets

Formal entrance to Century Link Field

Close proximity to King Street Station and Sound Transit Tunnel

Second Avenue South S.W.O.T. Analysis: Weaknesses

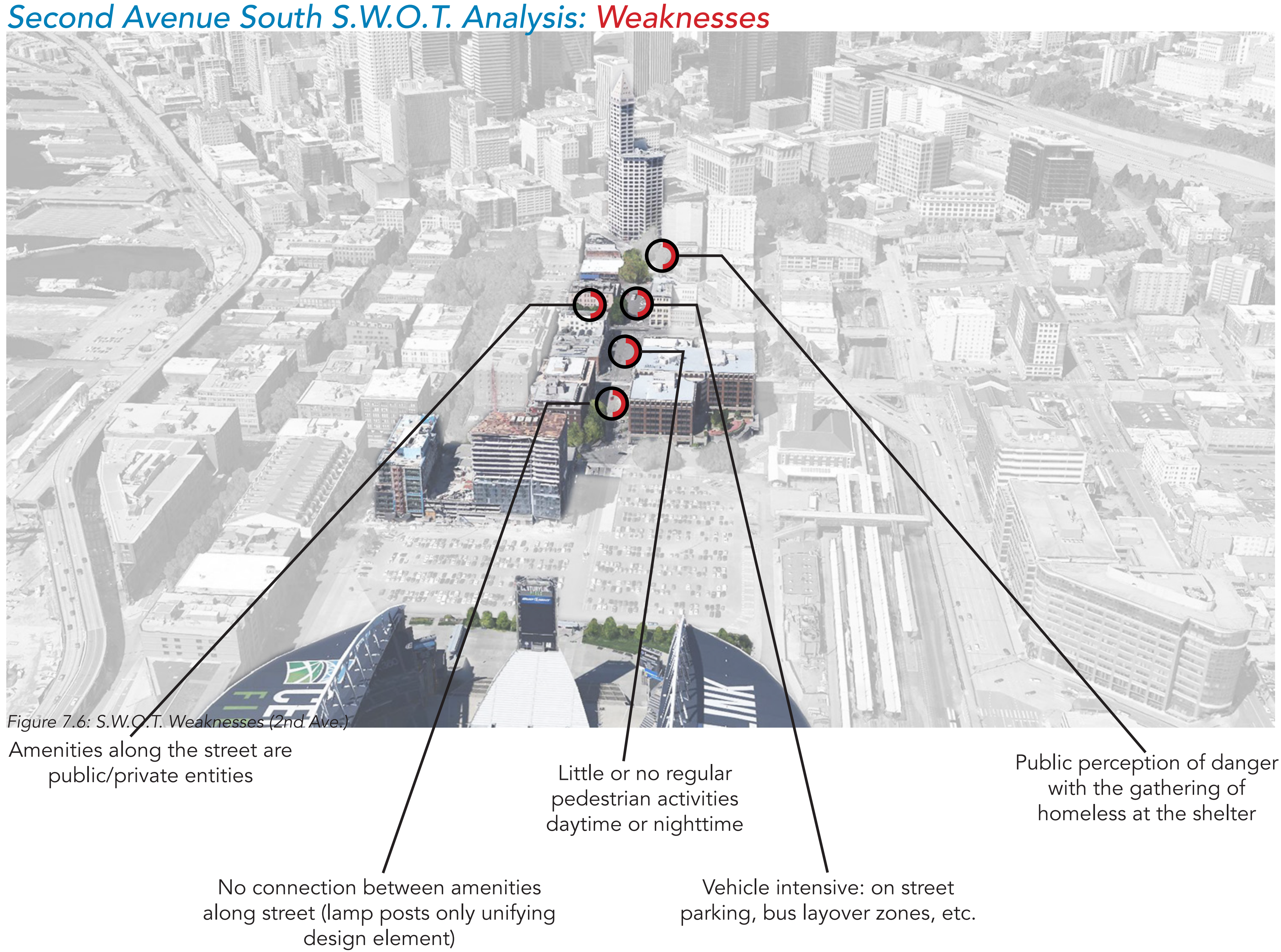


Figure 7.6: S.W.O.T. Weaknesses (2nd Ave.)

Second Avenue South S.W.O.T. Analysis: Opportunities

Figure 7.7: S.W.O.T. Opportunities (2nd Ave.)

Space for context-sensitive art

Utilize excessive Right-Of-Way space

Receptive to thoughtful cohesive development along street

Parking lot redevelopment will add energy to street

Use amenities as design catalysts

Development of narratives able to be perceived via vehicle travel

Second Avenue South S.W.O.T. Analysis: Threats

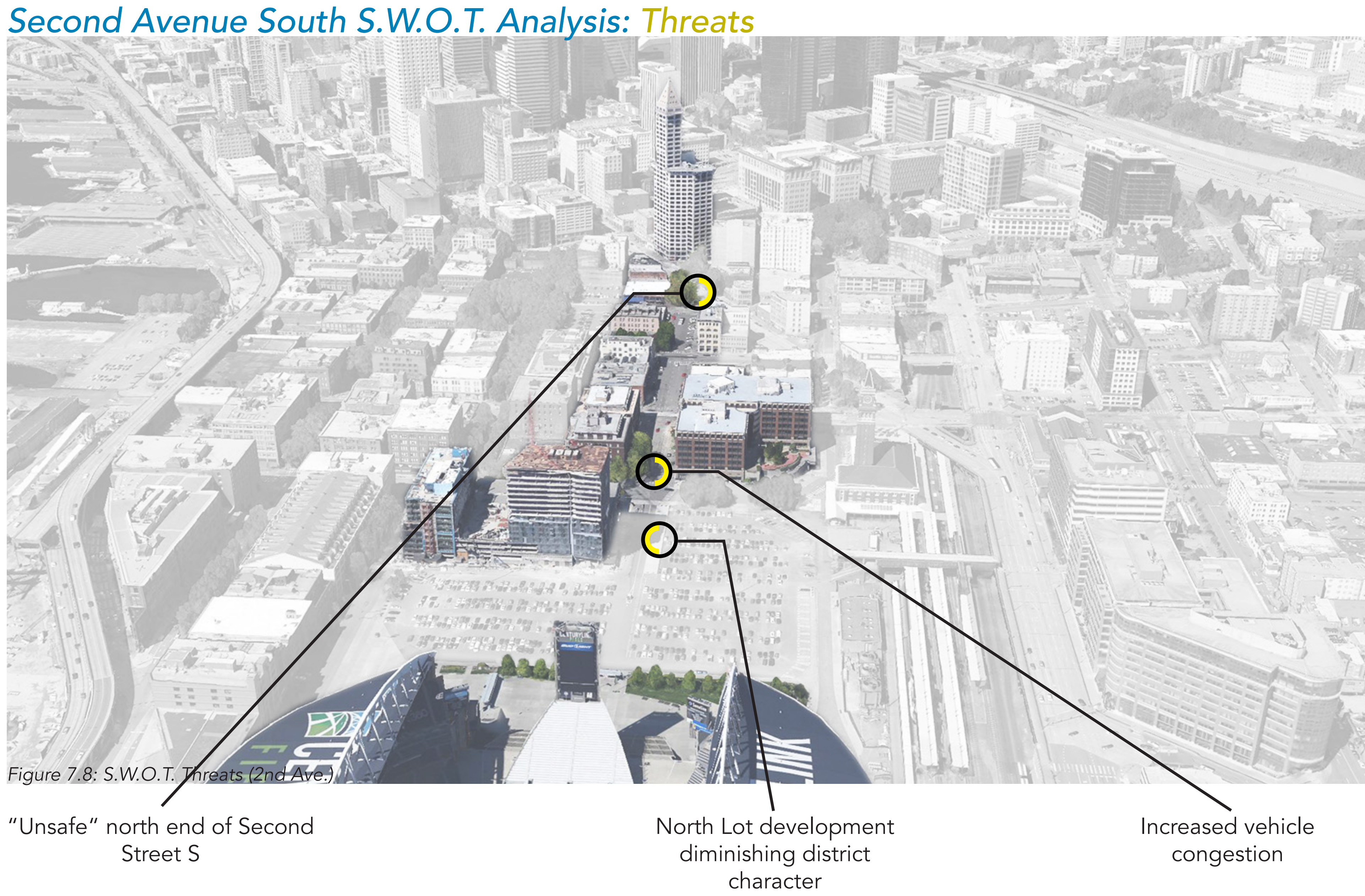


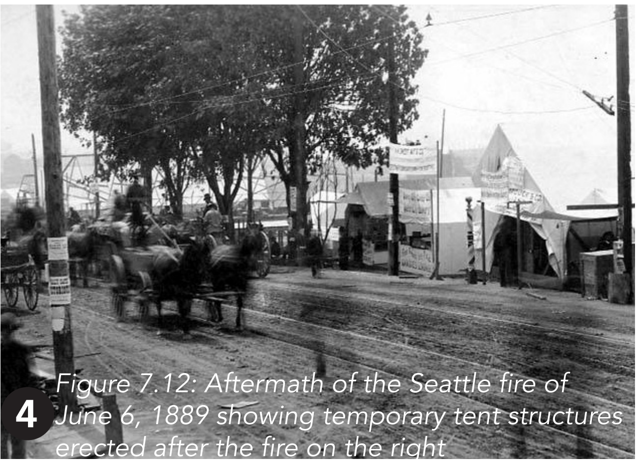
Figure 7.8: S.W.O.T. Threats (2nd Ave.)

1 *Figure 7.9: Aftermath of the Seattle Fire of June 6, 1889*

Historic Site Photos

2 *Figure 7.10: Miners and Supplies outside Cooper & Levy, ca. 1897*

3 *Figure 7.11: Aftermath of the Seattle Fire of June 6, 1889 showing ruins on Yesler Way*



4 *Figure 7.12: Aftermath of the Seattle fire of June 6, 1889 showing temporary tent structures erected after the fire on the right*

5 *Figure 7.13: Second Avenue sidewalk during the gold rush, 1899 (Courtesy of the Museum of History and Industry)*

6 *Figure 7.14: L.C. Smith Building construction showing structural steel skeleton, ca. 1913*

Images Courtesy of Special Collections, University of Washington (Unless Noted)

1. *http://digitalcollections.lib.washington.edu/cdm/ref/collection/seattle/id/1670*
2. *http://digitalcollections.lib.washington.edu/cdm/ref/collection/imlsmohai/id/7179*
3. *http://digitalcollections.lib.washington.edu/cdm/ref/collection/seattle/id/3076*
4. *http://digitalcollections.lib.washington.edu/cdm/ref/collection/seattle/id/1478*
5. *http://digitalcollections.lib.washington.edu/cdm/ref/collection/imlsmohai/id/7237*
6. *http://digitalcollections.lib.washington.edu/cdm/ref/collection/seattle/id/3151*
7. *http://clerk.seattle.gov/~archives/photos/34/400/3456.jpg*

7 *Figure 7.15: Second Avenue South from Smith Tower, June 11, 1929 (Courtesy of the Seattle Municipal Archives Photograph Collection)*

1 Figure 7.16: Occidental Park (Occidental Square), looking north (n.d.)

The Changing Environment

2 Figure 7.17: Occidental Park Before Redevelopment (ca. 1970)

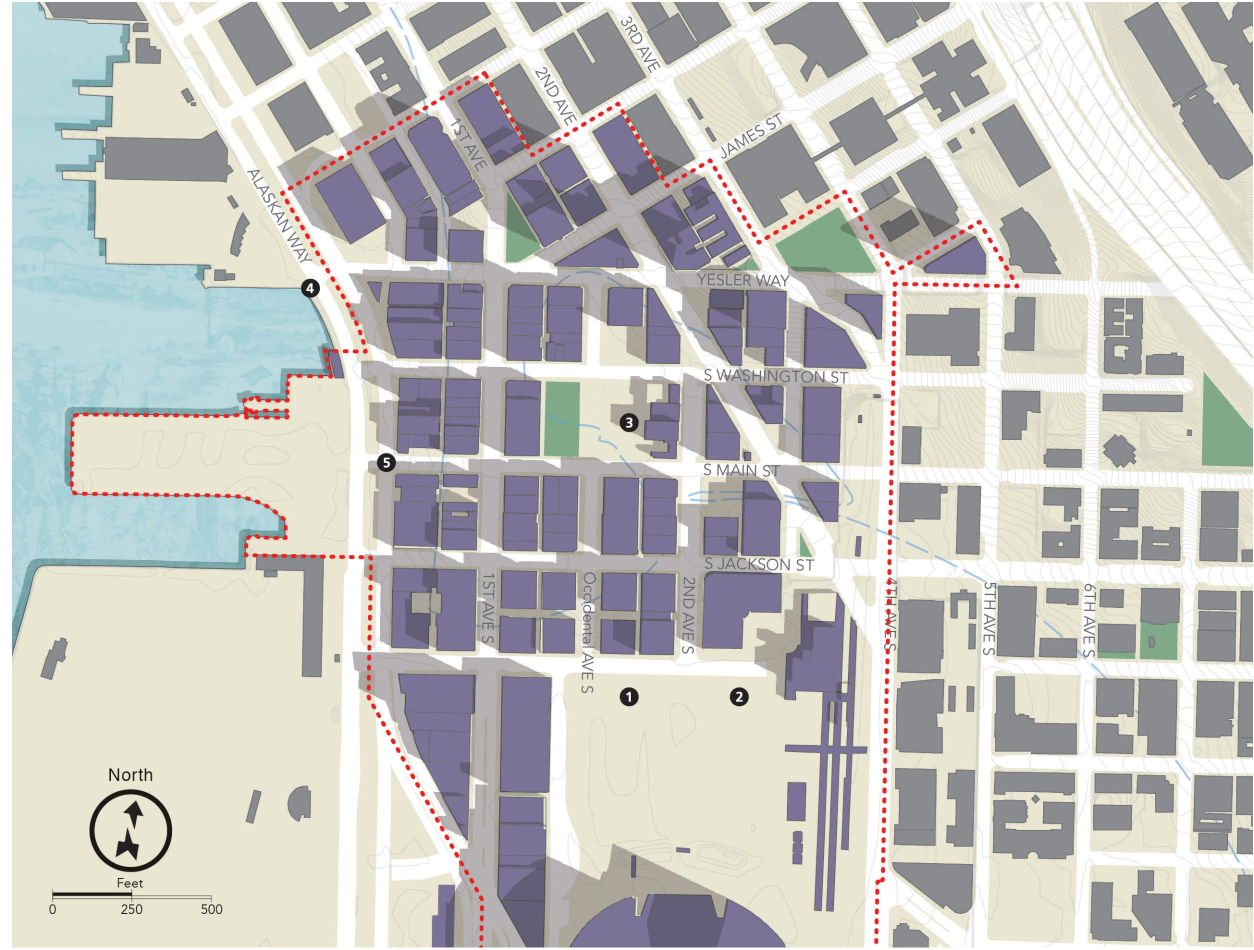
Images Courtesy of the Seattle Municipal Archives Photograph Collection

1. http://clerk.ci.seattle.wa.us/~o_images/2002-07-16-04-ES/Occidental_Square.jpg
2. http://clerk.seattle.gov/~archives/photos/76/1200/76047.jpg
3. http://clerk.seattle.gov/~archives/photos/73/1200/73013.gif

3 Figure 7.18: Pioneer Square with Smith Tower, May 5, 1975

The Changing Environment (ca. 2015)

Figure 7.19: Permitted Development



❶ Stadium Place

❷ Stadium Place Hotel

❸ Weyerhauser Headquarters

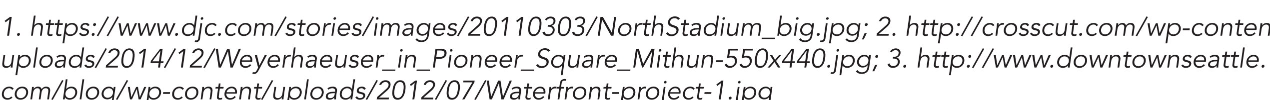
❹ Central Waterfront Redevelopment

❺ Alaskan Way Viaduct Replacement

1 *Figure 7.20: Stadium Place, Image by studio216, courtesy of Daniels Real Estate Co.*

3 *Figure 7.21: Weyerhaeuser's New Headquarters, Courtesy of Mithun*

4 *Figure 7.22: Waterfront Seattle, Courtesy of James Corner Field Operations*



1. https://www.djc.com/stories/images/20110303/NorthStadium_big.jpg; 2. http://crosscut.com/wp-content/uploads/2014/12/Weyerhaeuser_in_Pioneer_Square_Mithun-550x440.jpg; 3. http://www.downtownseattle.com/blog/wp-content/uploads/2012/07/Waterfront-project-1.jpg

