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## Qi and Garden Wall

Gaole Dai

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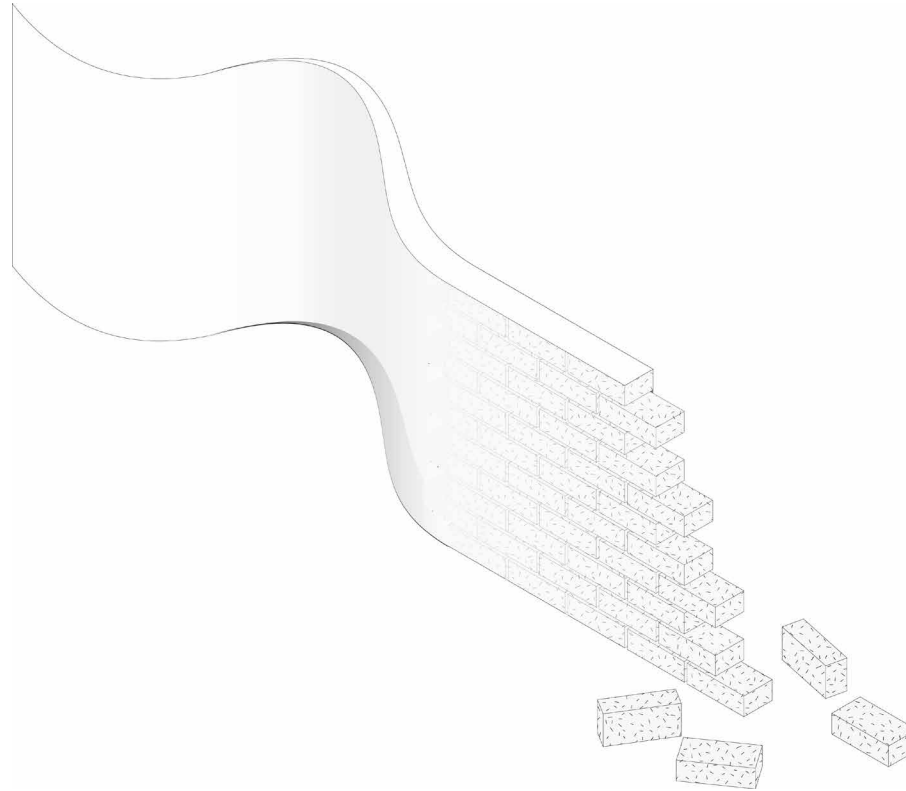
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**Qi** *and* **Garden Wall**

# Qi and Garden Wall

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Date of Submission:

December 9<sup>th</sup>, 2020

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## Claim

By using **Feng Shui's principles of Qi** in relation to specific residential properties – site organization, surrounding environment and existing structures – this thesis will demonstrate *new spatial, formal, and material potentials* of the garden wall, as the medium for occupation. The **prototypes** that achieving therapeutic qualities of Qi and phenomenological effects of the garden wall will be developed for diverse **residential landscapes**.

## Questions

1. How to translate and apply Qi's principles as architectural languages?
2. How can prototypes be materialized according to various garden situations?
3. How to test and break through the limit of a conventional garden wall?
4. *What are experiments that can be done to testify/ simulate the phenomenological effects that are created by a wall or walls?*

## Techniques

I will research traditional **Feng Shui applications on Qi** in gardens, and identify various situations on garden walls. Then, I will look into precedents of **prototypes** and its **materializations** in real-life practices. Finally, I will create study models on pluralistic *configurations, forms, and textures of the walls and openings* to explore the phenomenological effects, as well as operate *experiments to measure* the architectural translation from Qi applications to the walls.

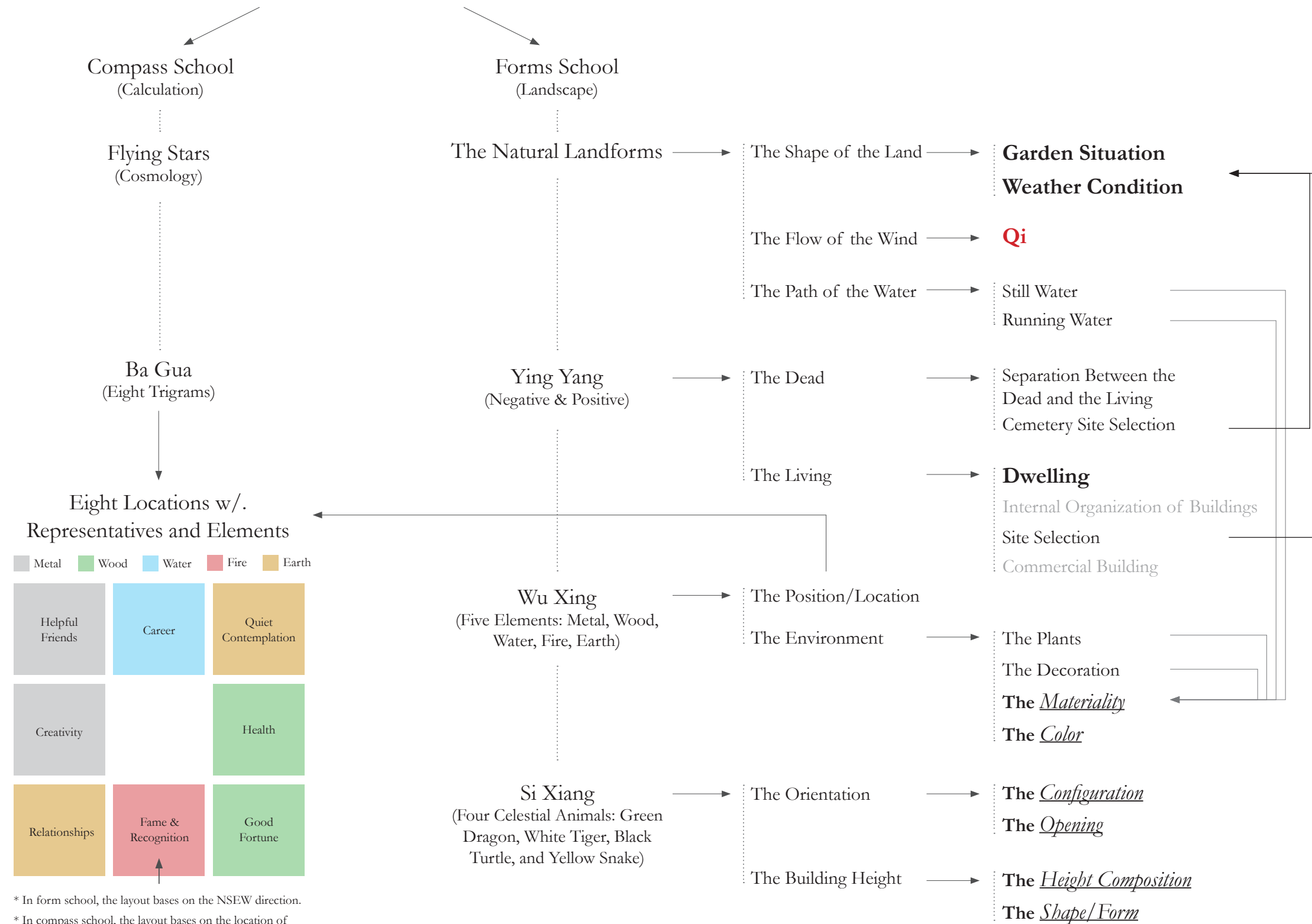
## Terms for **Background**

**Feng Shui** (n.) an ancient Chinese belief that the way your house is built or the way that you arrange objects affects your success, health, and happiness.  
风 水  
Wind Water



