ARTICULATING THE SITE

The Reflection Garden as a Condensation of the Genius Loci

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The term genius loci—"the prevailing character or atmosphere of a place," as the Oxford English Dictionary defines it—has long been used to interpret landscape characteristics. Lately, however, it is being used, and abused, as a justification in just about any discourse. For spatial, aesthetic, and ecological discussions and social, cultural, and political issues, the genius loci gets invoked, in the process being stretched, diluted, and hollowed out into an empty shell. One reason it is so often used lies in the gradual dismantling of the belief that the landscape holds an intrinsic value. Instead of extracting meaning from a place, we seem to generate knowledge and meaning from an interaction between experiences and ideas. Thus the value we project on landscape can only be different for each and every one of us. Also, the loss of the term's ability to convey real meaning seems to be closely related to the sense of loss of identity, spatial definition, and orientation that for many of us comes with the increasing worldwide urbanization of recent decades.[1] If we could revive, redefine, and specify the concept of genius loci, could it be employed as a defining quality of the contemporary metropolitan landscape and as a counterweight to its generic aspects? Could this defining quality be formulated, not to hold a value in itself, but to provide a ground for individual values?

And if we can define the genius loci, how then can it be made visible and tangible? Landscape architectural design is in its essence an expressive transformation of the genius loci, of the latent compositional elements of the landscape. Anchoring into the genius loci can take place on every scale of landscape architecture. But the crisis of space, the loss of horizon (expressed, for example, as increasing spatial claims and decreasing spatial differentiation) stimulates to create new internal horizons, to search for small-scale concrete interventions, breaching the scales defining the landscape. According to landscape architects Michel Desvigne and Christine Dalnoky, "Gardens are . . . the reference points and the marks which we establish in a contemporary landscape over which we have no control."[2] Can gardens serve as reference points, connecting to the genius loci? They are traditional means to give expression to landscape and the most defined, condensed type of garden is probably the enclosed garden. What design means can the enclosed garden provide for contemporary landscape architecture?

I will try to re-think the expressive possibilities of the genius loci within the framework of the Reflection Garden in Seattle, designed by Richard Haag, both to research the scope of the genius loci and as a lesson in how to address it in design. This garden is a potent architectural expression of its specific context, exposing the space and the apparent and hidden materials and presenting a lucid nature image. By scrutinizing the design of the Reflection Garden through the lens of a landscape architecture and dissecting it into its basic form, spatial form and image form, several modes of transformation of different aspects of the genius loci can be discovered: magnifying the site, exposing landscape space, and expressing the landscape image. These modes of transformation can be instrumental for the exposure of genius loci.

Genius loci

The "genius of the place," used to describe the distinctive material, spatial, and historical qualities of a place, originates from Roman mythology, where a genius loci was the protective spirit of a place. The Romans read places like faces, as outward revelations of living inner spirit that gave life and determined its essence.[3] Each place had its own individual genius.

In the eighteenth century Alexander Pope made the genius loci an important principle in landscape architecture with his famous lines from Epistle IV to Richard Boyle, Earl of Burlington:

> Consult the genius of the place in all;
> That tells the waters or to rise, or fall;
> Or helps th' ambitious hill the heav'ns to scale,
> Or scoops in circling theatres the vale;
> Calls in the country, catches opening glades,
> Joins willing woods, and varies shades from shades,
> Now breaks, or now directs, th' intending lines;
> Paints as you plant, and, as you work, designs.[4]

Not a living inner spirit but nature was the immanent force striving towards perfection. It was, however, prone to diversion by unfortunate accidents, and for the English landowner, to seek the potential natural perfection of a site and to assist its emergence where necessary was a cultural obligation.

But from the beginning, the seemingly innocent concept of genius loci had a double meaning. Michael Leslie has argued that the re-emergence of the concept of the genius loci in eighteenth-century England should not be viewed separately from its socio-political context: the whole topic of English landscape is political.[5] The English landscape garden represented liberty directly related to national history, and its imagery suggested a historical continuity whereby not only the past but also the present and the future could be understood. The patterns of history that were proposed and elaborated were fiercely contested, supporting or opposing the rapidly changing political powers. In order to prevent this inconvenient historical rootedness, Horace Walpole sought to prove in *The History of the Modern Taste in Gardening* (written in 1750 and published in 1780) that the English landscape garden was for all time,

> as having lain there waiting for a William Kent and a Capability Brown to recognize. The aesthetics of the English landscape garden could not, for Walpole's purposes, be invented or discovered, for these verbs would fix it as a phenomenon bound by history; but if it patiently awaited repeated moments of recognition . . . then the correct hierarchy could be preserved.[6]

The aesthetic of the English landscape garden claims to be one of eternal verities, just as the political ideal that it represents was absolute, perfect as created, not subject to evolution. It represents a fictitious image of ideal nature, ignoring the fact that the British natural landscape is extremely varied, let alone nature's variety viewed more widely.