Analysis: Circulation

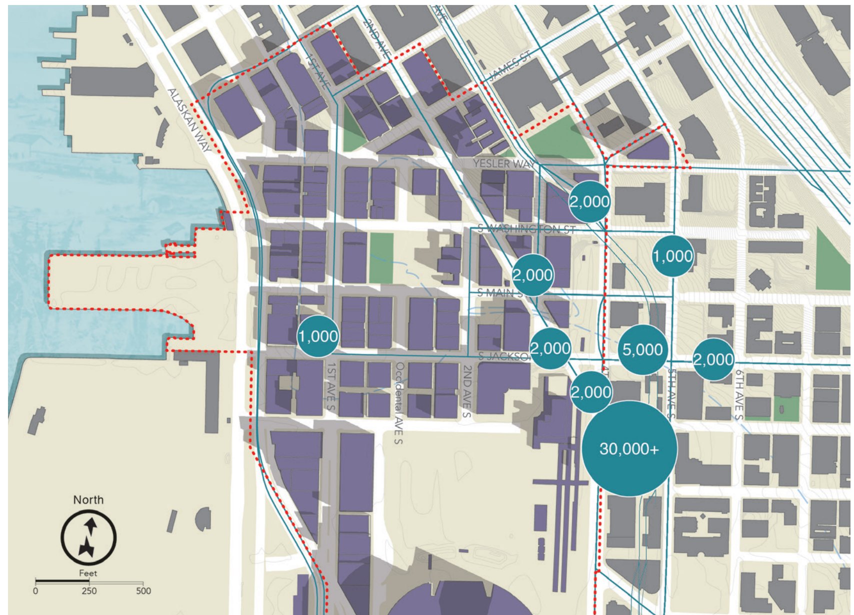


Figure 7.23: Transit Routes and Location Counts (Train & Bus Combined)

Figure 7.24: Bicycle Routes and Location Counts

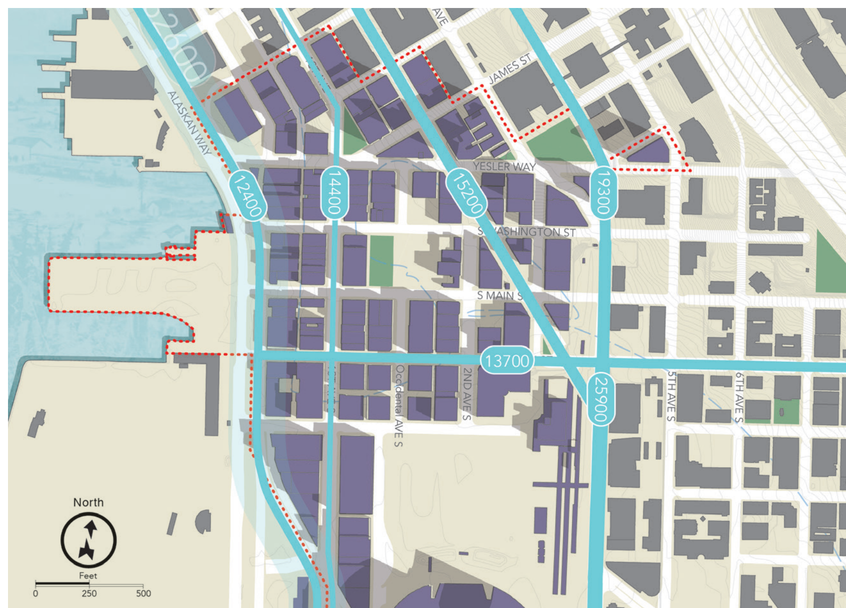


Figure 7.25: Vehicle Average Daily Counts

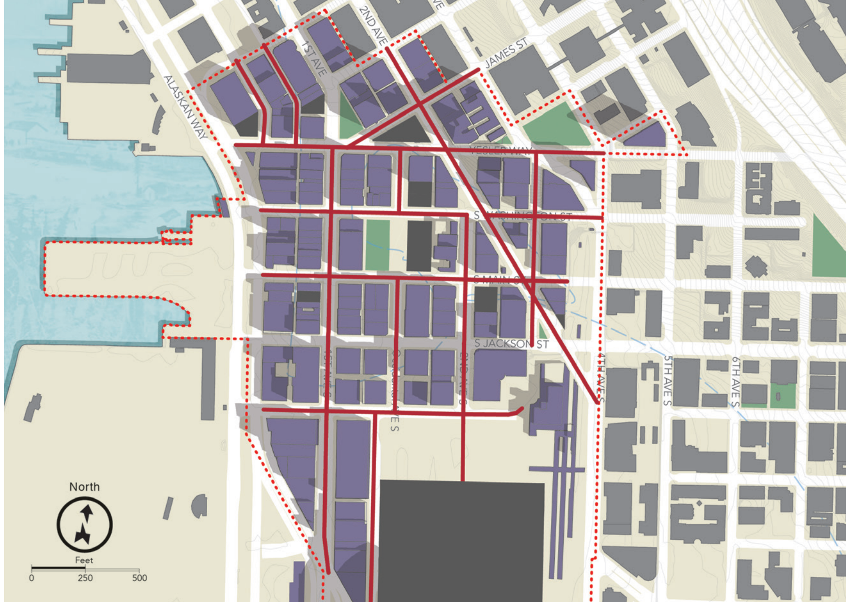


Figure 7.26: On Street Parking

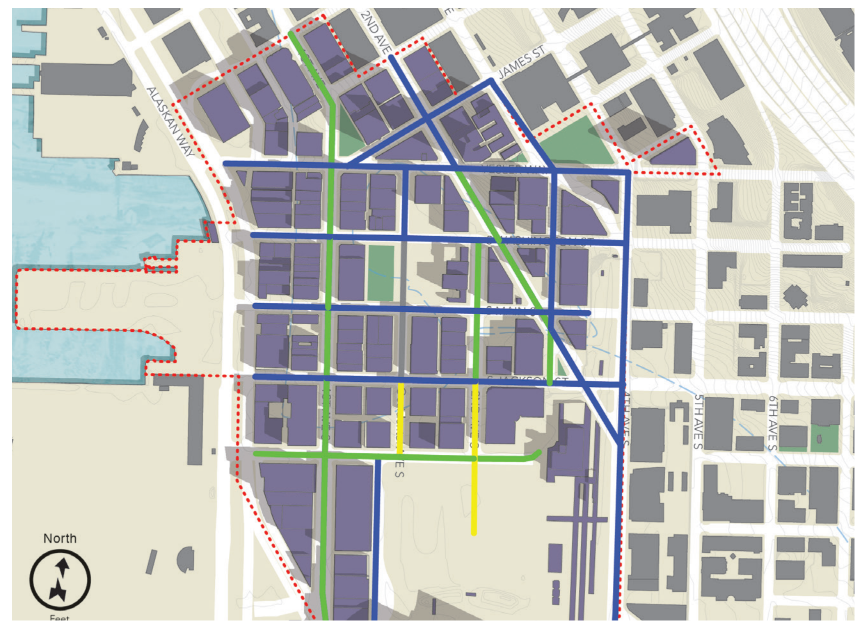
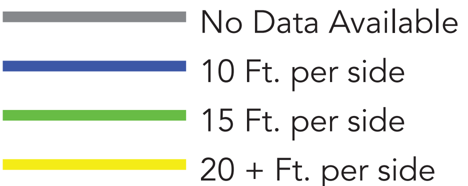


Figure 7.27: Sidewalk Width



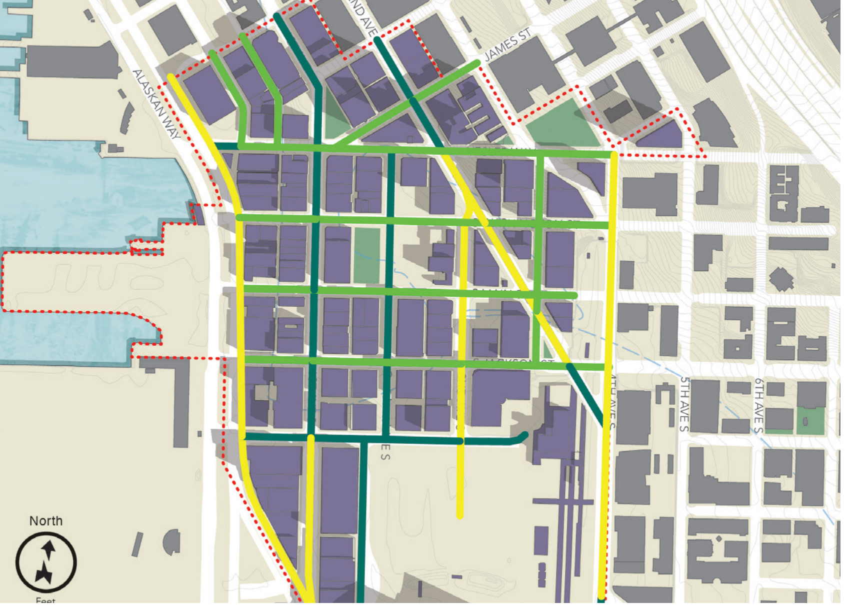
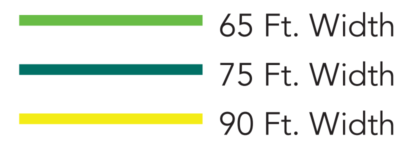


Figure 7.28: Right-Of-Way Width



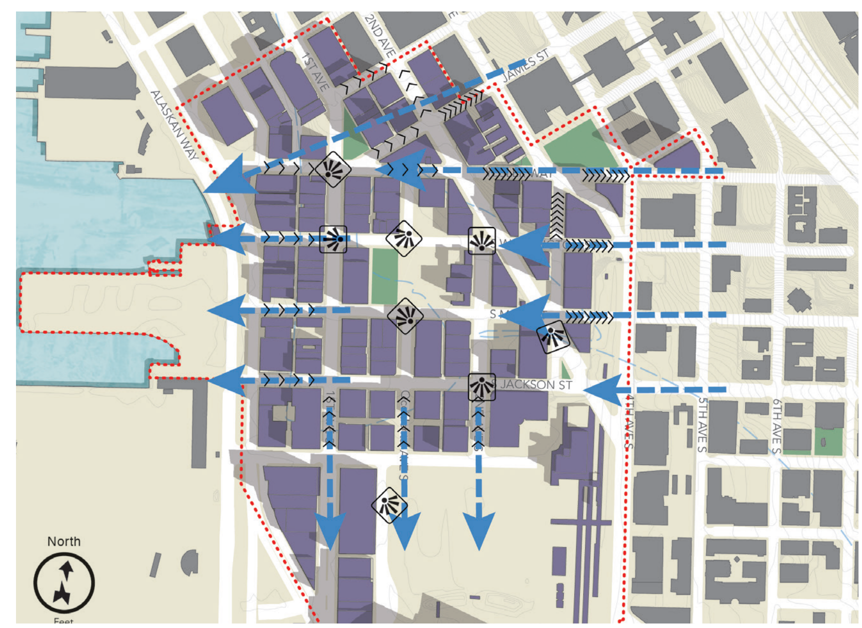
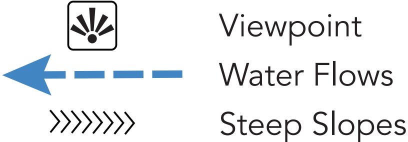


Figure 7.29: Views, Slopes, and Surface Water Flow



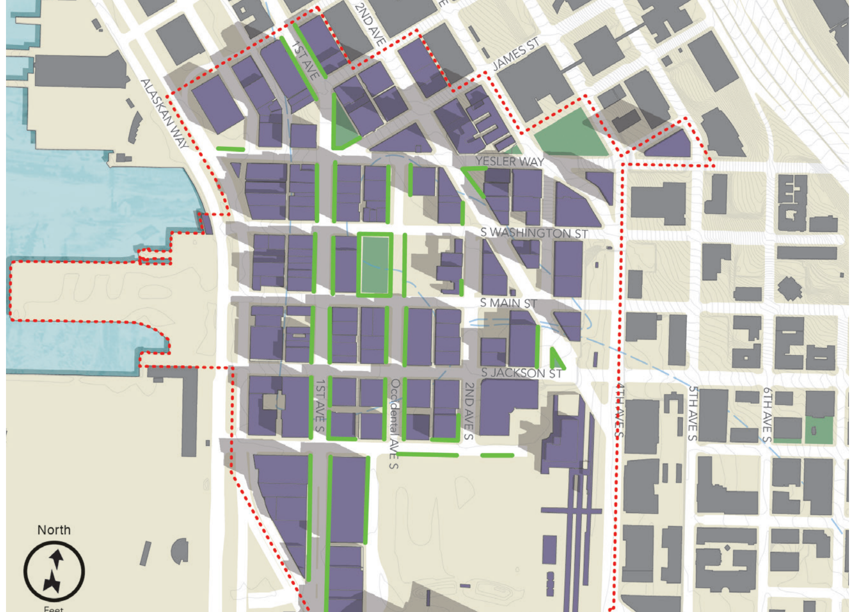


Figure 7.30: Street Tree Canopy Coverage

Street Tree Canopy

Analysis: District Experience

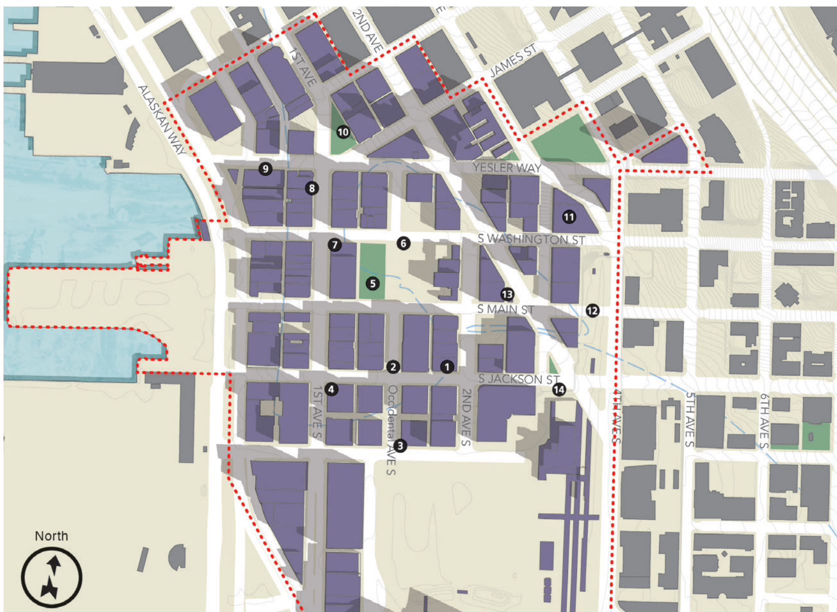


Figure 7.31: Points of Interest (Courtesy of the Trail to Treasure)

1. Klondike Gold Rush National Historic Park
2. Original Seattle Island
3. Original Tide Flats
4. Jazz / Speak Easy Row
5. Occidental Park
6. Free Speech Corner
7. Little Crossing Over Place
8. Historic Location of Retail
9. Yesler's Mill Location & Sunken Ship Garage
10. Pioneer Place Park
11. Artist Colony
12. Great Northern R.R. Tunnel
13. Original Site of China Town
14. King Street Station