**Qi (Chi)** (n.) in some systems of Chinese medicine and exercise, the most important energy that a person has.  
气

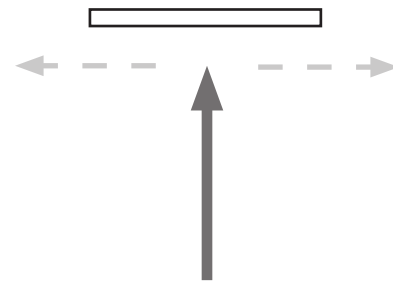
# Feng Shui



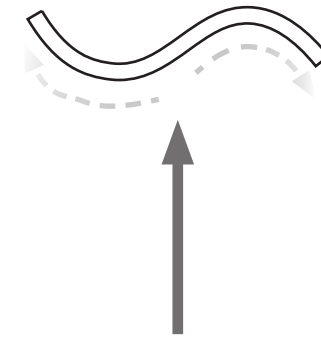
# Qi Travel Principles



**Evil Qi** (spirits)  
can only walk in a straight line



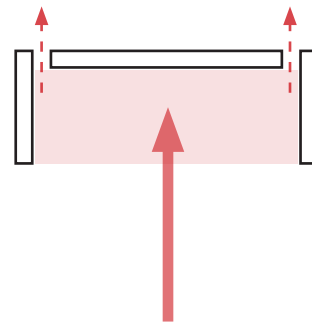
**Wall Blocks**  
can avoid evil spirits go into the house



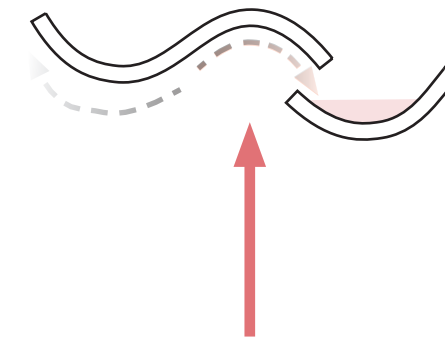
**Wall Curves**  
can keep Qi flowing in curvy path to  
dissolve evilness



**Fortunate Qi** (spirits)  
need to be collected and convey  
into the house



**Wall Gathers**  
and the openings help to filter it into  
the inner area



**Wall Embraces**  
can collect good fortune while purifying  
evilness into fortune



# Garden Collage



Garden Imaginary, My Garden - Original



Garden Imaginary - 2nd Edition



Garden Imaginary, Boundary - 3rd Edition



## Garden Analysis - *Stowe, Buckinghamshire*

Architectural objects, such as pavilions, temples, and grottos, scatter in the Stowe garden. They were designed and built by several architects during different time periods so that they also represent parts of the historical record of changing styles. If given the same concept to the wall, then the wall will be not only the boundary and division of a space but also a reflection of other information.



The Rotondo  
John Vanbrugh, 1720-1721



The Eastern Boycott Pavilion  
James Gibbs, 1728



The Fane of Pastoral Poetry  
James Gibbs, 1729



The Western Lake Pavilions  
John Vanbrugh, 1729



The Corinthian Arch  
Thomas Pitt, 1765



The Doric Arch  
Thomas Pitt, 1768



The Temple of Venus  
William Kent, 1731



The Temple of British Worthies  
William Kent, 1734-1735



The Temple of Ancient Virtue  
William Kent, 1737



The Temple of Friendship  
James Gibbs, 1739



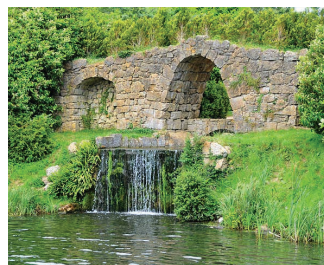
The Queen's Temple  
James Gibbs, 1742



Temple of Concord and Victory  
1747-1749



Dido's Cave  
1720



The Artificial Ruins  
& The Cascade, 1730



The Grotto  
William Kent, 1730



The Hermitage  
James Gibbs, 1731



The Pebble Alcove  
William Kent, 1739



The Shell Bridge  
William Kent, 1739

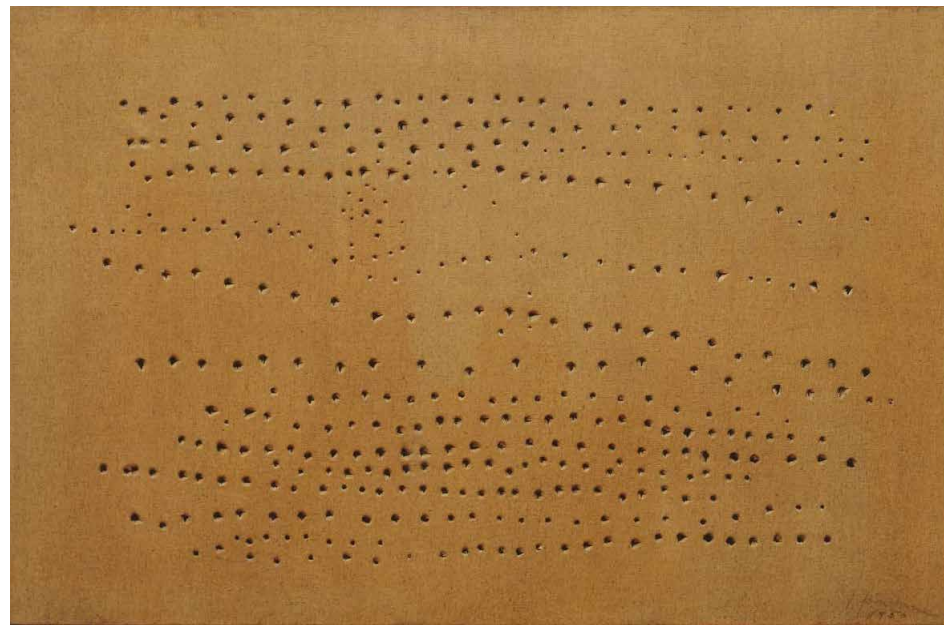


The Palladian Bridge,  
James Gibbs, 1738

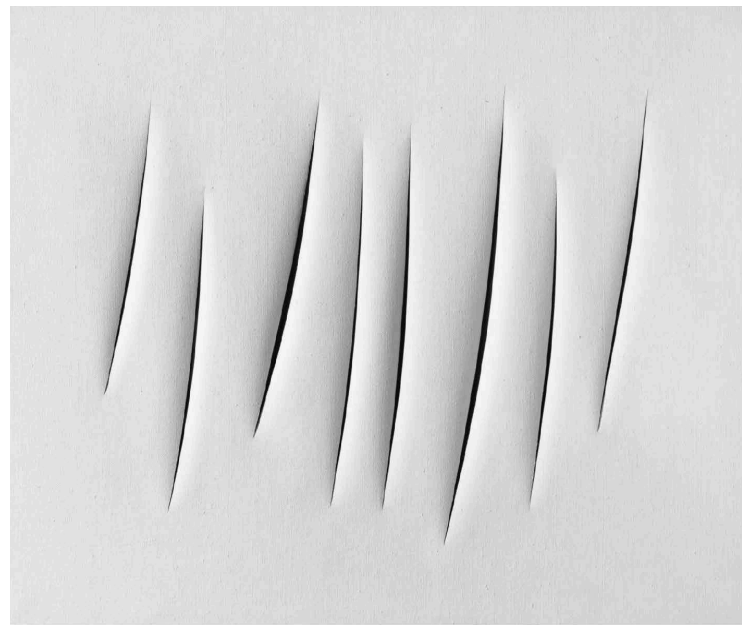


## Inspirations on Wall Strategy

Lucio Fontana used different methods and materials to **deconstruct** the canvas, and such strategies can be adopted to deconstruct the wall and explore its **new potentials**.