This pristine idea of nature as the genius loci of the English landscape garden successfully placed the concept at the heart of landscape architecture, but it is far removed from the contemporary usage of genius loci. Nikolaus Pevsner described genius loci as "the character of the site, . . . not only the geographical but also historical, social, and especially the aesthetic character."[7] It denotes not only the physical attributes of a place, but its inherent, hidden qualities, referring to the unique, distinctive, and cherished aspects of a place. A second revival of the notion of genius loci took place in the second half of the twentieth century, most clearly expressed in the writings of Christian Norberg-Schulz. In *Genius Loci: Towards a Phenomenology of Architecture*, he introduced genius loci as a core concept for the human well-being, related to the human need to both orient oneself in space and to identify with the surroundings.[8] To gain an existential foothold one needs orientation—to know *where* one is. Spatial differences and such qualities as shape, colour, temperature, or texture facilitate the making of a mental image of the environment that protects a person from getting lost. One also needs identification with the environment—to experience

how one is in a certain place, to relate experiences to knowledge and memories, to the perceptual schemata everybody develops during their lifetime. In other words, genius loci has a physical-spatial as well as a psychological component. Central to his understanding of the genius loci is the recognition of specific and special places, such as hilltops, single trees, towers, or enclosed spaces. The fundamental quality of landscape is its extension, which is articulated (visualized, symbolized and complemented) by either object or enclosure as counterpoints, "gathering" and giving concrete form to the landscape qualities.

However, in the routine-like usage of the notion of genius loci it has lost its specific meaning and is seen as the (potential) saviour of spatial, social, and cultural problems of contemporary metropolitan landscape. The focus has shifted from object to subject and agency. In the present discourse on genius loci, two lines of reasoning can be distinguished. On the one hand, genius loci is seen as what can be described as the "personality of the location," the physical, tangible aspects that define a place, "the combination of natural and man-made elements that comprises, at any given time, the essential character of a place," as geographer Carl Sauer defined cultural landscape.[9] On the other hand, the "sense of place" is the core, the need for identification the basis for man's sense of belonging, as introduced by Norberg-Schulz.[10] In this view human identity presupposes the identity of place. This interpretation of the site is based on social relationships, personal knowledge and sensitivities, past experiences—in other words, a relational concept about the personal history of the individual with the place and the community. An individual's sense of place is both a biological response to the surrounding physical environment and a cultural creation, and it has a different implication for individuals and social group at different moments in time.[11]

Although in many respects the two concepts are overlapping and one cannot be understood without the other. Here the phrase genius loci focuses not on perception but on the qualities of the site that evoke a certain perception. Every location shows evidence of natural, cultural, as well as urban transformations. The landscape contains an annotated catalogue of situations, in which the genius loci is recorded and secured. Rather than a guardian spirit, genius loci is seen as an archetypal constellation that has yet to be translated into form.