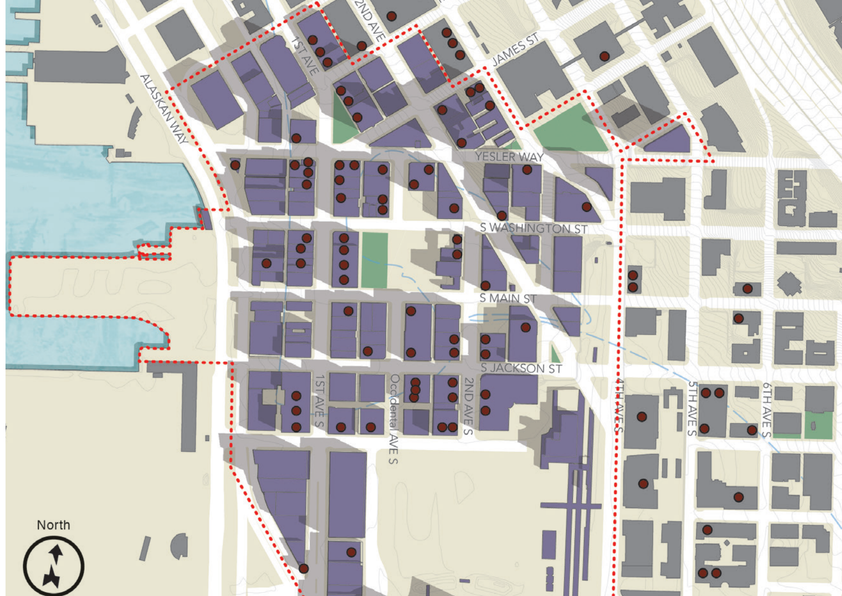


Figure 7.32: Workday Amenities: Eateries and Open Space

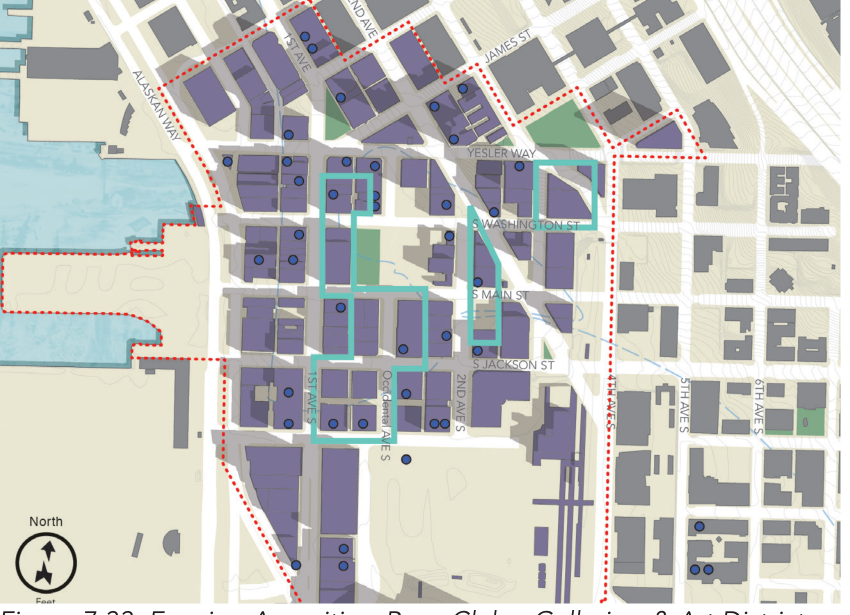


Figure 7.33: Evening Amenities: Bars, Clubs, Galleries, & Art Districts

Analysis: District Experience

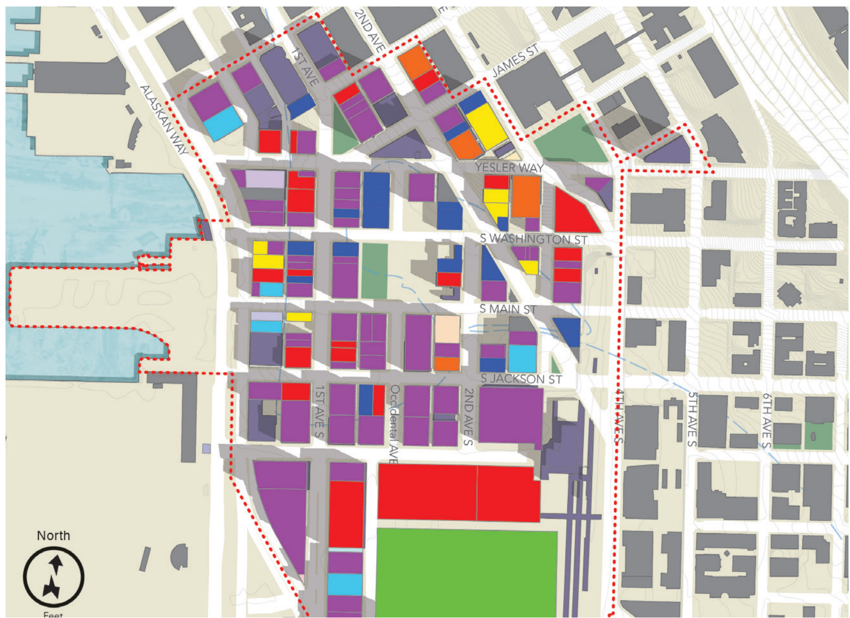


Figure 7.34: Street Level Uses

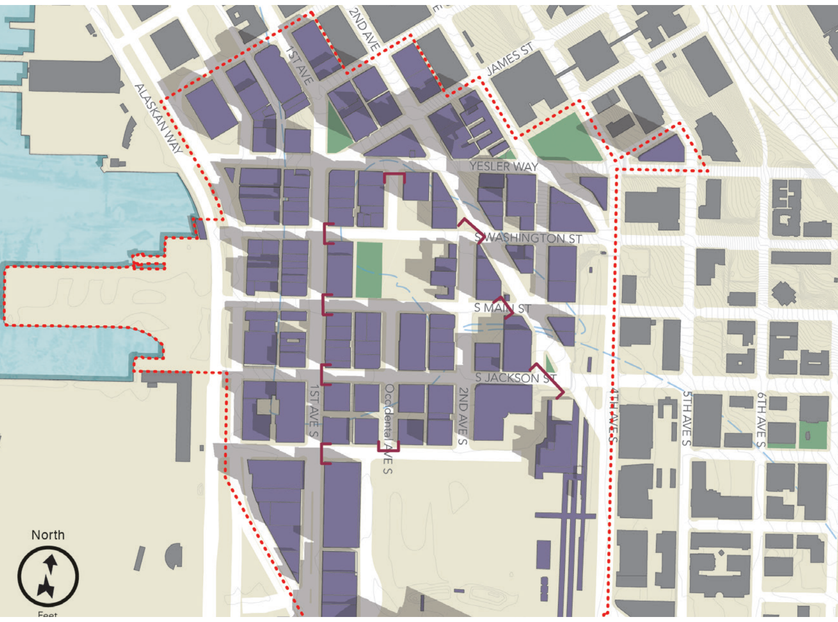
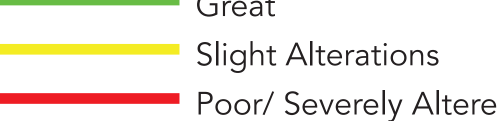


Figure 7.35: "Entries" into the District

Areaways Condition



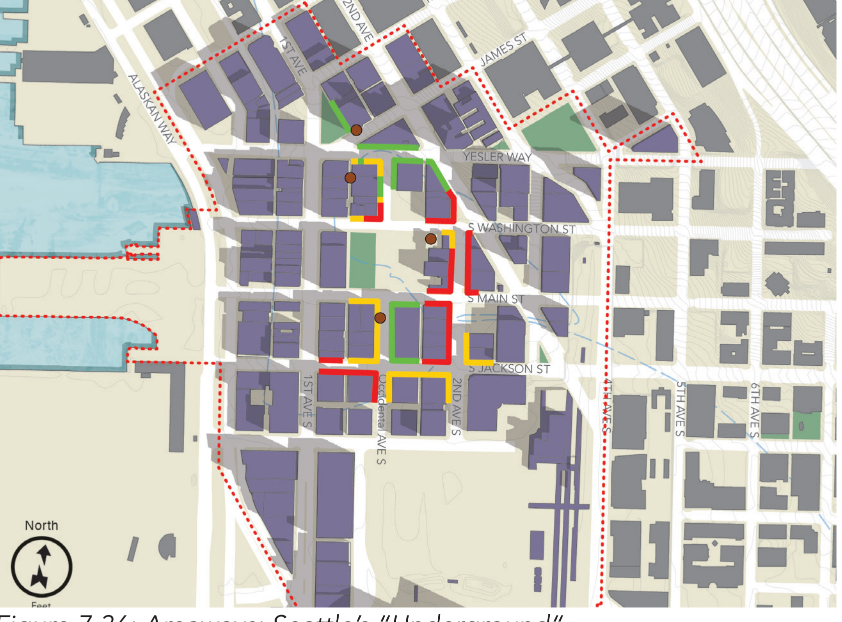


Figure 7.36: Areaways: Seattle's "Underground"

Design Goals: Areas of Interest

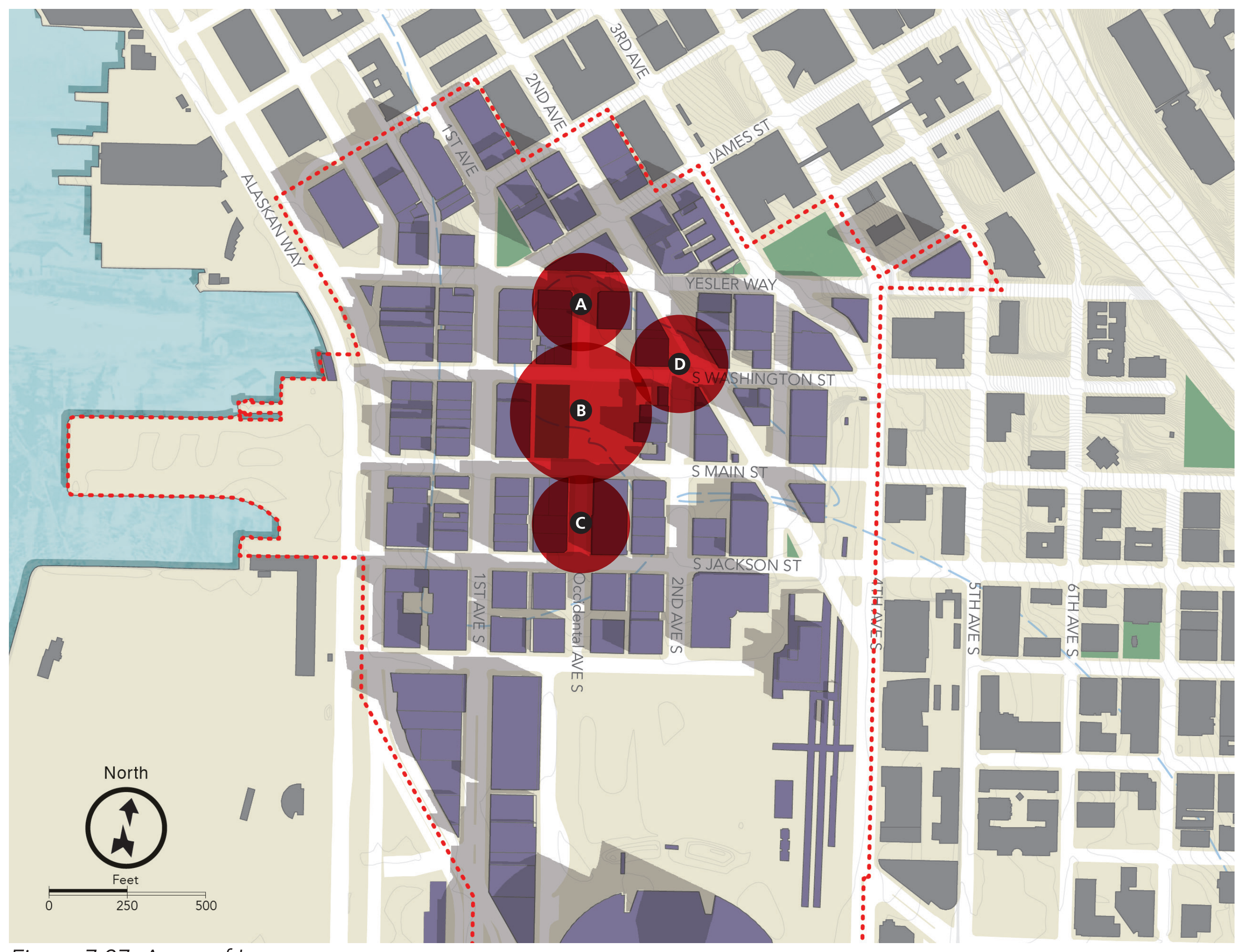


Figure 7.37: Areas of Interest

A Occidental and Yesler

Formalize pedestrian terminus by providing visual or kinesthetic interest

B Occidental Park

Use pre-existing structure to enhance narrative in the adjacent thoroughfare

C Main & Jackson Connection

Utilize adjacent land uses to explore narrative in shared Right-Of-Way

D 2nd Avenue Intersection

Create a "gateway" into the narrative district

Design Goals: Occidental and Yesler

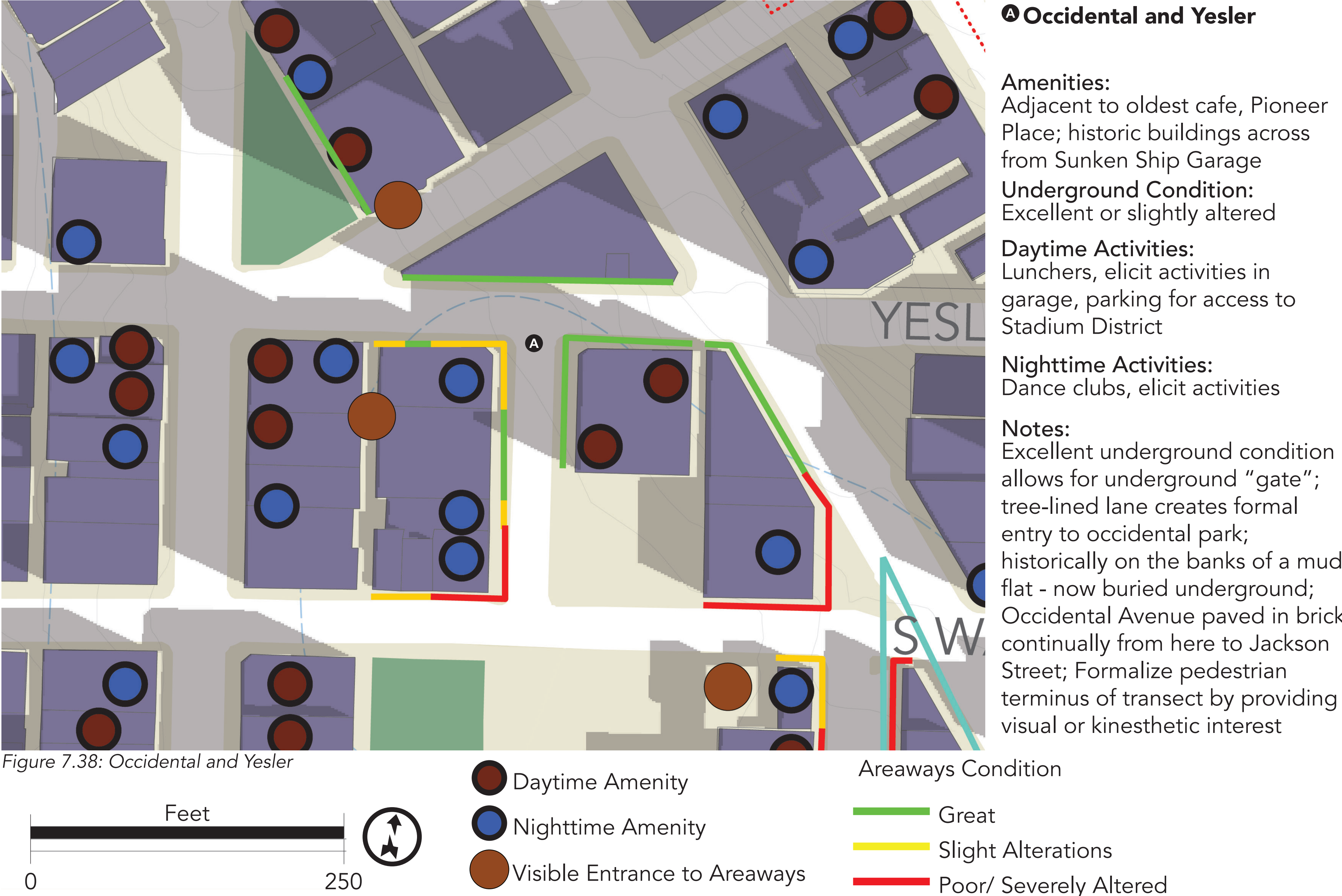


Figure 7.38: Occidental and Yesler

Ⓐ Occidental and Yesler

Amenities:
Adjacent to oldest cafe, Pioneer Place; historic buildings across from Sunken Ship Garage

Underground Condition:
Excellent or slightly altered

Daytime Activities:
Lunchers, elicit activities in garage, parking for access to Stadium District

Nighttime Activities:
Dance clubs, elicit activities

Notes:
Excellent underground condition allows for underground "gate"; tree-lined lane creates formal entry to occidental park; historically on the banks of a mud flat - now buried underground; Occidental Avenue paved in brick continually from here to Jackson Street; Formalize pedestrian terminus of transect by providing visual or kinesthetic interest

Design Goals: Occidental Park

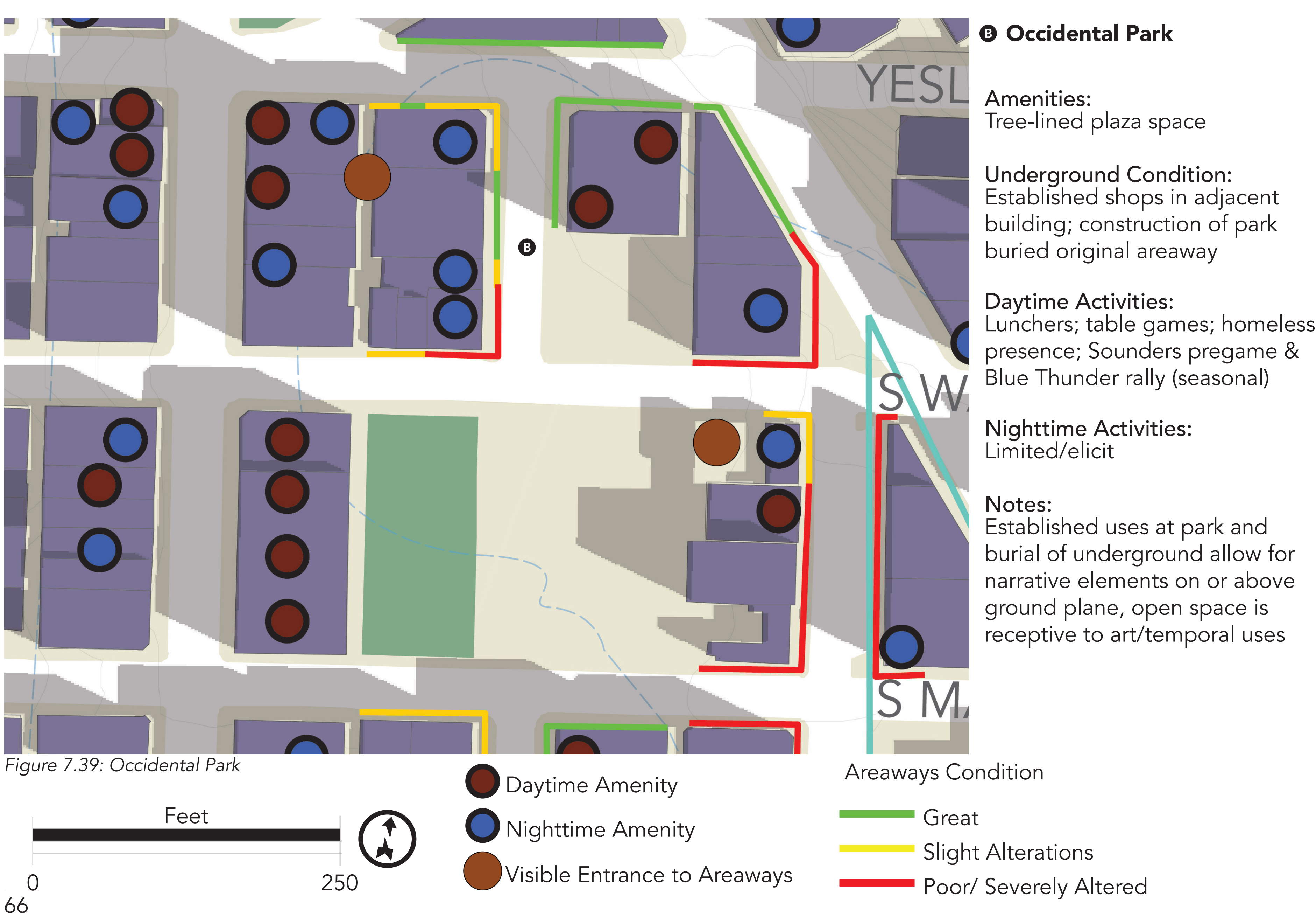


Figure 7.39: Occidental Park

Ⓑ Occidental Park

Amenities:
Tree-lined plaza space

Underground Condition:
Established shops in adjacent building; construction of park buried original areaway