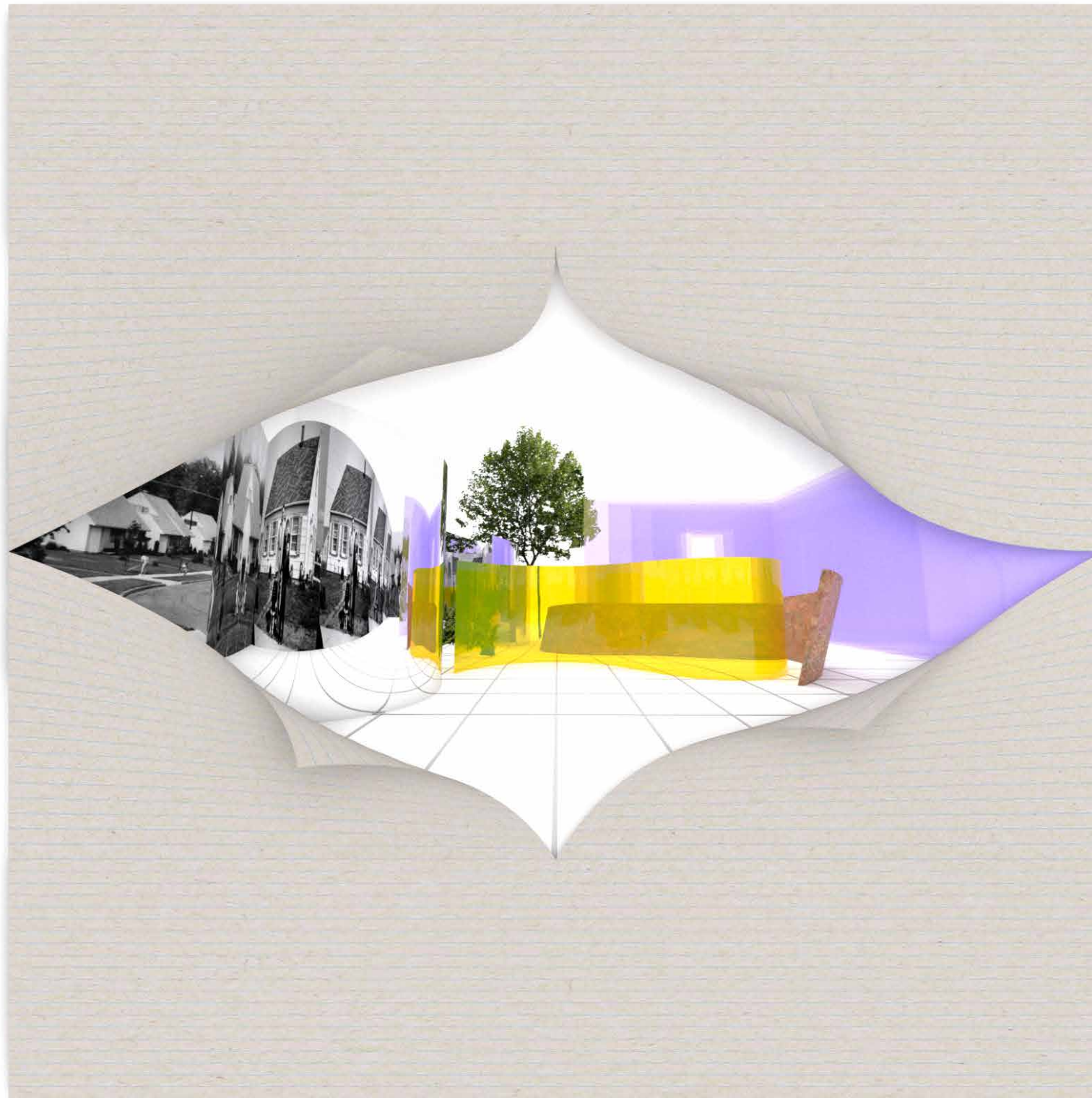
Spatial Concept, Lucio Fontana, 1950



Spatial Concept, Lucio Fontana, 1958



Spatial Concept, Lucio Fontana, 1962



Qi, Garden, and Walls

## Terms for **Research**

**Prototype** (n.) the original model of something from which later forms are developed.

**Materialization** (n.) the fact of an idea or hope becoming real.

**Boundary** (n.) a real or imagined line that marks the edge or limit of something.  
the limit of a subject or principle.  
the limit of what someone considers to be acceptable behavior.

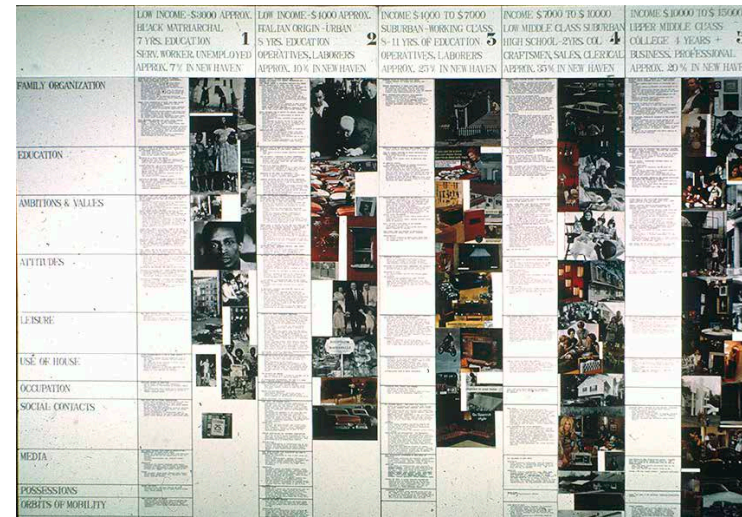
**Division** (n.) the act of separating something into parts or groups, or the way that it is separated.

*\*All definitions are selected from Cambridge English Dictionary*



# Learning from Levittown

Denise Scott Brown and Robert Venturi, 1970



# Income Group

Median Family Income

## High Income

- (said Tim Tamulonis)
- Do not believe in Feng Shui
- Will still have Feng Shui, if everyone else is having it
- Special aesthetic and cultural value
- Pay more attention to the looks and the design intentions than its functions

## Middle Income

- (said Bryan Cordova)
- Curious
- Willing to try and learn about Feng Shui and its practices
- More attractive to housewives

## Working Income

- (said Lindsey Dierig)
- Fan of astrology and healing crystals
- Really willing to try Feng Shui's design and know more about Chinese metaphysical practices
- Tight on budget

# Location

Weather & Terrace Condition

## Miami, Florida

- Hot weather
- Humid
- Tropical monsoon climate
- Close to water body

## St. George, Utah

- Warm Weather
- Dry
- Desert climate
- Less Plants

## Los Angeles, California

- Mild-to-hot weather
- Mostly dry
- Mediterranean climate
- Seasonal changes in rainfall

## Fairbanks, Alaska

- Cold weather
- Distinctly continental climate
- Mild summers and icy winters
- North Pole Light

# Materials

Indigenous & Innovative

## Solid

- Brick
- Concrete
- Steel
- Marble

## Visual

- Translucent
- Colorful
- Reflective
- Fabric

## Temporary

- Running Water
- Ice
- Plant
- Wood

.....