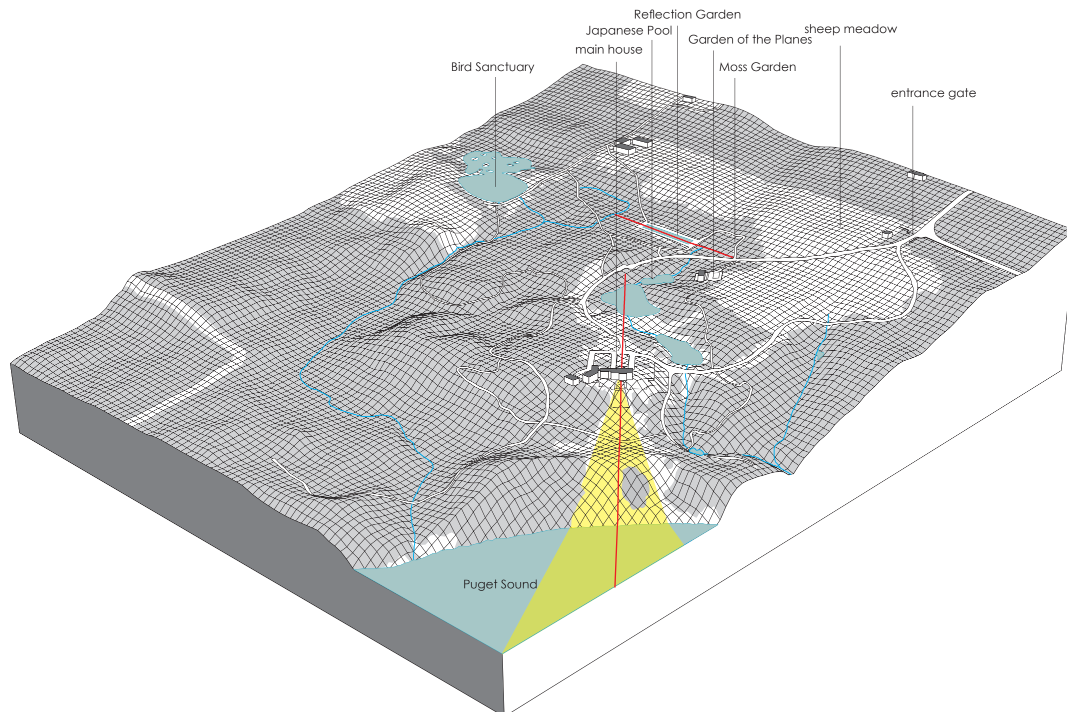

Fig. 1. Reflection Garden, Bainbridge Island, USA. Whereas the Bloedel Reserve is directed towards the bay, the geometry of the Reflection Garden is oriented both to the ice-pushed ridges as to the urban grid. (One cell measures 7.5 x 7.5 metres; height in the drawing is double actual height.) Drawing by Bastiaan Kwast.

The enclosed garden

When a garden is viewed in a landscape architectural sense, it can be described as the most condensed unity in which the historical, functional, and spatial complexity of the landscape manifests itself. It can function as an anchor point to the landscape topography where the implicit qualities of landscape are made explicit, given form and expression. If we pursue this line of thinking, the enclosed garden is even more specific, being closed off from the context that it expresses. Rather than displaying a horizontal relation to its surroundings, the enclosed garden has a vertical character, so to speak. It is precise and condensed. The enclosed garden makes the context visible; it mirrors and reflects, but is so small that it does not alter its surroundings. The transformation takes place within the boundaries of the garden, where the landscape quality that is the subject of transformation is selected, framed, and elaborated in detail.[12]

The Reflection Garden in the Bloedel Reserve

In the Seattle metropolitan area of Washington State, a series of gardens has been created in the old, dense forests of the Bloedel Reserve. The climax of this sequence is Richard Haag's Reflection Garden. It is a restrained and careful composition of freestanding walls of yew with a carpet of grass surrounding a shallow, rectangular pool that unites sky and earth in its reflections.

The Seattle area derived much of its initial wealth to the lumber industry. Nearby Bainbridge Island, which was known for its huge and accessible cedars, especially in demand for ships' masts, was originally a centre for the logging and shipbuilding industries. Since 1890 one of the leading American timber companies belonged to the Bloedel family. In 1950 Prentice Bloedel bought an estate on the northern tip of Bainbridge Island, on a promontory with a commanding view over the waters of Puget Sound. Over time he transformed the overgrown forest into a paradisiacal garden ensemble (fig. 1). The basic scheme is a formal structure along a central axis. This axis, derived from the symmetry of the main house, follows the contours of the hill and the view towards Puget Sound. Intertwined with the orthogonal system around the main house is a serpentine sequence of three pools.

The island, with its irregular coastline and many small bays, was formed during the last Ice Age when a massive glacier, the Vashon Glacier, carved out Puget Sound during its advance. About 15,000 years ago, the glacier began to melt and recede and when the ice finally withdrew to the north, it left behind deeply gouged channels, north-and-south oriented passages and bays. When the Ice Age ended, new forests sprang up, eventually culminating in a dense, mature cedar forest covering most of the island.[13] Most of the island, including Bloedel Reserve, has been logged and is today covered by second-growth forest. In the Moss Garden stumps of trees that would be 600 to 700 years old greatly determine the atmosphere of decay. The island contains many springs and small streams. Of the twelve creeks, two run through the Bloedel estate. Most of the water systems, however, rely on the high table of subterranean groundwater.