Daytime Activities:
Lunchers; table games; homeless presence; Sounders pregame & Blue Thunder rally (seasonal)

Nighttime Activities:
Limited/elicit

Notes:
Established uses at park and burial of underground allow for narrative elements on or above ground plane, open space is receptive to art/temporal uses

Design Goals: Main & Jackson Connection

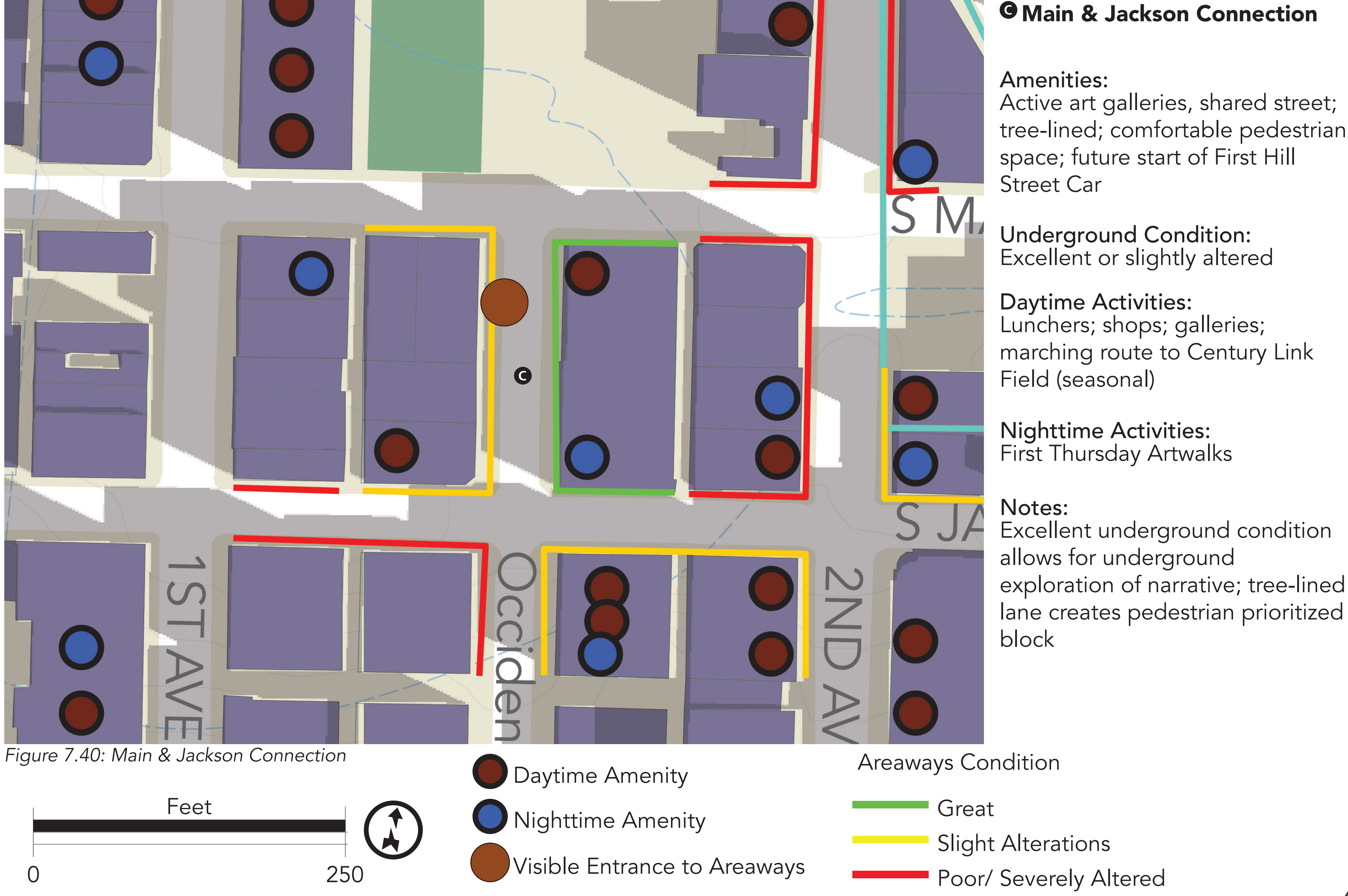


Figure 7.40: Main & Jackson Connection

C Main & Jackson Connection

Amenities:
Active art galleries, shared street; tree-lined; comfortable pedestrian space; future start of First Hill Street Car

Underground Condition:
Excellent or slightly altered

Daytime Activities:
Lunchers; shops; galleries; marching route to Century Link Field (seasonal)

Nighttime Activities:
First Thursday Artwalks

Notes:
Excellent underground condition allows for underground exploration of narrative; tree-lined lane creates pedestrian prioritized block

Design Goals: 2nd Avenue Intersection

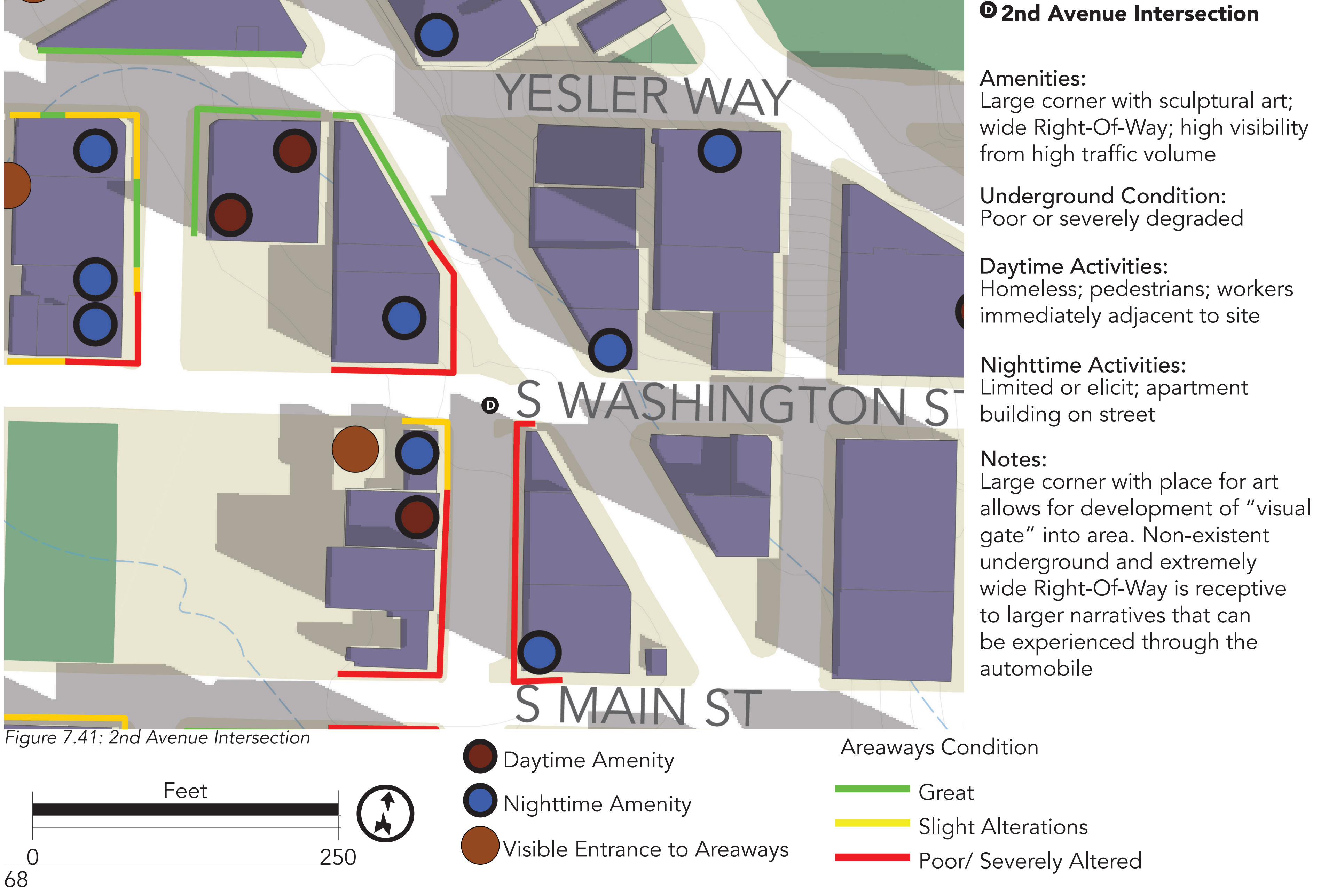


Figure 7.41: 2nd Avenue Intersection

D 2nd Avenue Intersection

Amenities:
Large corner with sculptural art; wide Right-Of-Way; high visibility from high traffic volume

Underground Condition:
Poor or severely degraded

Daytime Activities:
Homeless; pedestrians; workers immediately adjacent to site

Nighttime Activities:
Limited or elicit; apartment building on street

Notes:
Large corner with place for art allows for development of "visual gate" into area. Non-existent underground and extremely wide Right-Of-Way is receptive to larger narratives that can be experienced through the automobile

The Narrative:

When the first men stood upon the moist humus that blanketed the dense forests of what is now Puget Sound, their living energy was imprinted in the soft earth. Drifting along the shores of the region, these people established camps in which their presence was recorded among the pines. By the arrival of Captain Cook, camps such as *Djidjila'letch* (*Little Crossing Over Place*) - a place accessible at low tide - were long abandoned, left to the ghosts of the forests.

Waves of settlers inscribed a new energy on the land as they moved to clear, raze, or bury the energies of the past. Pioneer Square grew from this outpouring, being at once built (then destroyed) and rebuilt, again burying past energies to erect the district's iconic buildings.

Place Memory postulates that large concentrations of energy displaced over a short period of time can be recorded and stored in rocks and other inanimate materials (Heath, 2004; Lethbridge, 1961) – energy stored within the materials of Pioneer Square. While not a theory as defined by the academic sciences, this notion states the appearance of ghosts and other related apparitions are the products of stored energy as it is released back into the environment.

The district saw its most explosive and characteristic growth as a result the Klondike Gold Rush, occurring at the end of the Victorian Era. However, the territorial attitudes of Seattle differed greatly from the established Victorian sensibilities of the east coast. While established wealth was passed down through generations, those in the rugged timber-town Seattle with the vigor to create their own wealth rose to prominence in society. Those who weren't so fortunate, however turned to seedier aspects of society to concentrate their energy ("the underground").

The Victorian era was in part characterized by an obsession with the occult, including ghosts and other supernatural entities (Brown et. al.; 2004). As the City turned it's attention above ground, in the subterranean spaces that were once Seattle's streets instruments used for contacting the departed transfused the energies from the living into the aged brick and timber left forgotten.

Over the century since, Pioneer Square saw it's gradual decline, falling to the ravages of time and wrecking ball before being salvaged and improved; however the treatments were surficial. In the present era, development is not only building up, but also expanding into the shuttered underground realm of Seattle's Victorian ghosts. New projects - such as the waterfront tunnel - consumes layers of the past, while new office buildings overturn the earth in search of parking space.

However, in exposing the underground they have let forth the reverberating energies of Place Memory onto the current streets of Pioneer Square, refracting through the pavement glass conduits that line the sidewalks of Pioneer Square. Oozing from the condemned underground that is famously obfuscated beneath the modern city, residual spirit energies of Seattle's Victorian past are percolating through the layers of wood, brick, and asphalt onto the streets of today.

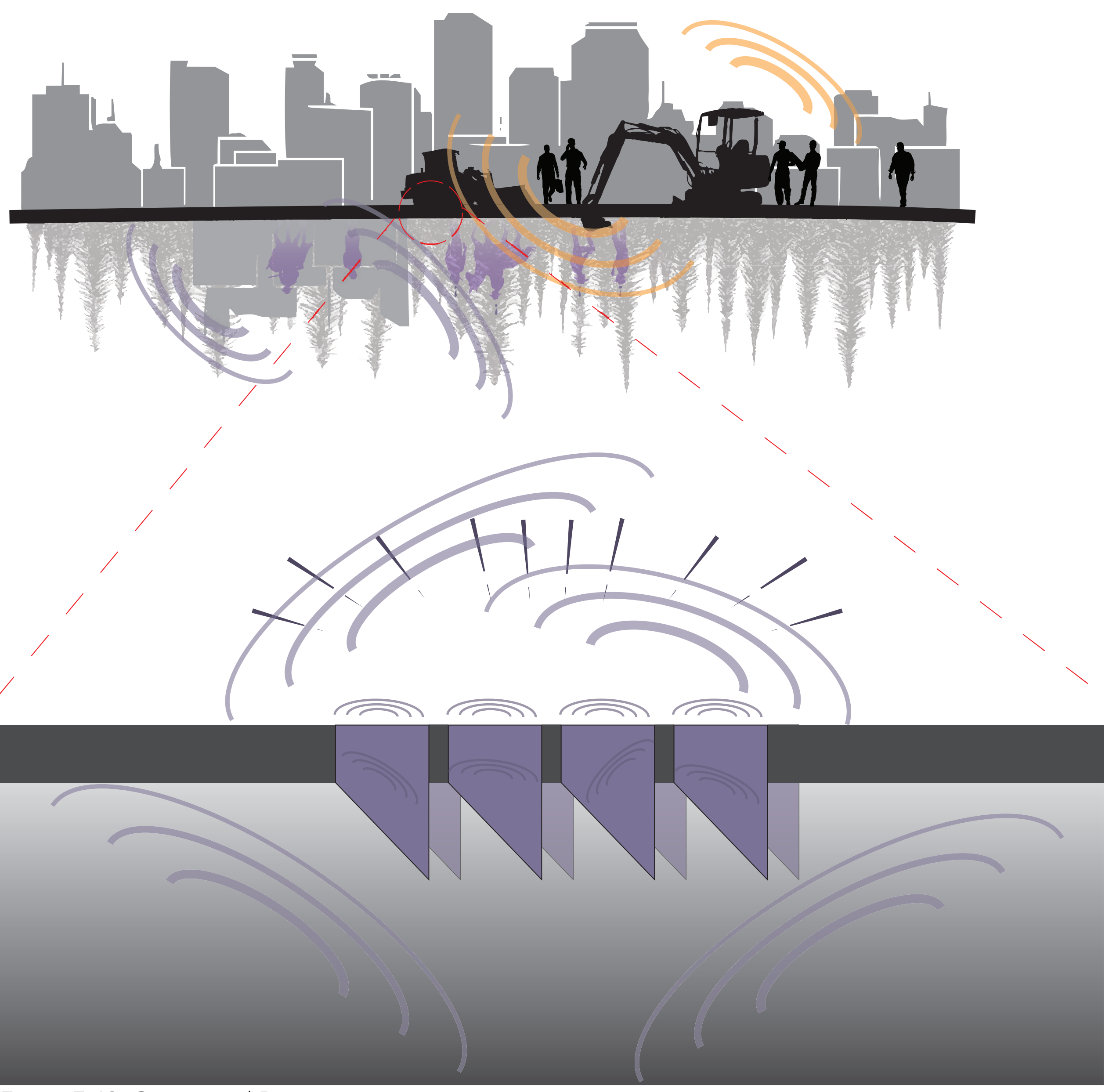


Figure 7.42: Conceptual Diagram

Current activity in Pioneer Square has penetrated the reservoir of reverberating energy of Place Memory

The energies of Place Memory are refracted through pavement glass prisms manifesting into the present day