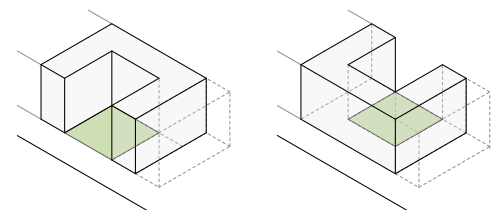
# Residential Garden Types

Low → High

Other Common Garden Situation  
Outside Levittown

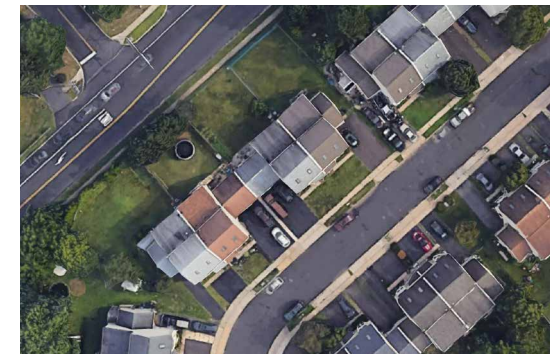


Tsingpu Yangzhou Retreat, Neri&Hu Design and Research Office, Yangzhou, 2017

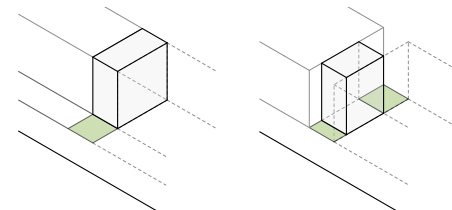


Courtyard / Community Space

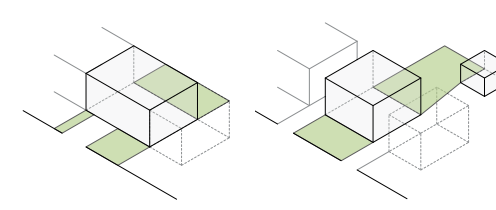
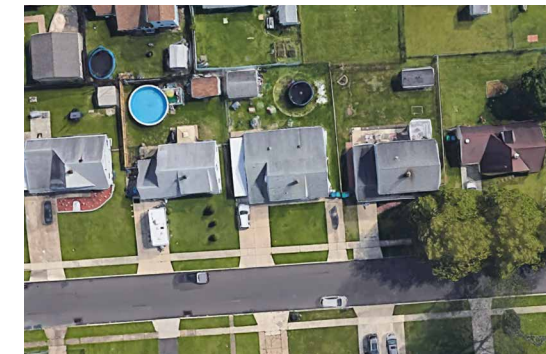
Based on Distribution of Median Family Income in Levittown, PA



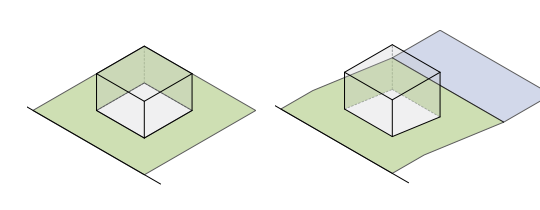
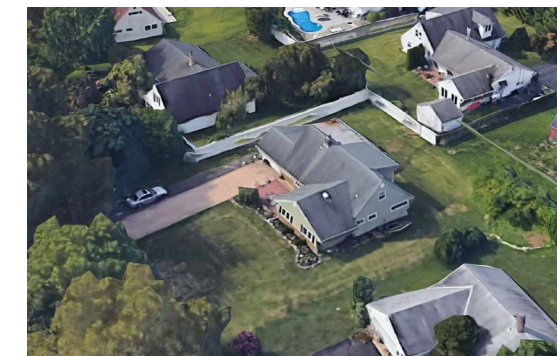
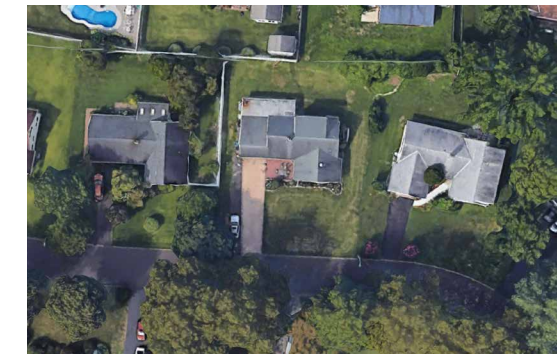
Levittown, PA, Google Map



Suburban Townhouse



Suburban Tract House



House w/. Large Terrace

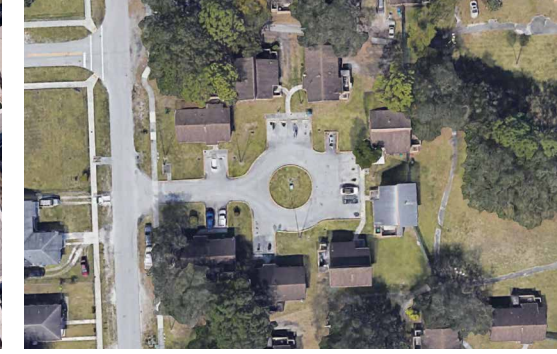
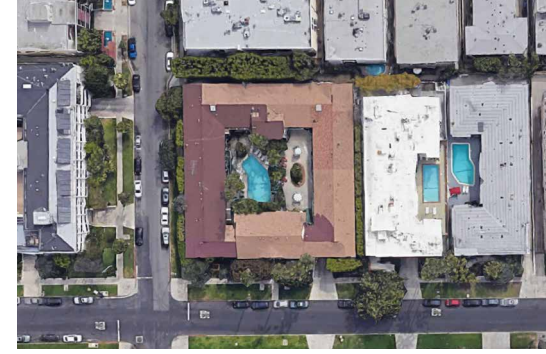
<\$50,000      \$50,000 ~ \$200,000      >\$200,000