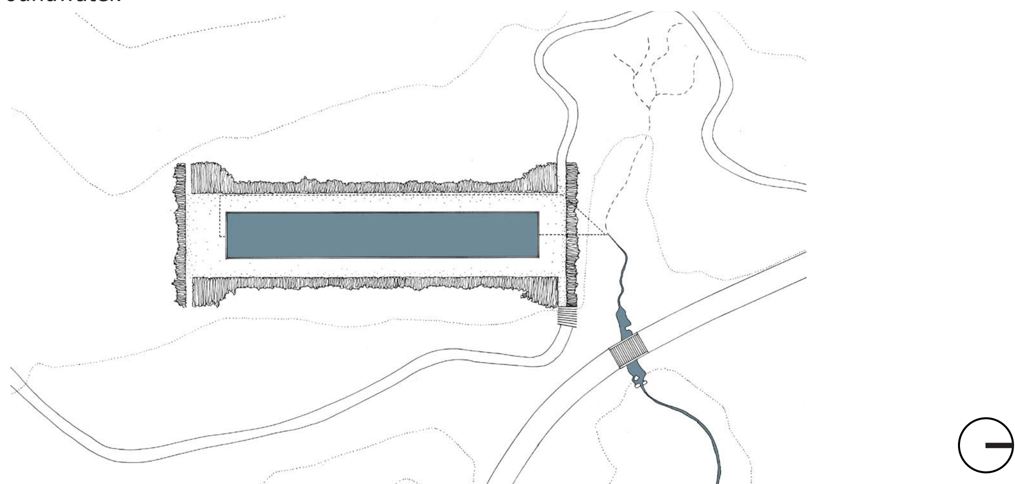

Fig. 2. Reflection Garden. The axis of the garden is informed by the geomorphology. Drawing by author.

Seattle is the main point of departure for reaching the Bloedel estate. This was the case for the Bloedel family, who lived in Seattle, for the many artists and writers who visited them, and for the visitors who have come to see the gardens since it became a public domain. The topographic restrictions of the island create a specific, unique route to reach it that requires time and determination, is difficult and long and in different stages like a pilgrimage. The only means to reach Bainbridge Island from Seattle is by ferry, a thirty-five-minute ride. From the pier at the south of the island the only highway traversing the length of the island leads you to the northernmost tip. Just before the bridge to the next island is the entrance road to the estate. The next stage is the routing on the estate.

During the period Richard Haag worked for the Bloedel family (1969-85), he designed a route in which the Reflection Garden played a key role, although that particular route was never executed.[14] The estate was intended to have two formal circulation routes, one of which fitted in with the formal structure surrounding the house and the other a narrative sequence of spaces, reflecting the relationship between nature and culture. The latter sequence could be viewed as a series of duets, alternating between open and enclosed, controlled and organic. The sequence would start with the sheep meadow and an orchard, open and enclosed, expressions of a cultural landscape, the colonization of nature, without giving it an architectural component yet. The contrasts between the various gardens increase while progressing: Garden of the Planes, Moss Garden, Reflection Garden, Bird Sanctuary.

The Garden of the Planes was an uncompromising, sharply defined moss-covered earth sculpture, screened off from the open meadow by a composition of artificial mounds. The clarity of the conceptual and sculptural form referred to the intellect, the understanding. The dark, sensory Moss Garden is a collection of lush mosses, lichens, and ferns, and the counterpart of the geometric, unchangeable, and clear Garden of the Planes: incomplete, dark, fickle, and immeasurable. In this garden, dominated by the smell of rotten wood, dampness, dripping moisture, and the absence of form, the natural phenomena, are the primary actors: rain, wind, pollination and germination, rot and death. The garden evolved from things that were already there, the trees and the logs and the moss. A shallow system of creeks is invisible in the dry season, only filling with water in the wet season. Nothing is fixed, not in time nor in shape or meaning, a space without an immediately apparent order. The Reflection Garden is a pure geometrical shape, completely enclosed by the forest but firmly anchored in the composition of the estate by the routing. The entrance is like a tunnel; the ends of the hedges, expanded by clumps of free-growing yew, give the impression that one will have to fight one’s way through before entering. The exit is a flight of stairs, returning the visitor to the natural relief and making him aware of the unnatural flatness of the garden. From the outside the