The Arrangement of the Landscape Narrative

Ⓐ Site visitors look into the realm of Place Memory as the source of spectral residual energy

Ⓑ The energies of Place Memory are manifested on the surface, and the ghosts of the past now walk among the visitors

Ⓒ The energies of Place Memory recede back to the underground, where visitors are unable to follow

→ Circulation and entries to the Landscape Narrative

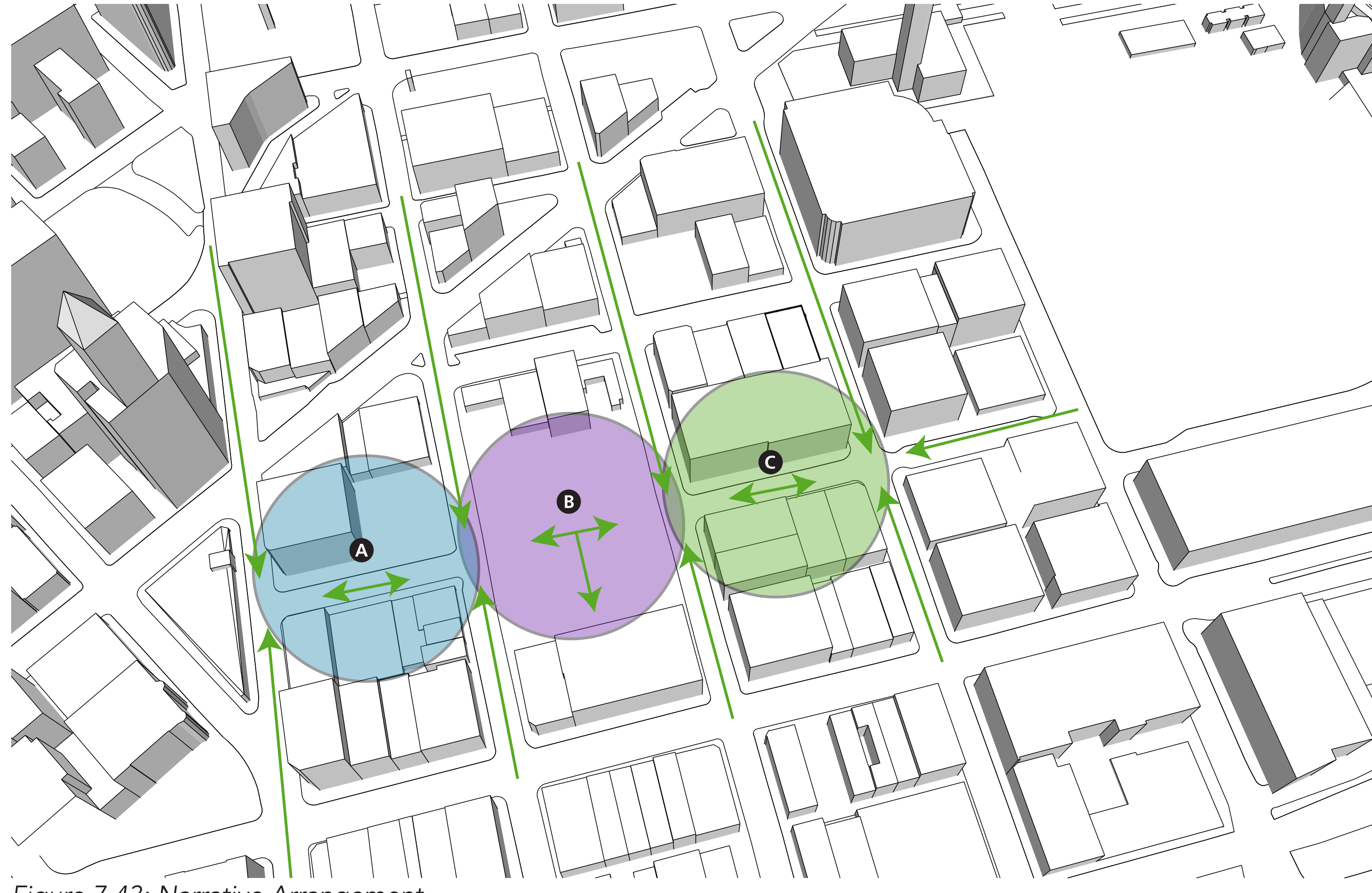


Figure 7.43: Narrative Arrangement

Under the framework of the larger landscape narrative, I separate each block into a sequence of interactions with the residual energies of Place Memory. This as a result of the contextual landscape in which I place the narrative. In an urban setting (such as Pioneer Square), short blocks allow site visitors to enter at any point of the narrative.

Therefore, my strategy is to keep each block self-contained while also portraying the larger landscape narrative. Block A (Between Yesler Way and S Washington Street) plays off the its location as one would that could be stumbled upon. Here, site visitors look into the realm of Place Memory, using the areaways as to establish the presence of these energies and the source of these design interventions. Block B (S Washington St. to S Main St.) uses the elements of Disclosure and Transcription to leverage its history and manifest the energies of Place Memory on the street level. It is at this point the ghosts of the past walk among the living. Block C (S Main St. to S Jackson St.) entices visitors to follow them as they recede back to the underground.

Altering the repetitious aspects of Blocks A or C allow for the narrative to be read relatively cohesively from north to south, or from the inside out. On the periphery of the narrative, revelation of spirit energies are showcased. This adds an element

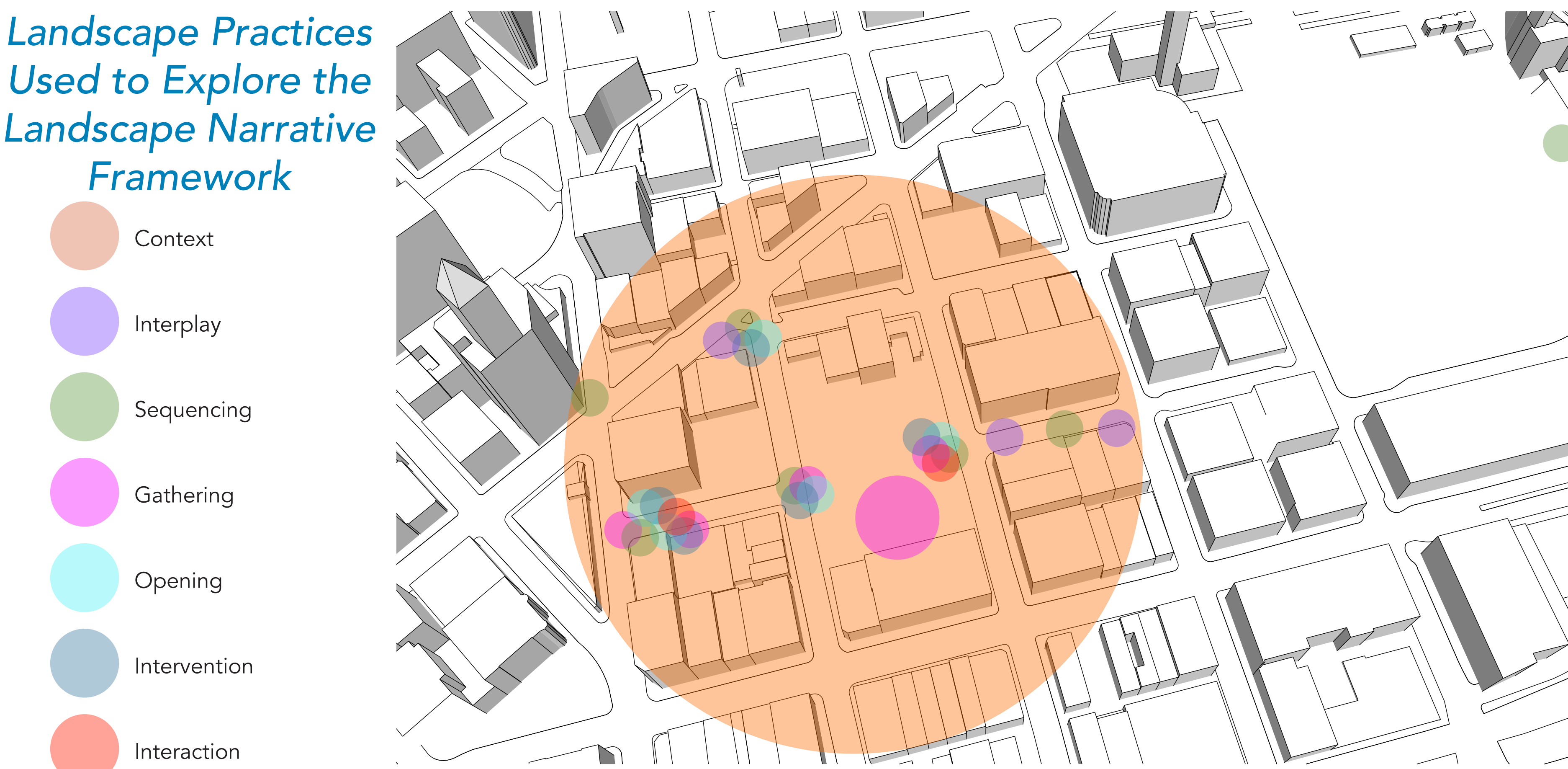


Figure 7.44: Mapping the Landscape Narrative Practices

of intrigue and desire to follow the rest of the narrative, where it is fully explained in Block B. Alternatively, if the visitor arrives at the middle a transcriptive design unfolds the landscape narrative. From here the visitor can put together sequences to decipher its greater meaning.

Figure 7.45: Site Plan

Yesler Way & Occidental Avenue

Occidental Avenue South and Yesler Way is tucked between two several majors streets, and you almost stumble upon the mature trees, tall brick facades and red brick paving that leads into Occidental Square. Amid the bustling traffic and concrete, you also come upon the relics of Seattle's past (what I'm calling the Duwamps - Seattle's original Name, Bagley, 1916): purple pavement glass seen concentrating along the sidewalk along the exposed sections of the underground at Trinity nightclub, and you begin to peer into the spirit world itself.

The goal of this section is two fold: to provide a terminus of the narrative (given its location along Occidental Avenue) while at the same time establishing the landscape narrative with a unifying and distinguishing use of material. I highlight these goals through the use of two Landscape Narrative Framework Elements: Contiguity, and Simultaneity. Defined earlier as a site specific or context driven association, Contiguity creates meaning through the association of elements in the landscape (such as historic preservation). Using the purple pavement glass found throughout Pioneer Square, I make associations between the presence of purple glass to the residual energies of Place Memory manifesting spirits into the environment.

Establishing this relationship at the terminus of the landscape narrative allows for material continuity (that will carry through the narrative), which increases legibility for site visitors. Simultaneity is demonstrated outside of the Trinity nightclub, which exits onto the street. The quality of the underground at this location is excellent which allows for connections to be made between patrons underground, residual energies also underground, and those able to view them from the street level. Here I assign the patrons underground the role of active residual energies of Place Memory to those on the surface.

I showcase these Landscape Narrative Framework elements through several Landscape Practices: Context, Opening, Gathering, and Intervention. Using the historic context of the district and the use of purple pavement glass, contiguity between the glass, the historic environment, and the active underground is established. Opening is shown through the actual opening of the sidewalk, allowing for direct views into the historic areaways. The use of glass in the lampposts also signify the "opening" of a narrative along the street, using ambiguity to draw visitors through the site. The gathering at the nightclub references both the gathering of patrons to the club and the simultaneous gathering of residual energy underground, all within a larger collection of historic buildings in relation to the modern city. Finally, Intervention is the application of these site materials in relation to context that transforms the contemporary cultural practice of dance into the perception of temporal cultural practices (now underground).

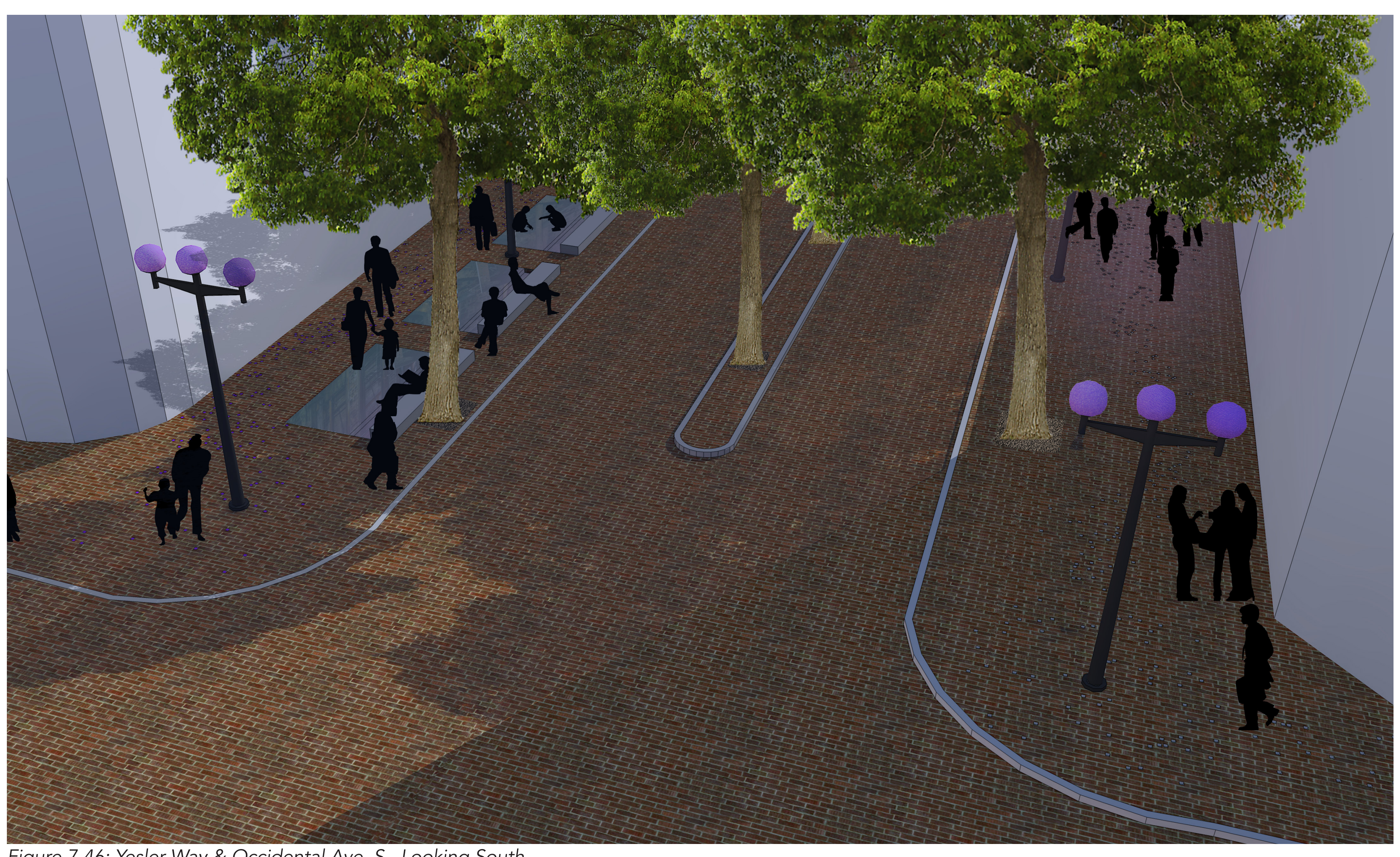
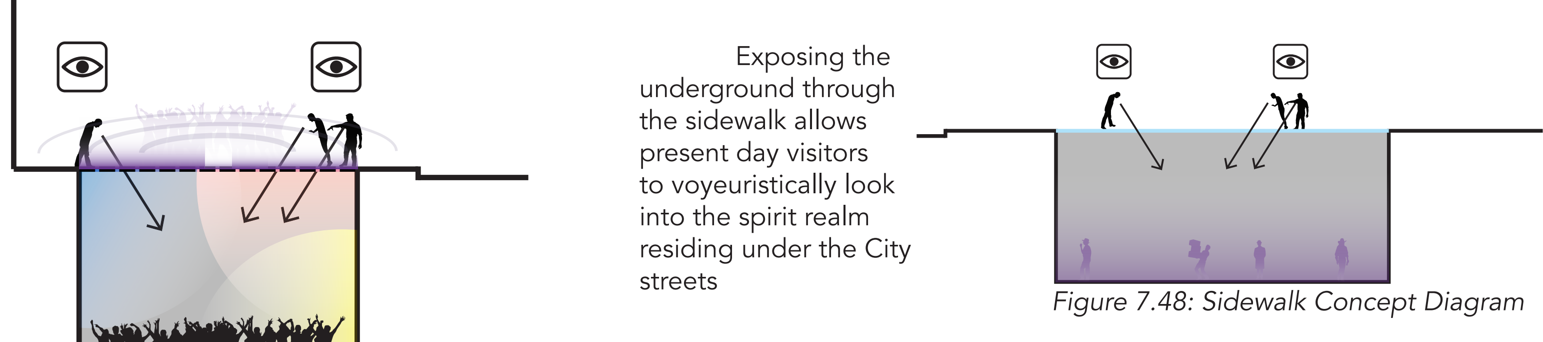


Figure 7.46: Yesler Way & Occidental Ave. S., Looking South

Concept

At Trinity Nightclub, the pulsation of lights and music simultaneously represent the spirit energies underground to observers on the street, and the living activity of current society



Exposing the underground through the sidewalk allows present day visitors to voyeuristically look into the spirit realm residing under the City streets

Figure 7.48: Sidewalk Concept Diagram

Figure 7.47: Trinity Concept Diagram

Plan

Lamp With Purple Glass

Purple Pavement Glass

Underground Revealed

Seating Along Exposed Underground

Original Shoreline Outlined in Glass

Trinity Activated pavement lights

Yesler Way

S. Washington St.

Occidental Ave. S.