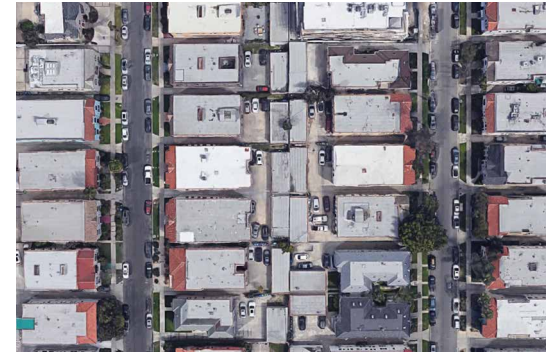
# Possible Site Landscape

Cold  $\longrightarrow$  Hot

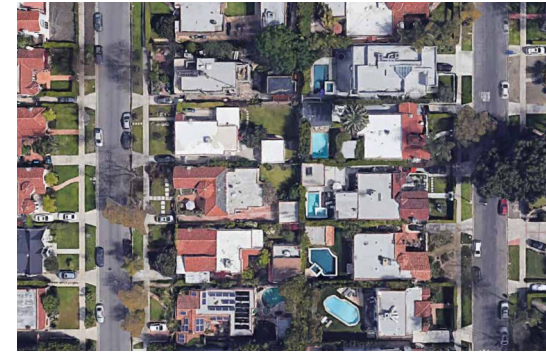
Courtyard/Community



Suburban Townhouse



Suburban Homes



Large Terrace

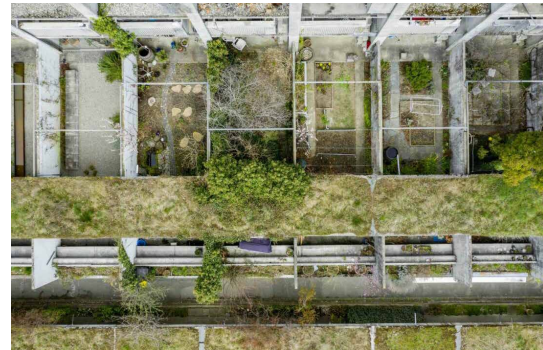




# Garden Boundary Situations

Open  $\longrightarrow$  Enclosed

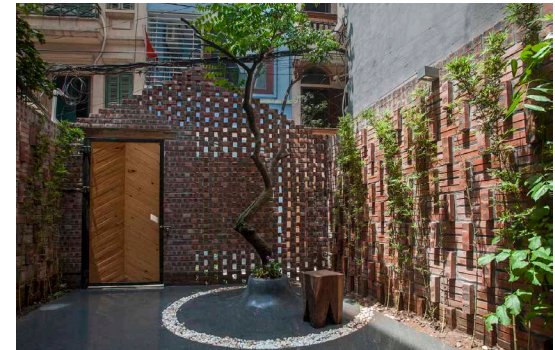
Urban  
Townhouse



The Siedlung Halen, Atelier 5, Bern, 1960



Maison T, Nghia-Architect, Hanoi, 2016



Courtyard



Spinelli Mannheim, Atelier U20, Mannheim, 2016



Tsingpu Yangzhou Retreat, Neri&Hu Design and Research Office, Yangzhou, 2017



Individual  
Landscape



Villa Le Lac, Le Corbusier, Corseaux, 1924



The Hidden House, Inly Studio, Chiang Mai, 2020



Divisions



Villa Le Lac, Le Corbusier, Corseaux, 1924



Changli Garden, TM Studio, Shanghai, 2020



Martinez 3458 Building, Primer Piso Arquitectos, Argentina, 2019



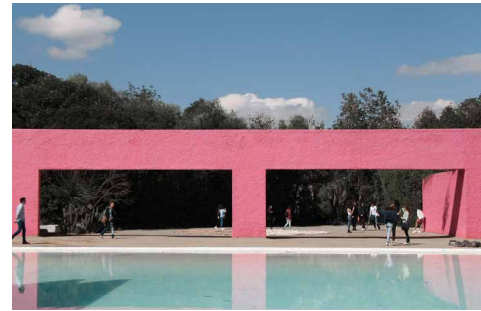
# Phenomenological Effect

Visual Extension

## Permanent



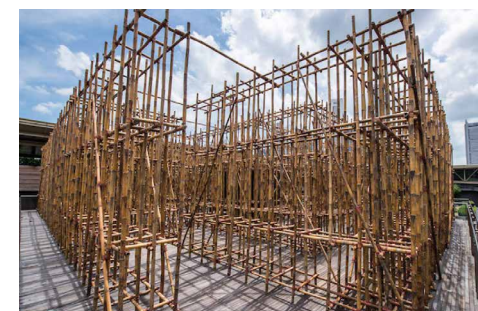
## Ephemeral



Luis Barragan



Olafur Eliasson



Rirkrit Tiravanija



Jeppe Hein



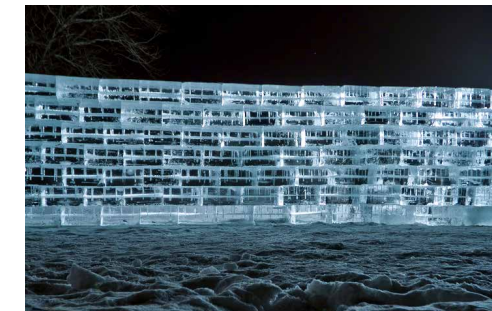
Mies van der Rohe



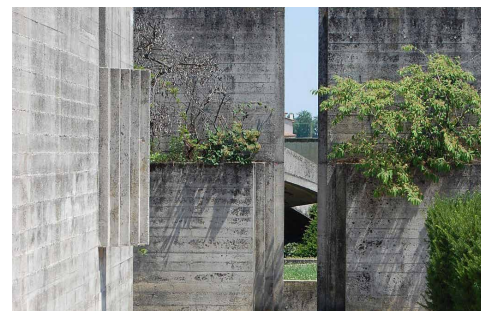
Jeppe Hein



Retallack Thomps



Yushiro Okamoto



Carol Scarpa



Parque Araucano



Arnaud Lapierre



David Brenner



Void Garden



Richard Serra



TM Studio



Olafur Eliasson



Terms for Production

*Tweak* (v.) to change something slightly, especially in order to make it more correct, effective, or suitable

*Phenomenology* (n.) the study of phenomena (= things that exist and can be seen, felt, tasted, etc.) and how we experience them

*Spatial* (adj.) relating to the position, area, and size of things.

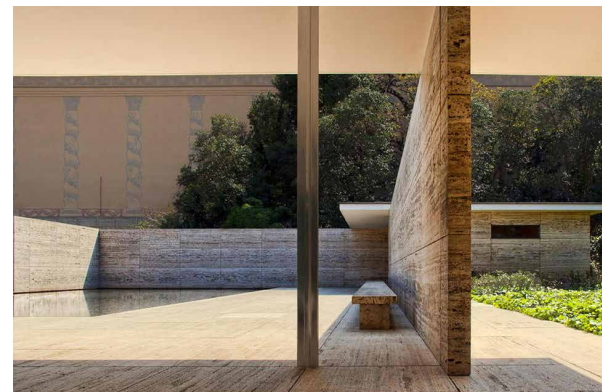
*Therapeutic* (adj.) causing someone to feel happier and more relaxed or to be more healthy.

*\*All definitions are selected from Cambridge English Dictionary*

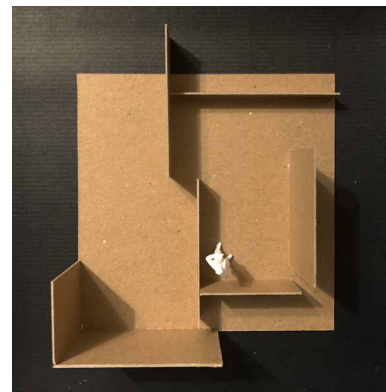
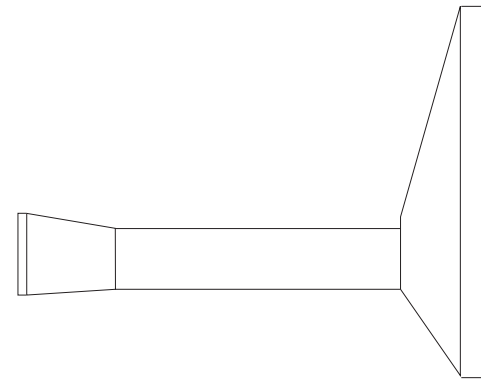
## Walls for Garden Spatialism - Arrangement & Opening

*Configuration* (n.) the particular arrangement or pattern of a group of related things.

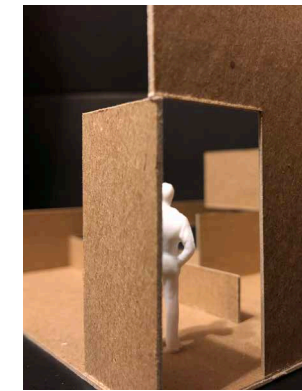
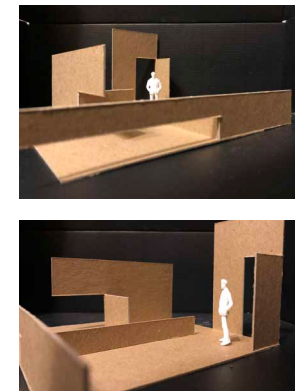
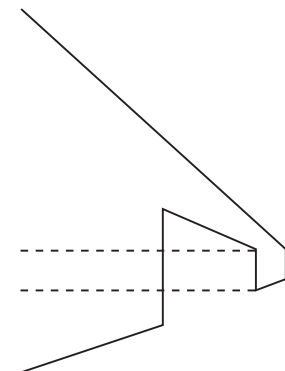
*Opening* (n.) a hole or space that something or someone can pass through.