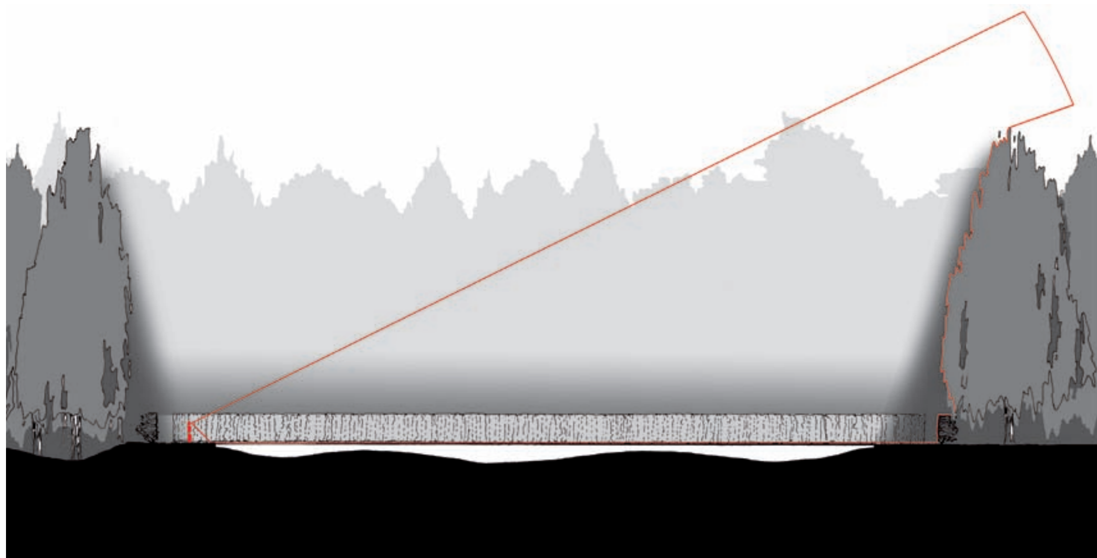

Fig. 3. The Reflection Garden allows the sunlight in the dark forest, reflected by the pool. In contrast with the architectural shape and the slim concrete curb the undulating bottom clearly refers to the natural origin of the pond. Drawing by author.

garden is almost invisible, because the free-growing yew merges with the dense forest, making the entrance an abrupt surprise. From the inside the forest forms a massive wall, without any hint of a spatial sequence outside the garden, and the entrances are hidden from view by the bypassing yew hedges. A long winding path leads to the Bird Sanctuary, an expansion of an existing irrigation pond that provides a range of ecosystems: grass meadow, open water and mixed woods. In the original design a circular hill would be the last space in the sequence. Here one could enter to view the lakes from narrow horizontal slits, undiscovered by the birds.

A condensation of the genius loci

The ground plan of the Reflection Garden is strictly symmetrical. Its north–south direction, however, breaks loose from the geometrical system of the overall estate, creating autonomy in the ground plan of the garden. Whereas the estate is directed towards the bay, the geomorphologic folds that were left by the glacier informed the position of the Reflection Garden (fig. 2).

Originally, there was only a rectangular pool, designed by landscape architect Thomas Church. Since the pool was to be a natural pool and water was available naturally in few places, the water level in the soil determined its position. A site was found that was relatively flat and wet where the groundwater almost touches the surface. It was excavated to water-bearing sandy soil for maximum flow of ground water. The original pool plan was longer and wider, but it was shortened to fit the site, which dropped off sharply at the northern end. The existing trees determined the precise situation and by narrowing it, at least two sizeable western red cedar trees (*Thuja plicata*) would not have to be cut. The resulting pool measured 8.5 x 61 metre (28 x 200 feet), in a proportion of one to seven. The elongated shape, however, seems much shorter because of the distorting effect of the smooth water surface. The water level does not vary more than two or three centimetres throughout the year, in contrast with the seasonal fluctuation of the Moss Garden. The edge of the pool was made as low as possible. An underground tube leads the water under the hedge, where it exits in a narrow rill and eventually, via a series of artificial ponds, empties into Puget Sound.

The Reflection Pool is, like the many other pools and lakes in the Bloedel estate, a transformation of the natural water system. But where the others strive to look natural, the Reflection Pool is clearly man-made and its natural origin is architecturally rendered. Over the years the water has become clear by natural filtration, exposing the irregular dark sandy bottom, with shallow parts and deep ravines. In contrast with the architectural shape and the slim concrete curb, the undulating bottom clearly refers to the genius loci of the pool: *magnifying the site* (fig. 3).

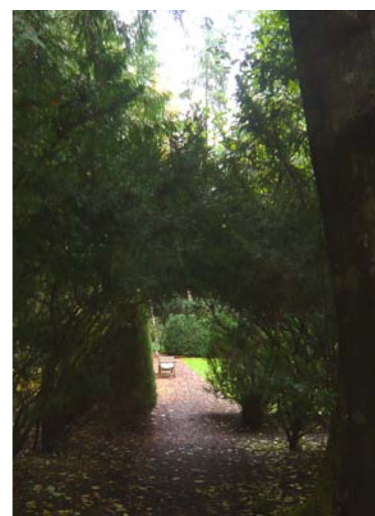

Fig. 4. Reflection Garden. The pool uncovers the natural water table. Photo by Sebastiaan Kaal.
Fig. 5. The Reflection Garden's hedge defines the garden as an architectural space, while the trees define the garden as a clearing in the forest. From the outside the garden is almost invisible. Photo by Sebastiaan Kaal.