North

Feet

0 25 50

Figure 7.49: Yesler Way & Occidental Ave. Site Plan

Section

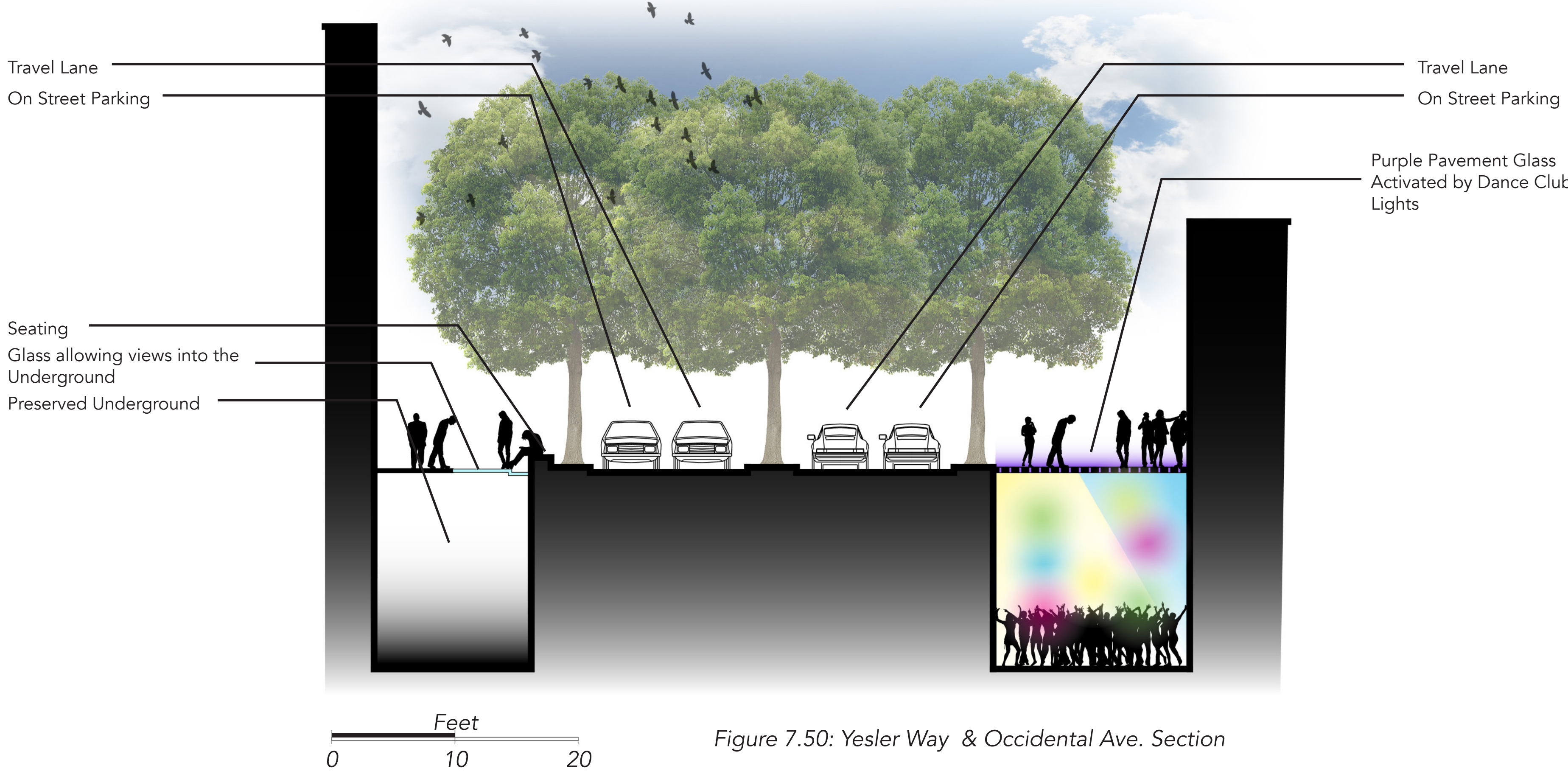


Figure 7.50: Yesler Way & Occidental Ave. Section

Free Speech Corner

Occidental Park isn't too far ahead, and you follow the pavement glass south along the sidewalk. Coming upon South Washington Street there is a large, raised platform surrounded by several frames of varying heights, and you again notice the pavement glass gradually amassing and flowing to the platform. Standing on the platform, it is apparent that the varying frames focus attention on several areas in the district: south - along Occidental Avenue, northeast - calling attention to the Smith Tower standing vigil among the aging bricks, and southwest - highlighting native artwork in the park. Finally, the northwest frame describes the history of Free Speech Corner (located at this very spot), delivering a story of residual spirit energies rising from the Duwamps through the "spirit" frames onto the modern streets of today.

The Landscape Narrative Framework elements of Transcription and Disclosure are used heavily at this site, along with Simultaneity. At this location the narrative is explicitly outlined through interpretive signage, acting as the hub for the blocks-long sequence. By explaining the landscape narrative here, visitors are able to devise their own journey within the district and assume their own "telling" of the narrative. Aside from the explicit telling, the raised platform orients the site visitor to its previous landscape condition as a place where soapbox orators would gather crowds into the hundreds. The framing is simultaneously assigned the rolls of framing elements for the narrative as well as a portal for which the manifested residual energies of Place Memory are brought to the surface.

All of this is done through: Context, Sequencing, Gathering, Opening, and Intervention. Adjacent to Occidental Park in conjunction with Free Speech Corner, the site reflects the immediate context as a place of gathering. It sequences views through the selective placing of framing, highlighting native influence, the growth of the 20th century, and the residual energies of Place Memories today. This suggests that the narrative expands beyond the site to the district, and that different interpretations of the narrative are possible though the order of frames observed.

Gathering recognizes the aspect of Occidental Park, but also the collection of historical narratives traversing the site: from the native art situated in the park, Free Speech Corner, and the historic environmental quality of the site. The platform takes a spherical shape maintaining that there is no correct orientation; the radiating pavement glass is able to pull the visitor in a myriad of directions to explore.

Here again, openness reflects the gathering of place-specific stories and highlighting where they overlap, leading to a greater understanding of site. The intervention allows for visitors to ascend or descend, walk around, or through the frames and in doing so take on the simultaneous nature of materializing from the spirit world into the modern district and also being a contemporary visitor.

Figure 7.51: S. Washington Street & Occidental Ave. S., Looking South

Concept

Spirit Portal Frames act as a conduit for residual energies of Place Memory to manifest on the surface, while the arrangement of the frames allows for different perspectives of the landscape narrative.

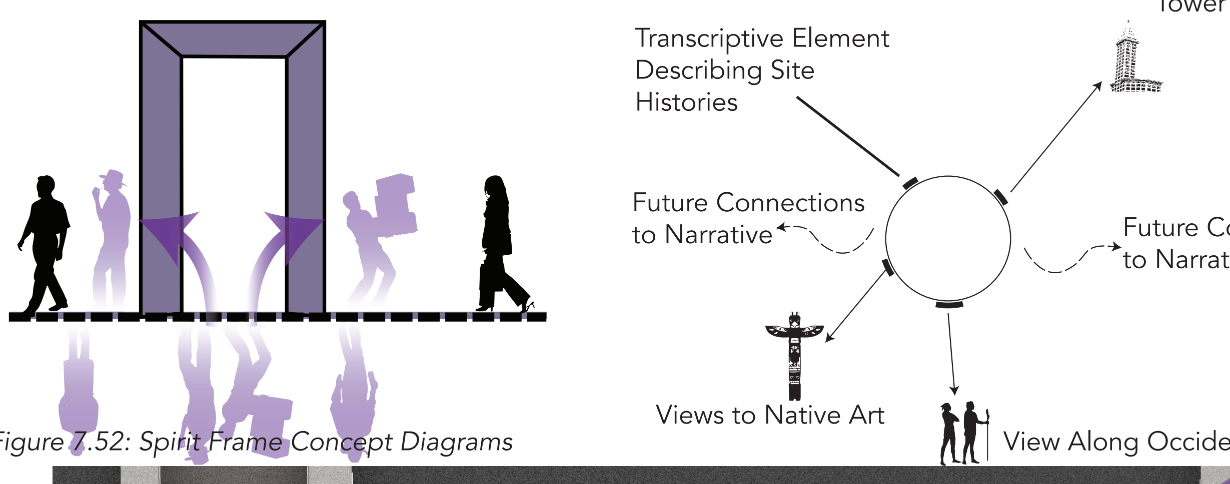


Figure 7.52: Spirit Frame Concept Diagrams

Plan

Purple Glass Lamp Post
Spirit Soap Box
Spirit Portal Frames
Transcriptive Signage
Original Shoreline Outline
Occidental Park

S. Washington St.
S. Main St.
Occidental Ave. S.
North
Feet
0 25 50

Figure 7.53: Free Speech Corner Site Plan

Section

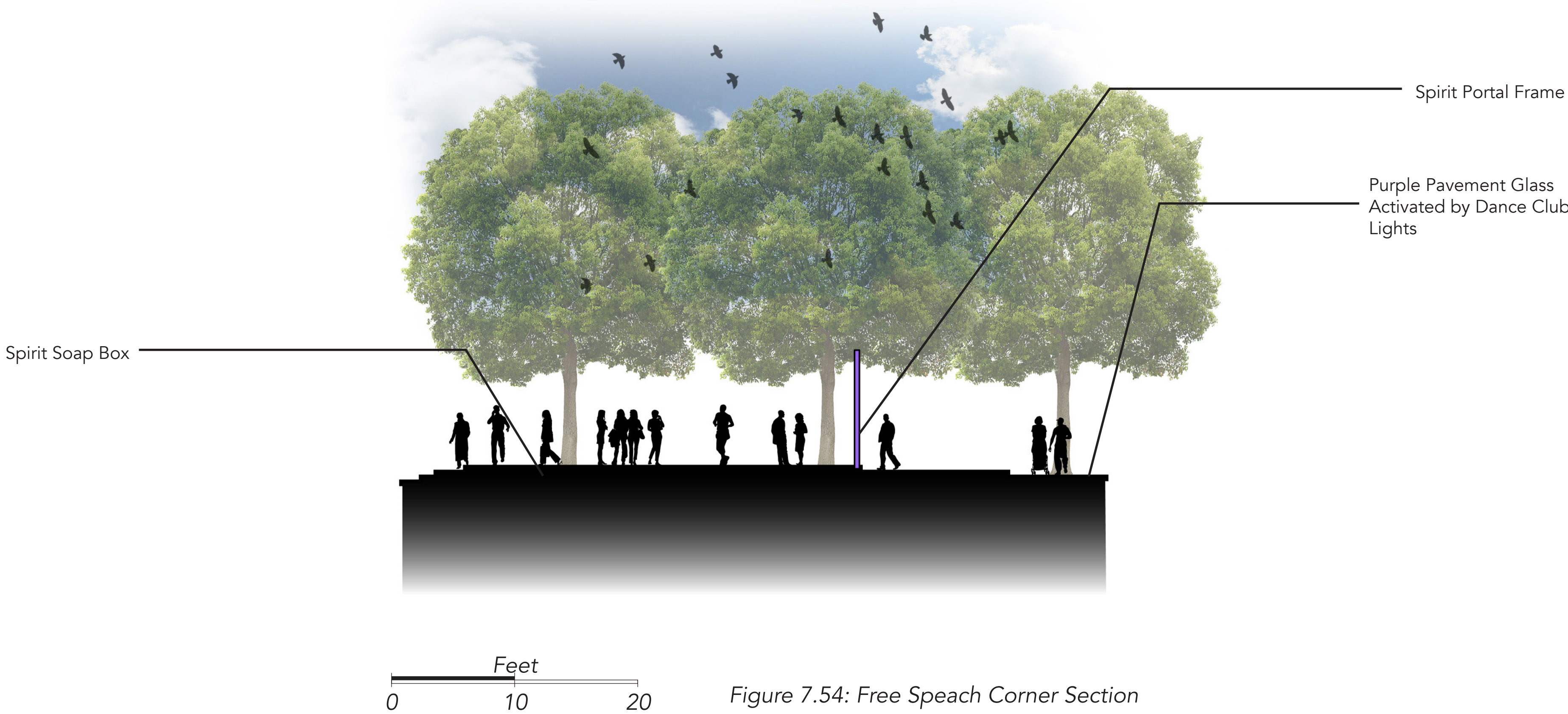


Figure 7.54: Free Speach Corner Section

The Shoreline

Framed by the southern portion of the speakers corner, a large collection of ghost-like sculptures are amassed at the end of the block. Following the pavement glass underneath the London Planes the red brick paving gives way to a dense concentration of purple tiles that lap against a thick purple glass ribbon outstretched upon the block - the original shoreline. Outlined in brass along the shore reads a quote from Chief Seattle as he addressed the settlers in 1854:

> *And when the last Red Man shall have perished, and the memory of my tribe shall have become a myth among the White Men, these shores will swarm with the invisible dead of my tribe, and when your children's children think themselves alone in the field, the store, the shop, upon the highway, or in the silence of the pathless woods, they will not be alone." (Smith, 1887).*

Standing beyond the shoreline are dozens of distorted acrylic figures - those of the spirit world stand among the living!

Interchange is the focal Landscape Narrative Framework element at this location, creating a temporal connection from the original environmental condition of Seattle's shoreline to the contemporary built environment through the application of pavement glass. Use of this material creates a Contiguous association between the other sites, the larger district and the past. Furthermore, the outlining of Seattle's original shoreline simultaneously is representative as the demise of the natural environment (along with the native population), the arrival of European influenced settlement, and the ultimate development of the modern city.

The historical context of the shoreline is the strongest Landscape Practice in this intervention. Here, the native, environmental, and subsequent influences established earlier are able to be explored more fully in a tangible way. The sequence of the inlaid words along the shoreline outline the demise of the natives whom once inhabited the area, the emergence of European settlement, and the resurgence of spirits along the original shoreline.

Planting intervention along the shoreline changes the perception of the site historically, from a European-style park to the native tidal flats so dominant in this area. Recognizing the temporal gatherings that happen around Occidental Park, arranging the acrylic silhouettes along the demarcated shoreline allows for the living to metaphorically interact with the spiritual realm - as a tide of living beings sifting through the stoic sculptures to enjoy a sporting match.

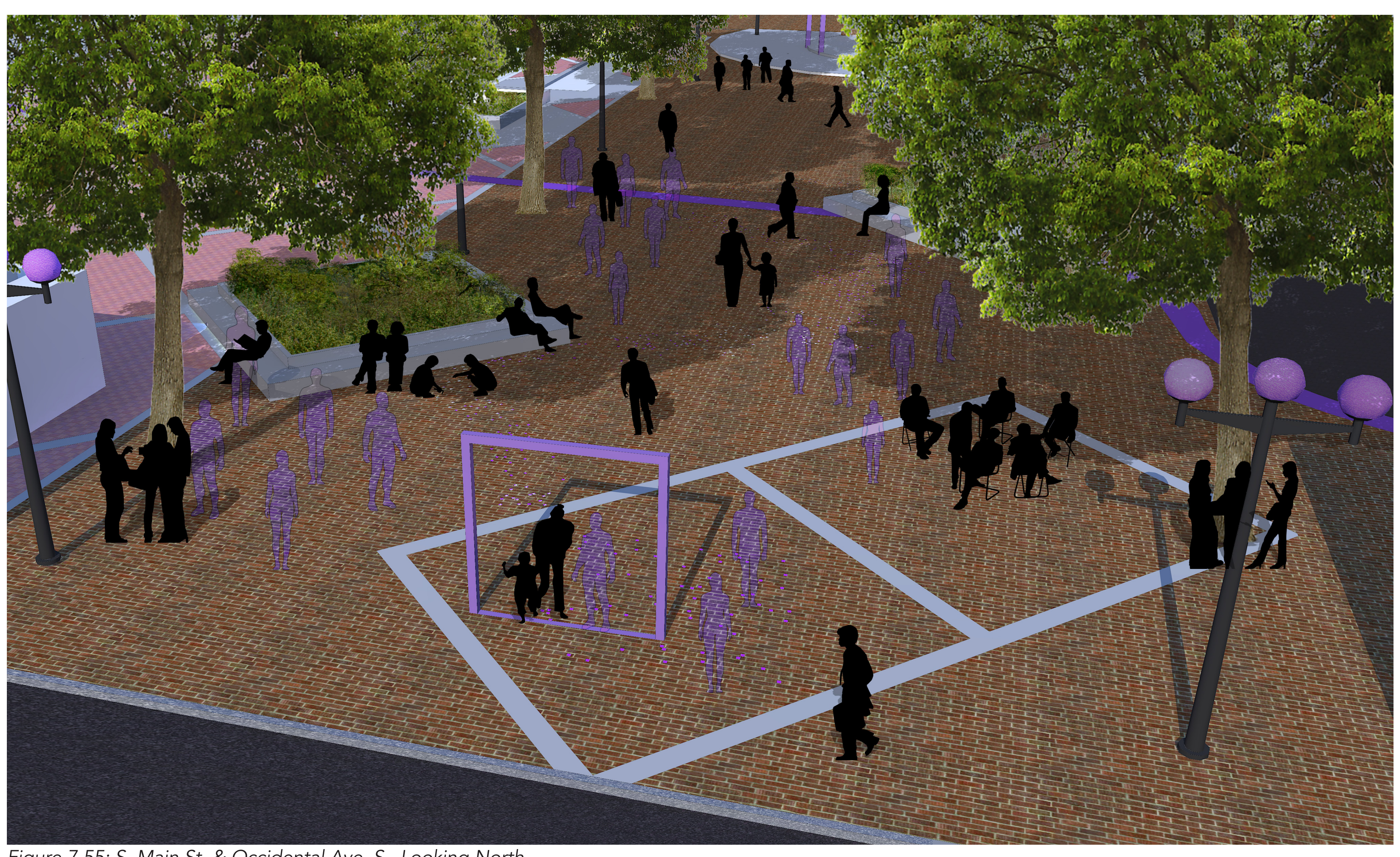


Figure 7.55: S. Main St. & Occidental Ave. S., Looking North

Concept

Spiritual manifestations of Place Memory appear along the shoreline, while native planters enforce the original environmental condition of the site.