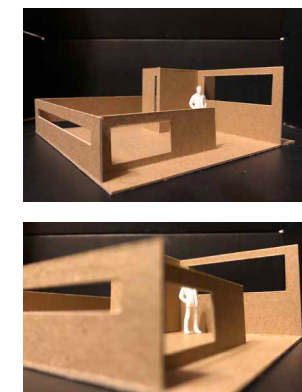
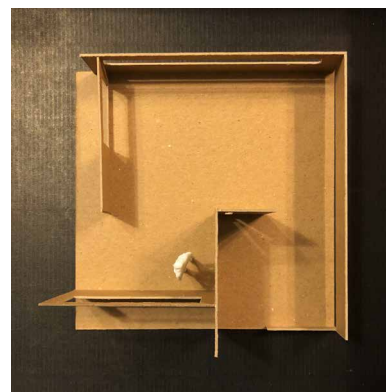
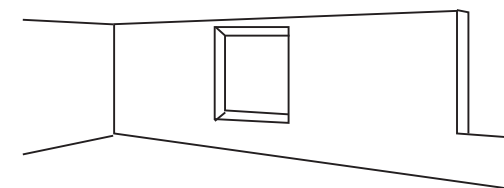
The Barcelona Pavilion, Mies van der Rohe, Barcelona, 1928



San Cristobal Stable, Luis Barragan, Mexico City, 1969

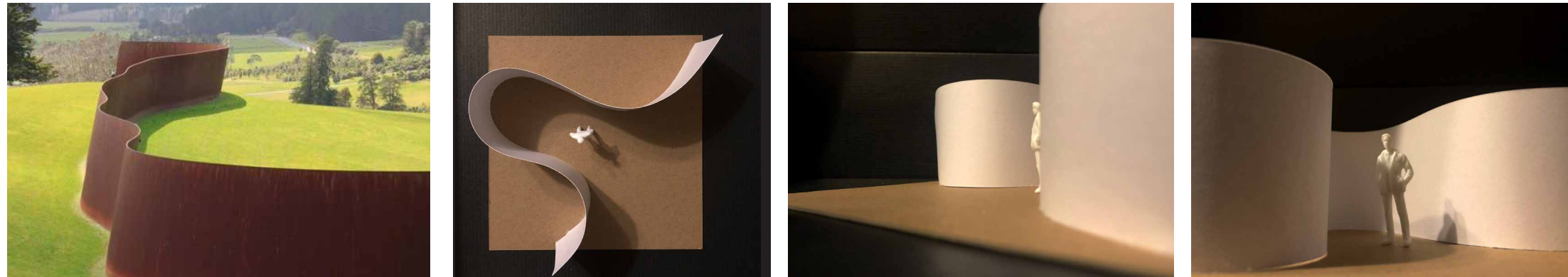


Villa Le Lac, Le Corbusier, Corseaux, 1924



## Walls for Garden Spatialism - Form

*Form* (n.) to make something into a particular shape.



Te Tuhirangi Contour, Richard Serra, New Zealand, 2001

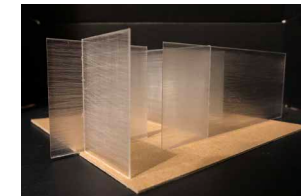
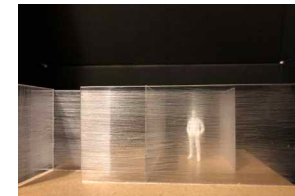
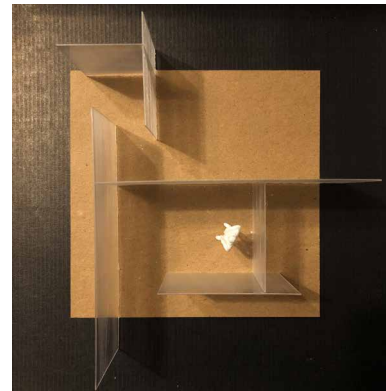
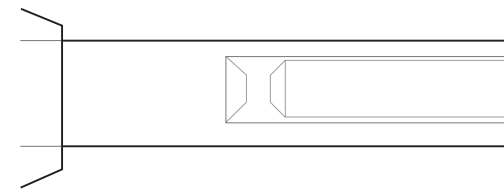


Junction/Cycle, Richard Serra, Gagosian Gallery, 2011

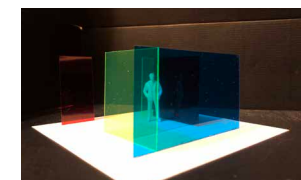
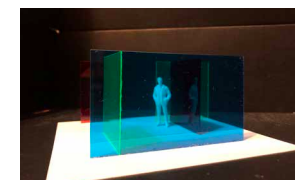
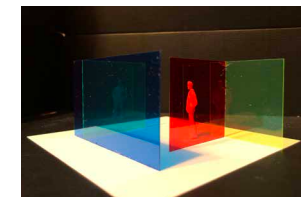
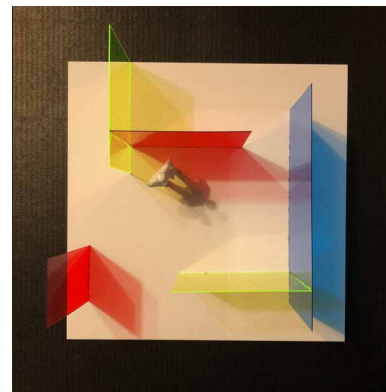
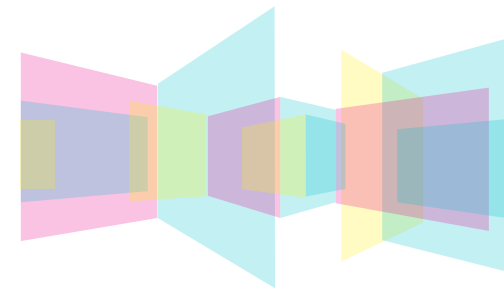


# Walls for Garden Spatialism - Materiality

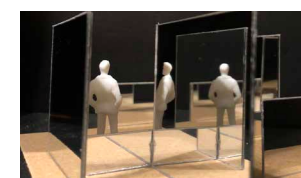
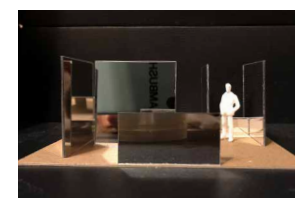
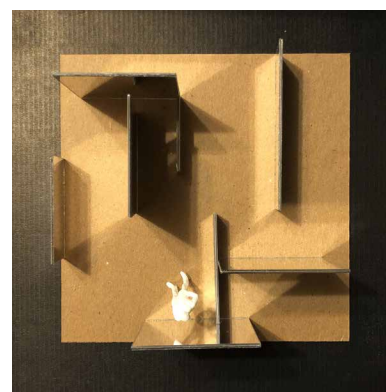
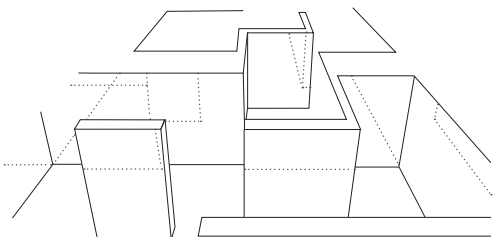
*Materiality* (n.) the quality or character of being material or composed of matter.