The pool exposes a specific aspect—the high water table—without spatially elaborating it. Haag introduced the idea of an architectural enclosure. He widened the space around the pool and surrounded it by a hedge, transforming the pool in the forest into an enclosed garden. In sketches by Thomas Church, Prentice Bloedel and Haag a meandering hedge was tried, then a hedge with openings, and finally Haag came up with four separate hedges bypassing each other. This effectively hides the openings from view, keeping the visual focus inside the space. The surrounding forest defines the size of the space, but the space under the high trees is continuous. By framing the pool with the hedge, Haag created a tension within the garden between the continuity of the landscape, expressed in the emphatically present trees, and the enclosure of the garden.

The space is carved out of the forest of predominantly evergreen trees: western red cedar, hemlock (*Tsuga heterophylla*), and fir (*Pseudotsuga menziesii*) and enclosed by a hedge of trimmed yew (*Taxus baccata*). The hedge contrasts greatly with the surrounding trees, not only because it is sharply trimmed, but also because of the plant choice. Yew does not belong in this swampy landscape, with its high ground water table. The hedges are clipped on the inside into a perfect rectangular box, and free growing on the outside, merging with the forest. Adding clumps of yew on the outside of the hedge enhances this concept. While on the inside the hedges are trimmed close to the stems, keeping them dense and full, because of the poor conditions they became transparent and open on the outside, adding to the contrast between controlled and free growing. The position of the Reflection Garden in the metaphorical sequence of nature and culture is made explicit through the asymmetrical hedges and the floor of grass and water, both horizontal and vertical flat planes, as in a building (figs. 4 and 5).

In the sequence of gardens, the Reflection Garden is spatially the most explicitly defined one, an uncompromising rectangle cut out of the forest. The space is a void, in opposition to the Garden of the Planes, which is an object in space, and it is clearly defined, as opposed to the shapeless Moss Garden. The shape of the defined and introverted space forms a stark contrast with the labyrinthine space of the forest: *exposing landscape space* (fig. 3).

By capturing the landscape panorama, and by confronting the garden space with the horizon, a landscape design can also expose landscape space. This happens, for example, in the Entrepenørskolen on the peninsula of Ebeltoft in Denmark. Ebeltoft is largely covered with coniferous forest and dune grass, with the small town of the same name nestling in the bay. Hidden in the dunes is a school for entrepreneurs, built in 1968. Its low square volume, with a distinct front and rear, responds to its position just below the summit of a ridge of dunes (fig. 6). The vo-

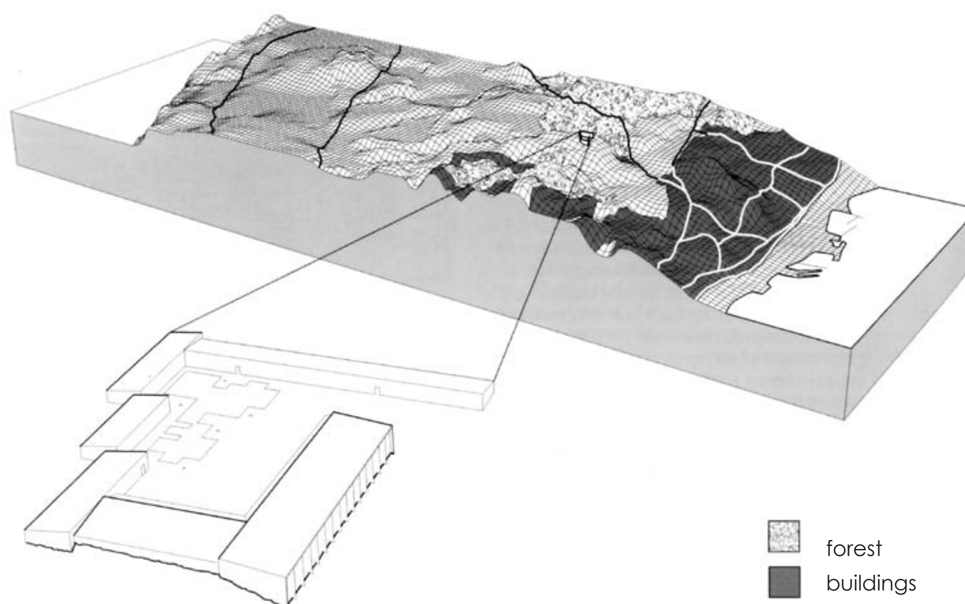

Fig. 6. Entrepenørskolen, Ebeltoft, Denmark. The shape of the four wings express both the various segments of the programme and the geomorphology of the site. The ridge of the dunes protects the school from the harsh winds in the east, while a large opening provides a spectacular view to the west. Drawing by Bastiaan Kwast.

lume wraps around a garden, designed by Sven Hansen, which is an abstract representation of the dune landscape made of Scots pine (*Pinus sylvestris*), concrete cylinders, and lighting elements on a plane of concrete slabs and water. Against this internal image the horizon is aligned, in the panorama across the bay.