Site visitors are able to walk around and through the manifested spirits of Place Memory.

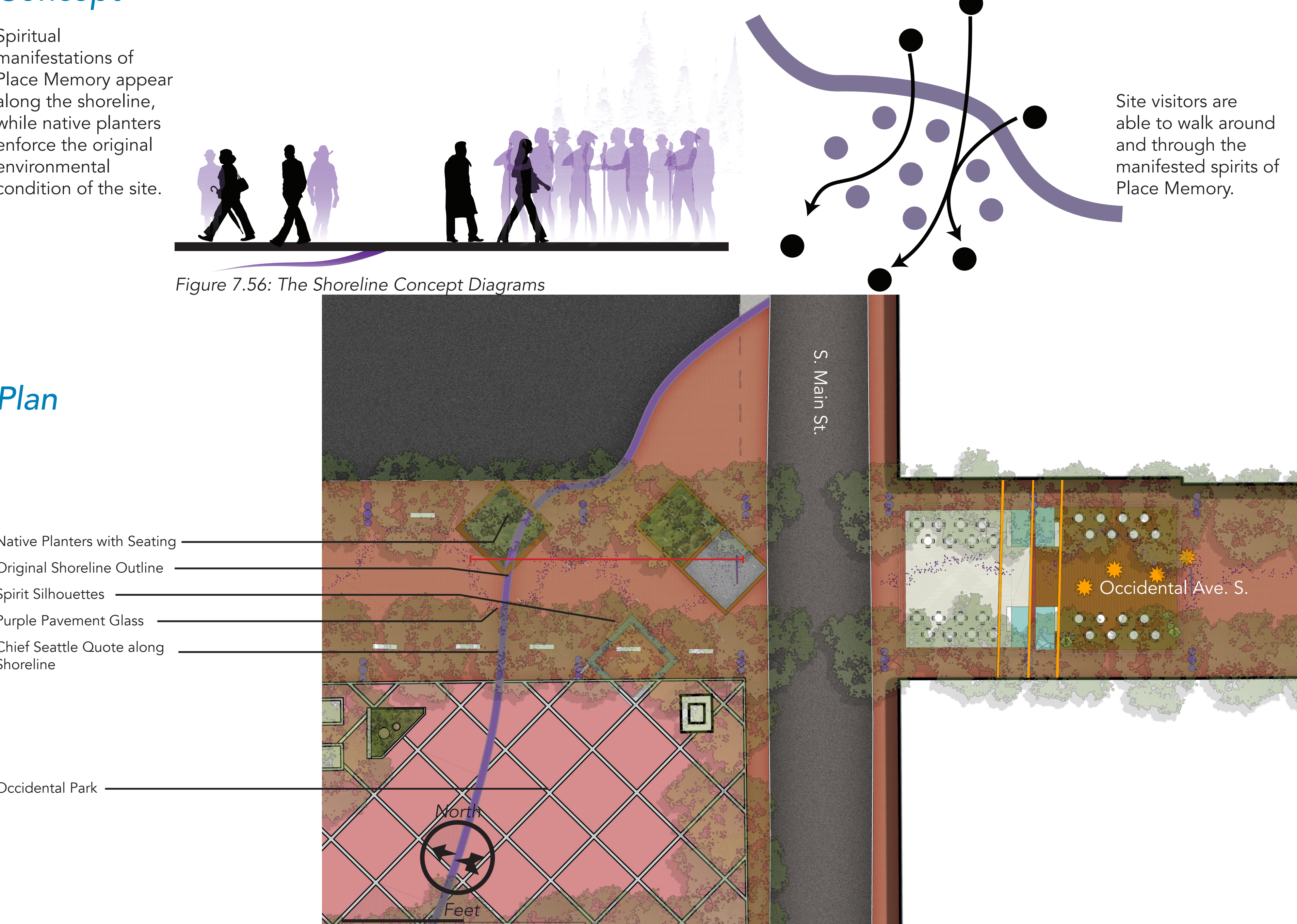


Figure 7.56: The Shoreline Concept Diagrams

Plan

Native Planters with Seating

Original Shoreline Outline

Spirit Silhouettes

Purple Pavement Glass

Chief Seattle Quote along Shoreline

Occidental Park

Figure 7.57: The Shoreline Site Plan

Section

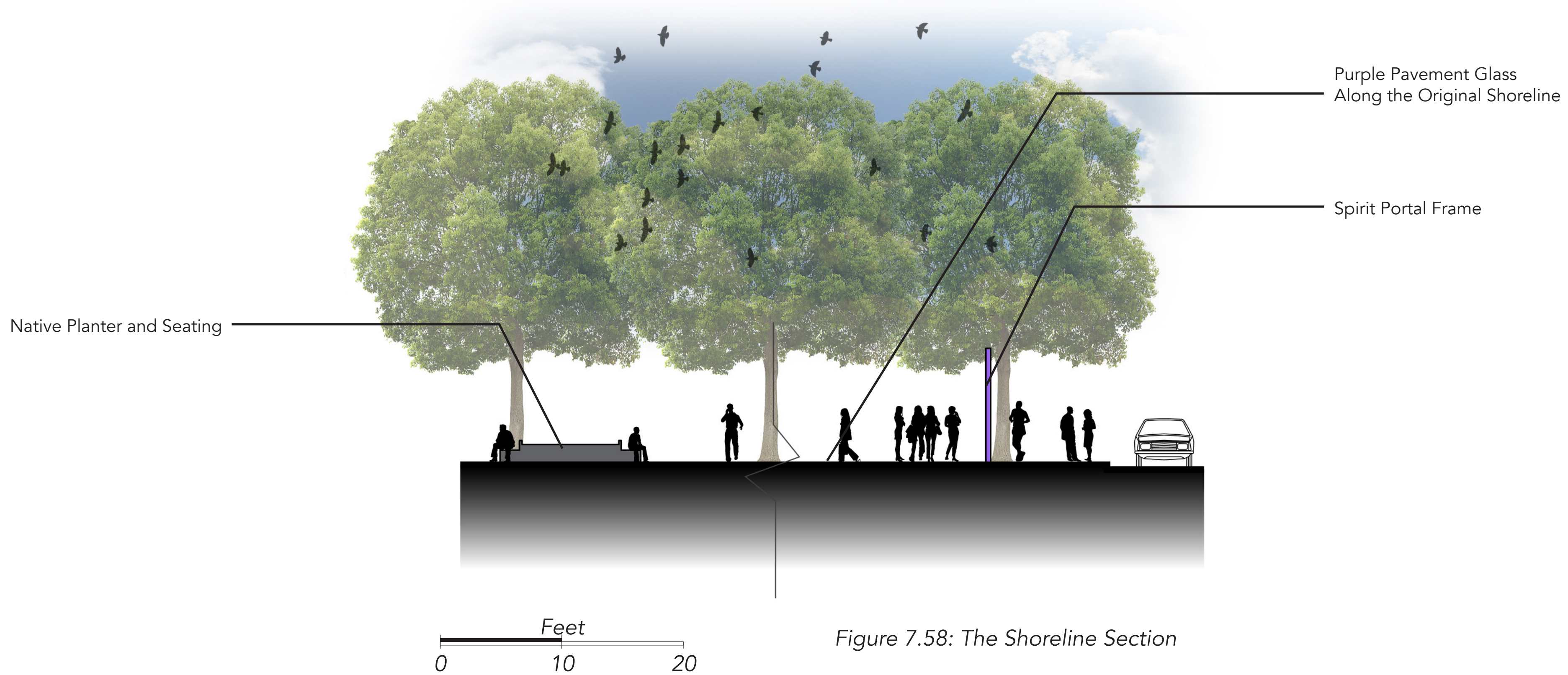


Figure 7.58: The Shoreline Section

Main St. & Occidental Ave.

Wading through the sculptures lining the old shoreline and past Main Street, again the purple pavement glass coalesces up onto the sidewalk of the next block. Stepping up onto the curb, the center of the block descends into a sunken pedestrian plaza. Within the plaza holds an orthogonal building footprint - the site of the original blockhouse that stood during the "Battle of Seattle" with an artistic sculptural ghosted frame growing from the underground into the adjacent building. It is clear that in order to recognize the locations of these structures, it was necessary to lower the plaza several feet. A scrim of water flowing from the steps into the building footprint is not reflecting the trees, buildings, and sky, but rather showing the historic buildings, plantings, and atmosphere of the spirit world. Here, descending the steps, you are entering the Duwamps.

Again, the way this site is situated allows for it to become both an individual site within the narrative as well as a site that introduces or concludes the narrative (much like the first site on Yesler Way). The peculiarity of the site (it's lined on both sites with art galleries as well as allowing vehicles) is challenging to both explore for landscape narratives and manifesting the narrative in space.

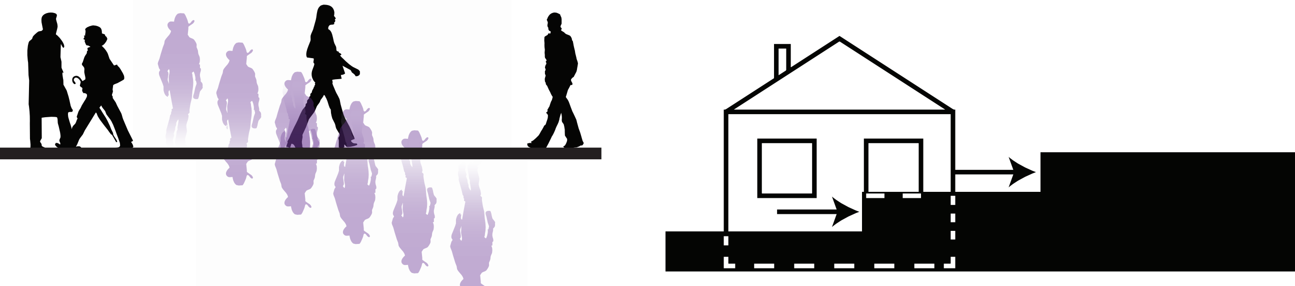
However, historical research reveals the location of an important building in the early days of Seattle - the South Blockhouse. This leads to the establishment of Discourse as the underlying Landscape Narrative Framework Element. Since discourse both orients spatial and cultural processes while revealing the temporal landscape conditions, I establish the ephemeral nature of the historic building with the contemporary street. In this way, the sculptural element of the Blockhouse is shown through Interchange - a cultural and temporal artifact used to represent the larger temporal and cultural struggle within the district.

The physical Opening of the ground is the basis for the site narrative, and the pedestrian oriented streetscape allowed for both the intersection of multiple phases of historical buildings, and contemporary uses. Here I employ the Landscape Practice of Interplay between the scales and textures to add to the experience of going deeper within the earth (and through temporal layers).

Figure 7.59: S. Main St. & Occidental Ave. S., Looking South

Concept

The residual energies of Place Memory recede back into Seattle's underground, where the living are unable to follow.



Uncovering layers of the current street level reveals the structures of Seattle's past and exposing the residual energies of Place Memory.

Figure 7.60: S. Main St. & Occidental Ave. S. Concept Diagrams

Plan

Public Art

Purple Glass Lamp Post

Purple Pavement Glass

Cafe Seating

Reflective Skrim

Artistic Framing of Blockhouse

S. Main St.

S. Jackson St.

Occidental Ave. S.

North

Feet

0 25 50

Figure 7.61: S. Main St. & Occidental Ave. S. Site Plan

Section

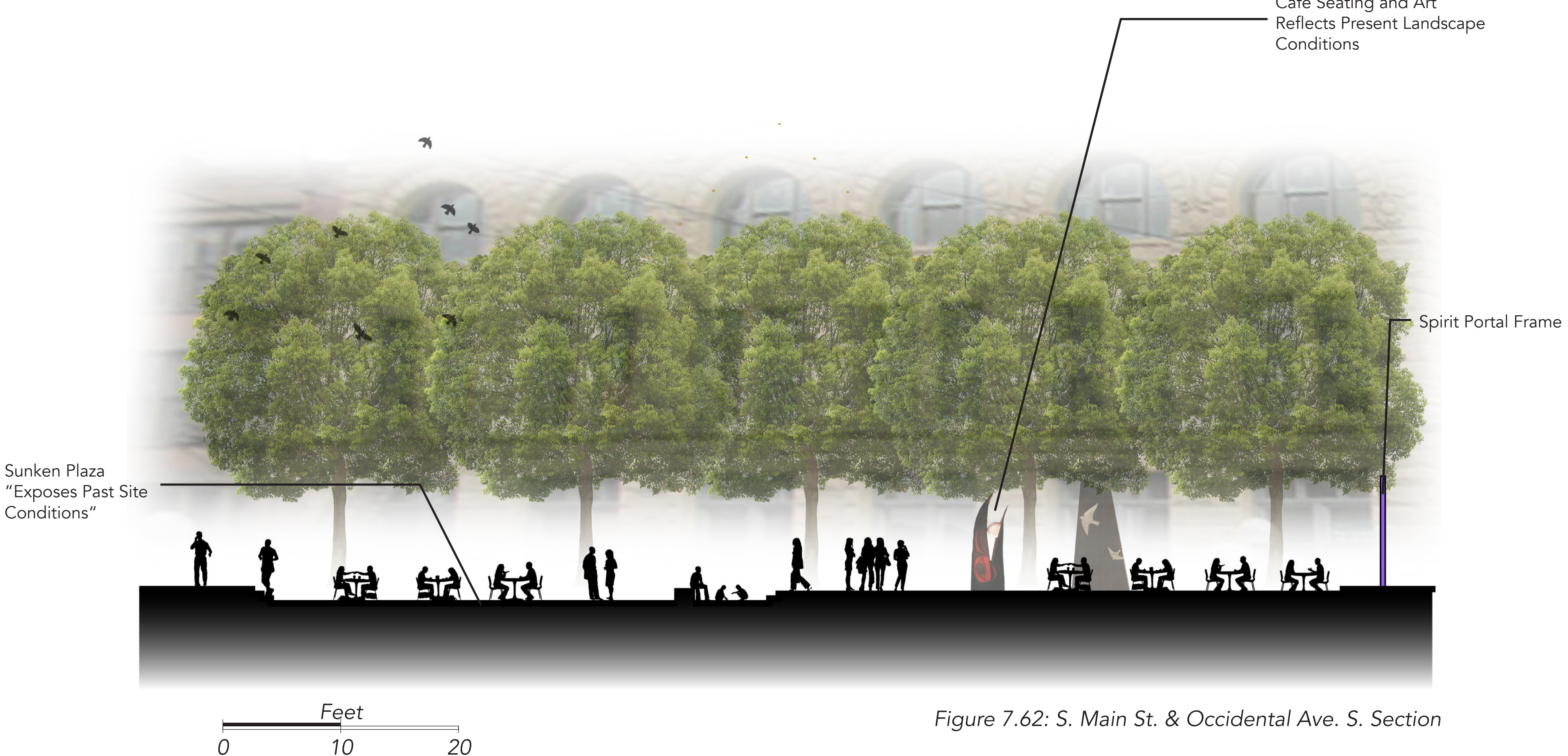


Figure 7.62: S. Main St. & Occidental Ave. S. Section

The Gateway on 2nd Avenue

The intersection of Second Avenue South and South Washington Street is interesting. The peculiarity of the seemingly abandoned brick plaza that greets vehicle traffic looking for a way into Century Link Field, or perhaps the lucky strike of finding a nearby parking spot. Workers from nearby cross between the bifurcated intersection on their way to lunch, all the while paying no attention to a homeless man dancing against the stops sign, singing loudly. Men across the street line up to enter a shelter for the night, while those not engaged in conversation stare into the purple glassed arrangement of street lamps that signal an entrance into the district.

The premise of choosing this location was to establish a visual "gateway" into the district, and to explore this site as a framework for looking at other sites around Pioneer Square that could lead into the main landscape narrative. Here, I focus on the Framework element of Contiguity. Given that these "gateways" are located at interstitial sites between landscape narrative and the rest of the city, I establish a link between the two. Relying on the coherent material palette that I establish throughout the main landscape narrative, I use the purple glass lamp post and red brick paving to relay the context specific information.