Garden Wall Pavillion, Retallack Thomps, Melbourne, 2017

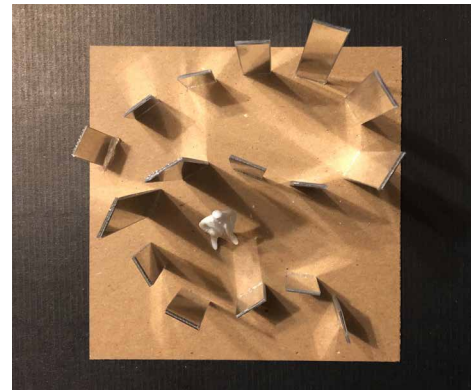


Olafur Eliasson, Stockholm, 2015

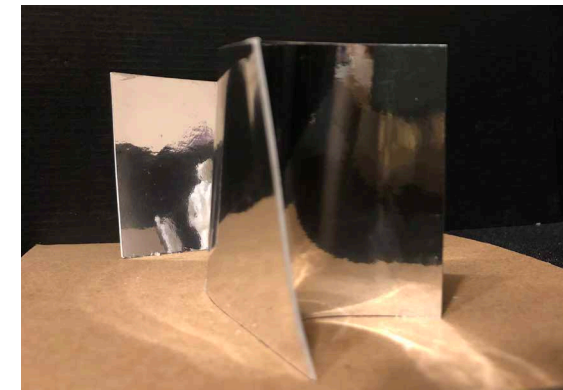
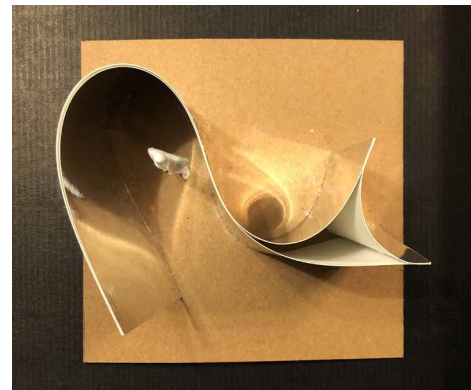


Lost Maze, John Miller, Miami, 2016

## Walls for Garden Spatialism - Variation on Reflection



Ordrupgaard Art Park, Jeppe Hein, Ordrupgaard, 2013



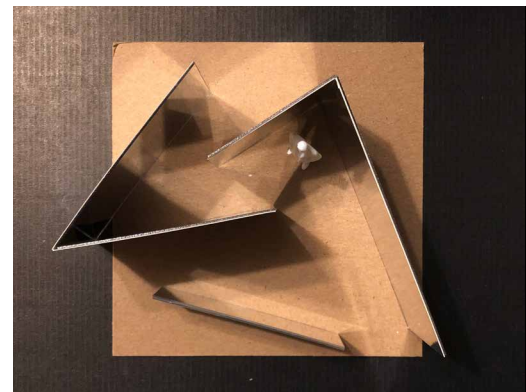
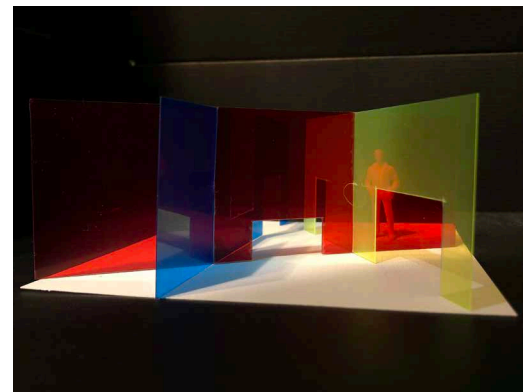
Named Your Reflection, Guillermo Hevia García and Nicolás Urzúa, Santiago, 2016



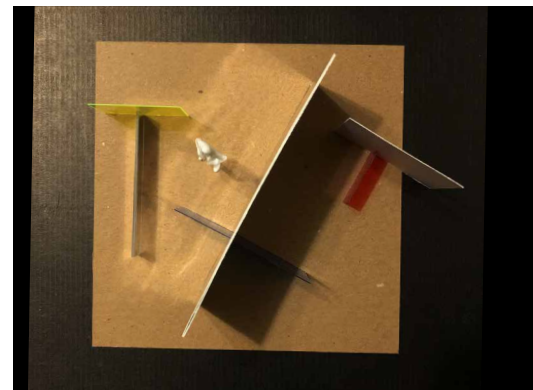
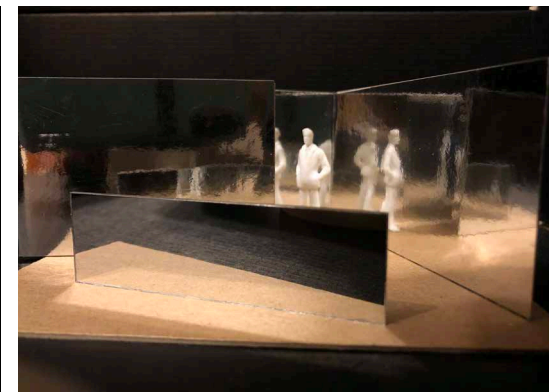
# Walls for Garden Spatialism - Other Combinations



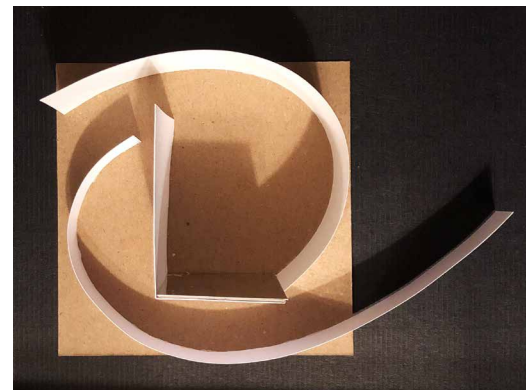
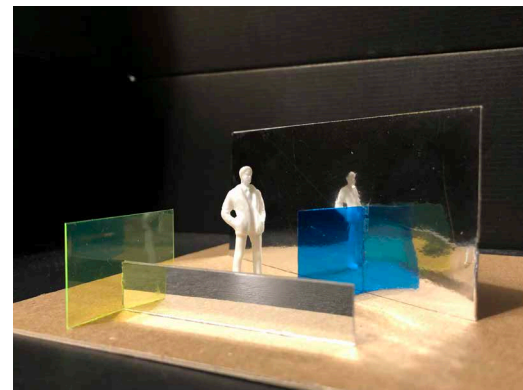
Color & Openings



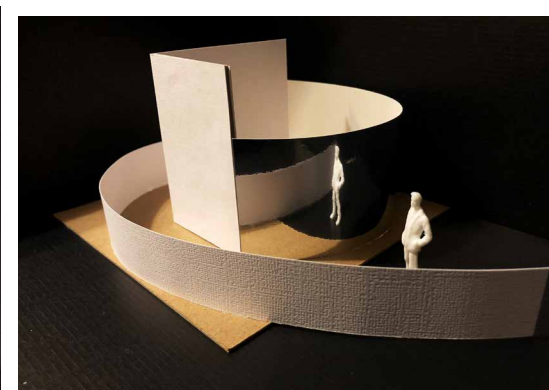
Reflection & Configuration



Reflection & Color



Reflection & Form

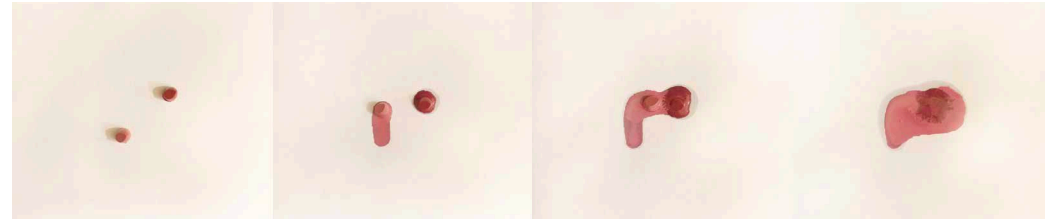


Pre-Production

# Force Experiment

Date: 10/20/2020  
Materials: Lipsticks, Textured Paper  
Force: Heat, Gravity  
Variables: Angle of Plane, Heated Area, Lipsticks Number, Composition of Lipsticks