From outside, the tops of the pines rising above the roof give the impression that the landscape continues unhindered inside the building, and a large opening in the wall seems to draw the dune landscape inside. But the courtyard is lifted clear of the natural contours and the height difference conceals the internal space; upon approach, the internal world looms into view only at the last moment.

From inside, the large opening offers a spectacular view across the bay (fig. 7). The sharp drop conceals from view the dunes, the industrial outcrops of the town, and the town itself. Any foreground, which would have made it possible to read the view as being in the distance, is thus removed from the frame. As a result, the panorama topples forward, closing in on the garden, and the water in the garden becomes the foreground, uniting with the water of the bay, one and a half kilometres away. The perimeter of the garden stresses the enclosure of the space, and at the same time it is opened up to let the view in. The large opening, oriented towards the horizon, and the strong enclosure, oriented towards the centre, are in a fragile balance.

The emptiness and formal rigidity enhances the surrounding natural landscape through contrast. The sky and the forest are lured into the garden, where the oppositions come together as in a mirror.; light and dark; the ephemeral—the continuously changing forest and the continuously changing sky—and the immutable—the pureness of the spatial form; pure order and, as Robert Smithson put it, "nature's indifference to formal order of any kind"[16]: *representing the landscape image.*

The concept of genius loci takes on a different meaning altogether in areas highly affected by urban developments, like the periphery of Lille. The transferium on the outskirts of Lille, built in 1989 to facilitate travel on the new TGV, connected Lille with its periphery and with the rest of the world. In 1994, in the middle of this infrastructural uproar, Pattou & Pattou designed the Espace Piranésien: a congestion of infrastructural lines contained by a square box. A profusion of elevators, escalators, and spiral staircases provide a condensed echo of the large-scale infrastructural lines that determine the site. And where in the Reflection Garden the mirror pool is used as a magnification of the site aspects, in the Espace Piranésien a similar pool is introduced as a new element, reflecting the landscape image. The pool is a mirror, doubling the dramatic effect of continuous vertical movement. The mirror pool makes the vertical lines of movement seem to continue forever as a metaphor for the dynamics and limitlessness of the metropolis (fig. 8). It is not natural landscape but rather urban complexity that is represented and extolled.

Fig. 7. Entrepenørskolen. Viewed from the garden the panorama becomes part of the space. Photo by Sebastiaan Kaal.

Material, space, and image

The different aspects of the genius loci range from the permanent—the *longue durée* of the geological substructure—to the ephemeral—the poetics of the ordinary and the everyday. Several motives or layers can be discovered within this range: the topography as the carrier of structure; landscape space; the physical attributes of the site—materials, climate; and the rhetorical or narrative landscape, where landscape is a carrier of meaning. Landscape architectural design is in its essence an expressive transformation of these aspects. Each garden is defined by a specific balance between different modes of transformation. By dissecting the design of the Reflection Garden into its plan layers, three primary modes of transformation of the different layers of the genius loci are revealed: magnifying the site, exposing landscape space and representing the landscape image.

Within the boundaries of the garden, a designer takes in and transforms a selection of the material aspects of the genius loci—water, earth, planting. The selection is displayed, specified, and magnified, while the garden itself withdraws from the context. This "magnifying of the site" creates a tension between the continuity of the landscape and the fragment that is displayed in the garden.

At the same time the garden faces outward, exposing landscape space and capturing the panorama. Hence the spatial qualities and the scale of the landscape can be introduced as a landscape space in an urbanizing environment, made visible by the way it is framed by the enclosed garden. The confrontation of garden space—enclosure—and landscape space—horizon—determines the layout of the garden. The perimeter of the garden is the key element: it stresses the enclosure of the space, and at the same time it is opened up to let the view in. Openness and enclosure are in a fragile balance.