Using ornamental street lighting provides the medium to create an above ground beacon to establish context and signify the arrival into the landscape narrative. Striping away the concrete to reveal brick paving provides a comfortable level of ambiguity: What can this red brick signify? Are there other areas in the district that the red brick paving is exhumed from the asphalt? - highlighting the definition of the Landscape Practice of Opening. The intervention of pavement glass and red brick pavers does not match the material found on site, but changes visitors perceptions of location - from outside- to inside- the district, and crossing a symbolic threshold.

Figure 7.63: The Gateway on 2nd Avenue, Looking Northwest

Concept

Explore the use of vertical elements in conjunction with ground plane interventions to spark interest and draw visitors into the landscape narrative.

Plan

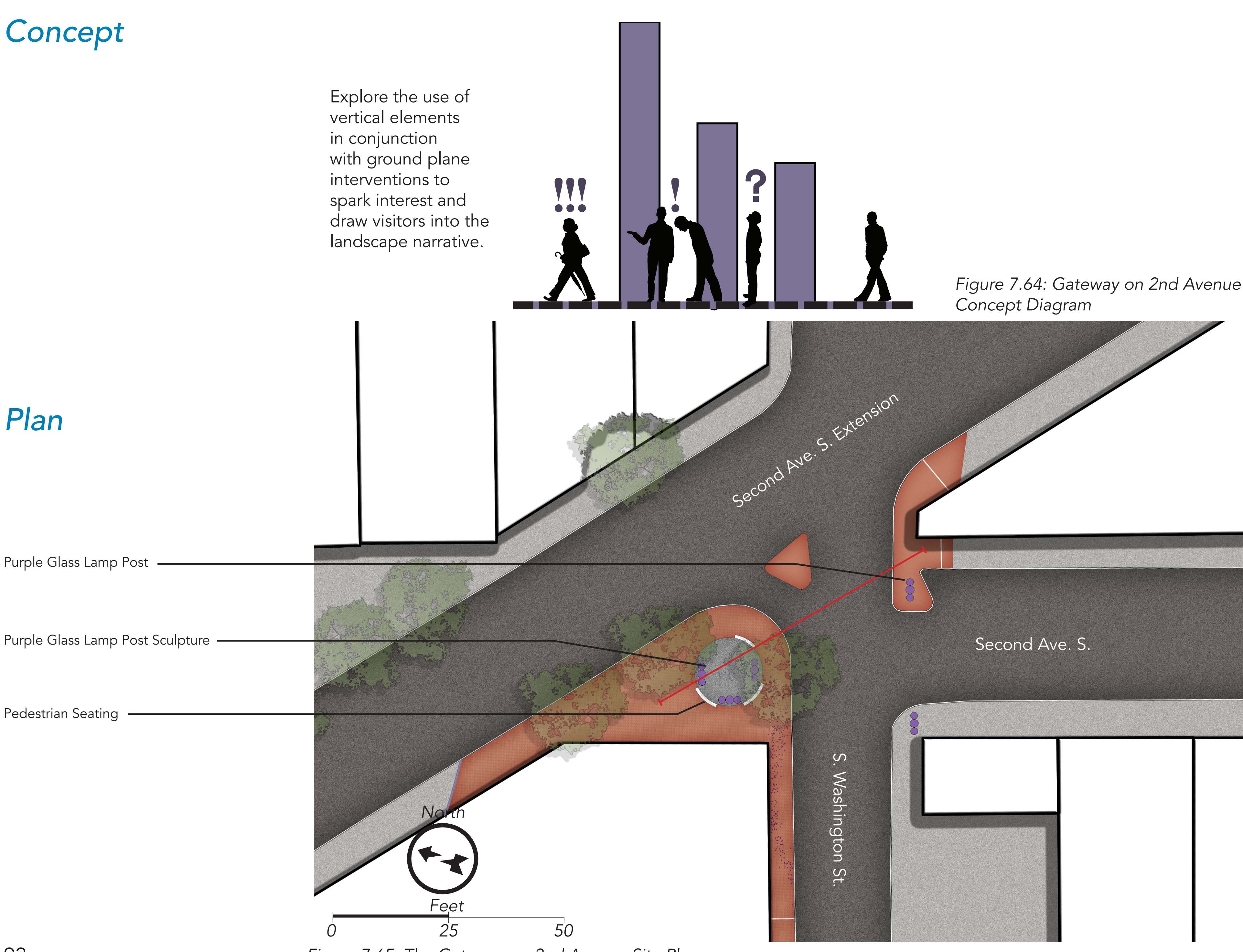


Figure 7.64: Gateway on 2nd Avenue Concept Diagram

Figure 7.65: The Gateway on 2nd Avenue Site Plan

Section

Figure 7.66: The Gateway on 2nd Avenue Section

Opportunities for Gateways

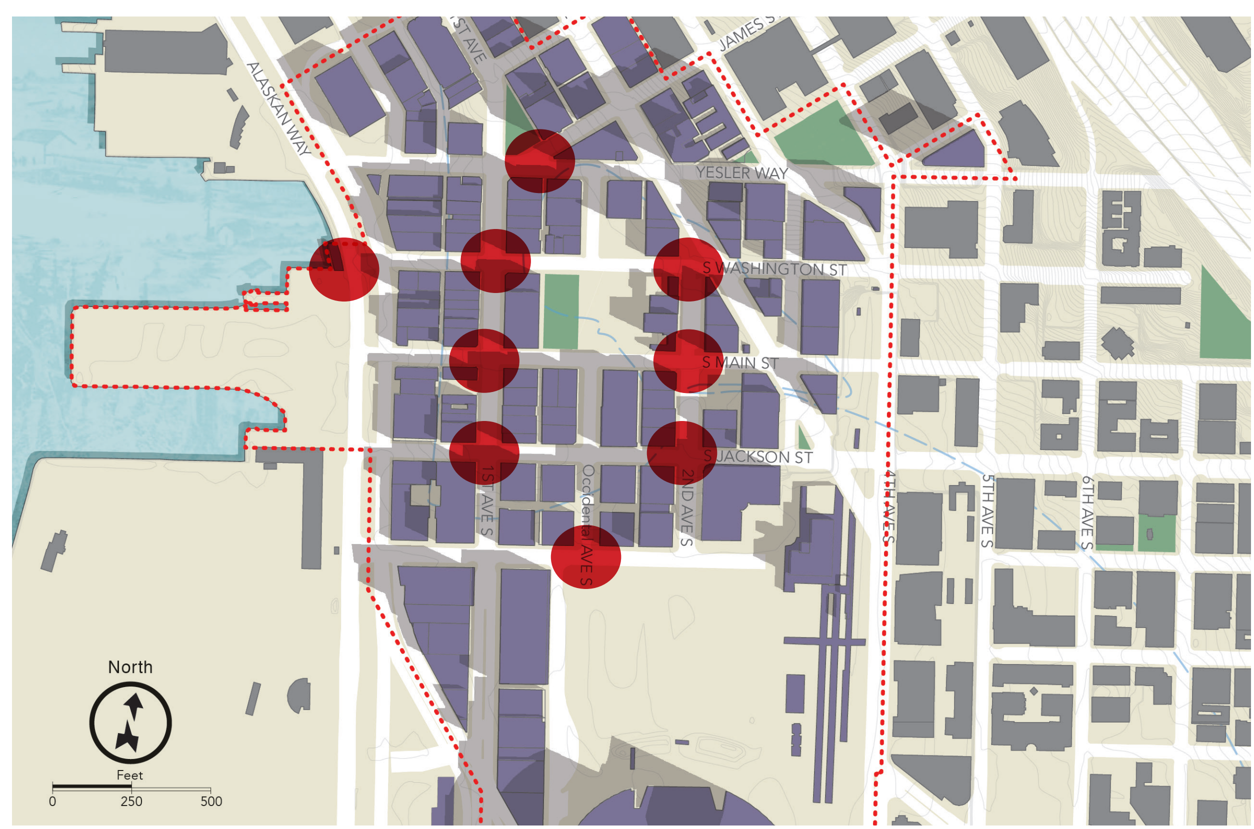


Figure 7.67: Opportunities for Gateways

Discussion

Evaluating the Landscape Narrative Frameworks Effectiveness

Introduction

The focus of this thesis is to explore the use of narratives within the landscape as a tool for describing place. I begin investigating the theoretical underpinnings of space itself. Drawing from the works of Lefebvre, Soja, and others, I outline the production of space as the resultant of social processes. I define several conceptual models for understanding space as a resultant of this dialectic (and trialectic) relationship. Using a translational model (the CST Matrix) I orient these models for use in design, before turning to landscape narratives.

My inquiry into landscape narratives explains the basic idea of narrative before applying it to landscape. Once a definition of landscape narratives is achieved, I discuss the aspects of reading landscape narratives, including notions of legibility, literacy, and its inherent politics. All of this leads to the configuration of my theoretical framework (the Landscape Narrative Framework). The remaining discussion focuses on my frameworks' application in relation to the issues I address throughout the literature review, and ultimately its application in my design exploration. I conclude with a reflection and a look towards the future.

The Landscape Narrative Framework and its Application

To understand the overall effectiveness the Landscape Narrative Framework, I must address the relationships, strengths, and weaknesses in relative to the issues within my literature review. Perhaps one of the most critical ideas of this thesis is the conclusion that space is a social product. This notion is fundamental to the Landscape Narrative Framework, as it is shown that landscape narratives are a direct result of Culture, Space, and Time. Landscape narratives act as the physical embodiment of this principle, as designers manipulate space as a direct result cultural input (including that of economic forces).

Actualizing the Framework for use in design is a reflection of Lefebvre's continuation of abstract and concrete spaces. Elements of the Landscape Narrative Framework such as Transcription and Disclosure pull from the idea of abstract (quantitative) space by presenting or revealing processes, conditions, or patterns over time (and could therefore be used to make projections about the future). The strength of these elements comes from the idea that meaning can be gained or assigned using them in terms of design. Entertaining Geertz' (1973) concept of Thick Descriptions, the elements of Simultaneity, Contiguity, and Interchange reflect on the relationships established by the previous two elements as a way to further enhance place meaning.

I spend time dissecting Lefebvre's (1991b) and Soja's (1996) models as a way to establish their eventual influence on the Landscape Narrative Framework, once translated through the CST Matrix. While the elements in my framework work as direct result of this thinking, I focus on Representational (Lived) Space (and ultimately Soja's Thirdspace). Lefebvre (1991b) agues that time is the most essential part of Lived Space, where the perception of space is expressed most readily through narrative. The limitless possibilities of Thirdspace are represented by the Framework, taking into account real and imagined events, experiences, and political choices over time in conjunction with culture and space. By translating these models through the CST matrix, the temporal qualities inherent in this thinking are translated into landscape narratives.

I establish narrative as a meaningful arrangement of events where meaning resides in how it is told, not what is told. The Landscape Narrative Framework positions itself as the theoretical embodiment of that idea, where each element describes a translational quality that establishes meaning through action, not by dictating forms or guidelines. This makes the Framework undertake both the "story" and "means of telling" that constitute narrative.

The nature of landscape narratives suggest that they are not static, but adjust as culture evolves over time. The Landscape Narrative Framework accounts for this with several different elements. Disclosure works by revealing past processes and can orient the visitor to project future thoughts of landscape and narrative, therefore becoming almost proactive in changes over time. The elements Simultaneity, Contiguity, and Interchange further allow for cultural evolution over time given their largely abstracted meanings. Using these elements to establish meaning can not only perpetuate the original meaning, but also take on reformed or additional meanings as social forces act upon the landscape.

However, in order to understand these fluctuations in place meaning the landscape narrative should be as legible as visitors to that place are able to understand that narrative. Here is where the Landscape Narrative Framework is split. Transcription allows for outright legibility of a landscape narrative, therefore allowing visitors of varying degrees of literacy to understand place meaning. However, not all of the resulting processes, conditions, patterns or their design constructions can be adequately described in a manner that is responsive every aspect inherent in the landscape.

As the author, I relinquish control to the visitor over how the landscape narrative is interpreted. In my design exploration I focus on establishing a unified material palette and landscape elements to increase legibility. However, I understand that even with these cohesive elements, the previous site condition of brick paving along Occidental Avenue could retain its prevalence over the landscape narrative by those familiar with its history. This would understate my design as a series of objects imposed on Occidental Avenue rather than a structuring of landscape narrative. Additionally, visitors to the site would not be able to ascertain the Landscape Narrative Framework elements nor practices that I employ in design, unless explicitly stated through Transcription. But even here I ask - is this sufficient for the larger public to understand the landscape narrative?

I previously described the multiplicities inherent of space. The realization that the design process can never fully understand the full, lived experience of space means that portions of

landscape narrative cannot be represented. By choosing which processes, relationships or contexts to frame landscape narratives, implications of power are asserted in the creation of those spaces.

There are challenges for designing with the complexities of space, and my design exploration is no different. One of the main challenges is to recognize when an appropriate scope of site knowledge is obtained to initiate the design process. Starting with historical research, it is easy to get distracted and dive further into supplementary knowledge that may or may not yield fruitful in the design process. For example, in researching the Alaskan Way Viaduct, tertiary topics began pulling me further from my study area into other parts of the City. Aside from tertiary exploration, addressing how deep to go into the research is difficult, understanding that when looking at a broader temporal sequence of culture through a spatial lens, everything is connected.

However, once an appropriate depth has been achieved in understanding the complexities of site, it is difficult to initiate design exploration. After establishing my formal site narrative, I began the daunting task of where to being. Whereas the old adage "start anywhere" is appropriate, there are still decisions of how much complexity to explore in design (i.e. the residual energy of the chisel marks left by brick masons that constructed pioneer square, their lives, and representations of their culture in space). Again, choosing which and how much of this complexity to design for is not an easy question - and one that I cannot answer.

In applying the Landscape Narrative Framework through design exploration, there are several peculiarities. First, the Framework cannot account for entirely fictional landscape narratives. While my design narrative explores a concept not accepted by academic thought, it was still based on a factual environment (a neighborhood of old brick buildings). The weakness lies in the elements of Transcription and Disclosure, where overt instruction and the revealing of past conditions are considered in establishing place meaning. In a landscape of pure fiction, revealing actual temporal landscape processes will break the illusion that the narrative tries hard to establish.

Secondly, is the aspect of scale: I apply the Landscape Narrative Framework over a series of city blocks to establish a narrative, however in retrospect, the Framework can work well at smaller-scale sites. I propose that narrative is linked to identity, and communities of any scale are formed through these correlative stories. The elements of the Framework do not express scale, and therefore these two ideas work together in exploring small-scale interventions, or conversely to explore a district-wide narrative that is able to encompass all of the Framework elements in rich detail.

Following Potteiger and Purinton's (1998) concept of a continuous narrative, my design explores a central narrative through a series of city blocks. This layout reflects the passage of time through space within a unified context (a specific street). By allowing for different moments of the core narrative, I am able to use all of the elements in the Framework as a way to link the temporal (place history) with other experiences and knowledge (perceived by culture) in ways not readily available in the given spatial context. Further exploring the notion of temporality this Framework can be applied towards ephemeral design intervention. In places of active transformation the elements of Disclosure, Transcription, and Interchange, among the rest, are actively represented and can be used to enhance or enforce place meaning.

Reflection

I employ this Framework in a design exploration in Seattle's Pioneer Square district, trying to understand how each element and practice can work with several other elements in the context of a historic urban district. Pioneer Square is interesting because of the layering of history, and its' nebulous web of narrative and influences could not get monotonous. I have a passion for history, and trying to look for a way to connect these through uncommon narratives is a challenge, and frankly, quite fun.

Choosing an uncommon narrative (given site context and regional sensibilities) is a strong approach to exploring landscape narratives. A more tangible line of thinking would be mired in the particularities of place and involve too much in fine-grain design.

Using this particular narrative allows me to respond to the broader context of Pioneer Square while not being bound to the specifics of site.

The Landscape Narrative Framework I establish is then further refined into seven Landscape Practices. During the design process, I address the practices as a way for myself to understand how designing a spatial narrative can involve a complex arrangement of parts. Furthermore, in discussing my design details, I refer to the Landscape Narrative Framework elements, which I believe is positive feedback linking the practices to the overall framework I establish.

The precedent study yields a short list of lessons that I reference over the course of design as a way to challenge and shape my thinking. The most successful lesson was the use of unifying elements such as plants or materials is paramount to maintaining a cohesive narrative in a context where the narrative was not explicit. While I do not intentionally explore a linear narrative, the context of Occidental Avenue South seems to encourage it, providing a structure from previous development.

A question I am left wondering thought the design process is one of expansion. How can this narrative be expanded to the larger preservation district as a whole – especially as the waterfront is reopened with the tunneling of the highway? Is there a need to formally define every entrance into the district with a design intervention since the urban context allows for entry at any point within the narrative?

Looking beyond this design exercise into a hypothetical continuation of the research, my thoughts would turn to one of overt interaction with the environment. A topic I was not able to address in the research dealt with interactive technologies. Pushing the research further, the next logical step is to understand how interactive technology can enhance this narrative, and in what form technology would be given its location in an urban setting.

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