A rhetorical landscape is created, like a story or a poem: the garden is made of the same materials as its surroundings but composed to "instruct, move and delight." It becomes the expression of an idealized image of landscape where the relationship of things is so moving or so clear that the rest of the world is clarified.[17] These places are bound to the (urban) landscape, and at the same time they are essentially "other spaces," contrary to their surroundings "in such a way," as Michel Foucault writes, "as to suspect, neutralize, or invent the set of relations that they happen to designate, mirror or reflect."[18]

The composition of these gardens is determined by tension: between the continuity of the landscape and the fragment that is cut off by the enclosure of the garden; the confrontation of garden space—enclosure—and landscape space—horizon; and between the enclosure as an expression of the surroundings and the internal composition of the garden, which is an expression of a concept of nature. A precise and balanced transformation of the different

Fig. 8. Espace Piranésien, Lille, France. The mirror pool reflects elevators, escalators and stairs in a continuous vertical movement. Drawing by author.

aspects of the genius loci might provide design tools or strategies for the choreography of the urban landscape: an acupuncture of enclosed landscape spaces as a repose from urban life at strategic locations in the landscape, making visible the underlying permanent landscape layer. The Reflection Garden, the Entrepenørskolen, and the Espace Piranésien all function as places of repose within the metropolitan field, marking precise locations by articulating landscape space, physics, and image in the continuous, unbounded metropolitan territory.

NOTES

1. According to Lars Lerup, we experience a post-urban, metropolitan condition in which an unbounded urbanised territory has substituted the dichotomy between city and landscape. In this unstable, dynamic environment the compositional logic of the defined city in the open landscape appears to be replaced by a contiguity of elements and networks. Lars Lerup, *After the City* (Cambridge, MA: MIT Press, 2000).

2. Michel Desvigne and Christine Dalnoky, "Michel Desvigne and Christine Dalnoky," in *The Landscape: Four International Landscape Designers*, ed. Katrien Vandermarlierle (Antwerp: De Singel, 1995), 96.

3. Charles W. Moore, William J. Mitchell, and William Turnbull Jr., *The Poetics of Gardens* (Cambridge, MA: The MIT Press, 1988), 1.

4. Alexander Pope, "Epistles to Several Persons: Epistle IV To Richard Boyle, Earl of Burlington" (1731), in *The Genius of the Place: The English Landscape Garden 1620–1820,* ed. John Dixon Hunt and Peter Willis (Cambridge, MA: The MIT Press, 1988), 211–214.

5. Michael Leslie, "History and Historiography in the English Landscape Garden," in *Perspectives on Garden Histories*, ed. Michel Conan, Dumbarton Oaks Colloquium on the History of Landscape Architecture (Washington, DC: Dumbarton Oaks, Trustees for Harvard University, 1999), 91–107.

6. Leslie, Ibid., 103.

7. Nikolaus Pevsner, *The Englishness of English Art* (London: Peregrine Books, 1956), 181.

8. Christian Norberg-Schulz, *Genius Loci: Towards a Phenomenology of Architecture* (London: Academy Editions, 1980).

9. Dolores Hayden, *The Power of Place: Urban Landscapes as Public History* (Cambridge, MA: The MIT Press, 1995), 16.

10. Norberg-Schulz, *Genius Loci*, 21.

11. Hayden, *Power of Place*, 16.

12. For further reading on the notion of the enclosed garden, see Rob Aben and Saskia de Wit, *The Enclosed Garden: History and Development of the Hortus Conclusus and its Reintroduction into the Present-Day Urban Landscape* (Rotterdam: 010 Publishers, 1998).

13. Ralph A. Haugerud, *Preliminary Geologic Map of Bainbridge Island, Washington* (USGS Department of the Interior, 2005).

14. Of the seven designed garden spaces, only three remain at this time: the Moss Garden, the Reflection Garden, and the Bird Sanctuary. The Garden of the Planes has been replaced by a Japanese garden. In the routing that was executed, the intended alternation of geometrical gardens and those structured by natural processes was replaced by one that builds up gradually to the theatrical climax of the Reflection Garden.

15. To make this possible, the yew trees were planted with their root balls on top of the gravel-filled trench, so they could sink in over the years, and get used to the high ground water (Richard Haag in interview with author, October 15, 2009).

16. Nancy Holt, *The Writings of Robert Smithson* (New York: New York University Press, 1979).

17. Cicero's definition of the rhetorician's duties, as described in Charles W. Moore, William J. Mitchell, and William Turnbull, Jr., *The Poetics of Gardens* (Cambridge, MA: The MIT Press, 1988), 49.

18. Michel Foucault, "Of Other Spaces: Utopias and Heterotopias" in *Rethinking Architecture: A Reader in Cultural Theory*, ed. N. Leach (London: Routledge, 1997), 352.