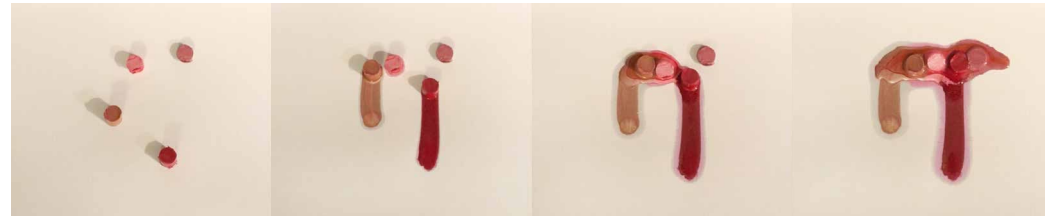
**Experiment 1.1** - 2 Lipsticks w/. Flat Surface and Central Heating



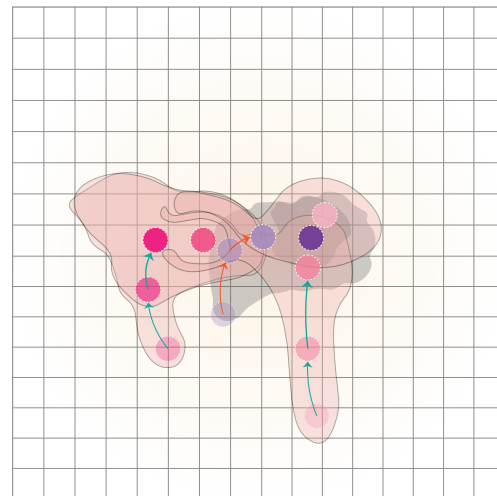
**Experiment 1.2** - 4 Lipsticks w/. Flat Surface and Central Heating



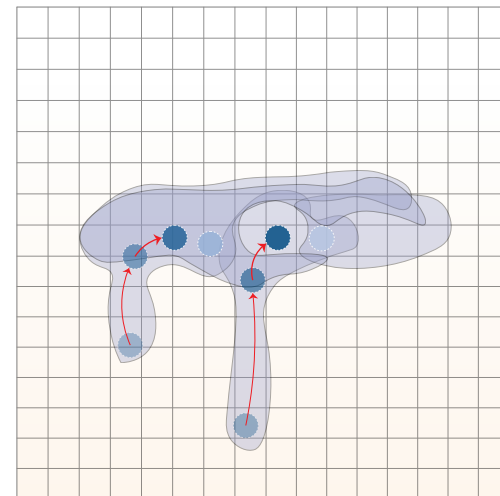
**Experiment 1.3** - 4 Lipsticks w/. Flat Surface and Single side Heating



**Diagram 1.1 & 1.2**  
Flat Plane + Central Heated



**Diagram 1.3**  
Flat Plane + Side Heated



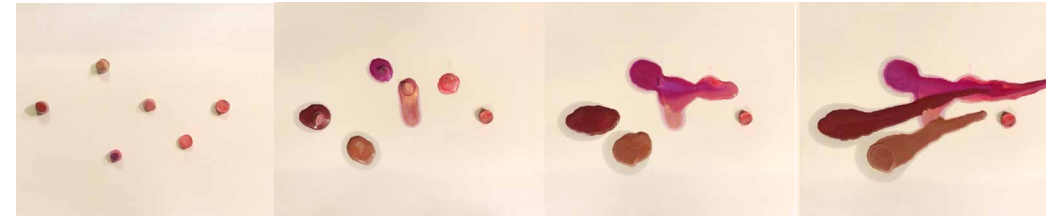
**Experiment 2.1** - 2 Lipsticks w/. Tilted Surface and Central Heating



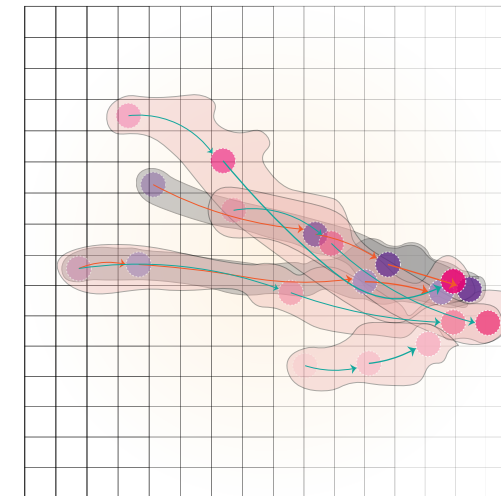
**Experiment 2.2** - 5 Lipsticks w/. Tilted Surface and Central Heating



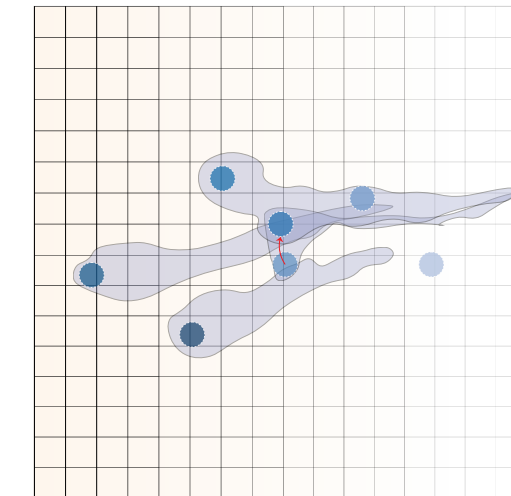
**Experiment 2.3** - 6 Lipsticks w/. Tilted Surface and Single Side Heating



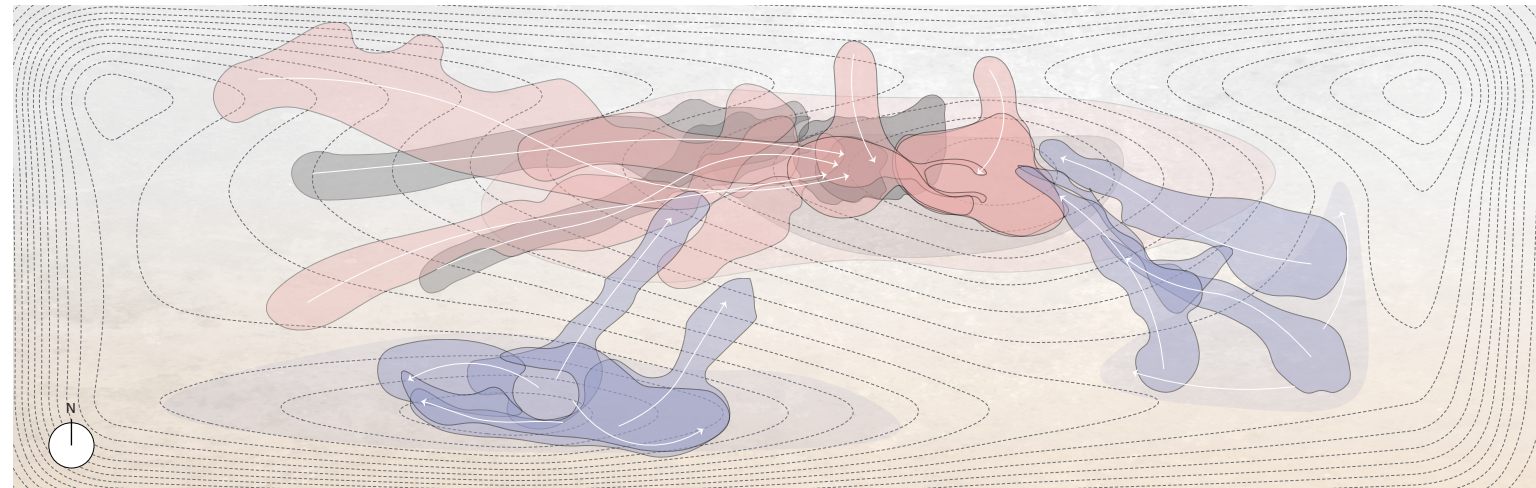
**Diagram 2.1 & 2.2**  
Tilted Plane + Central Heated



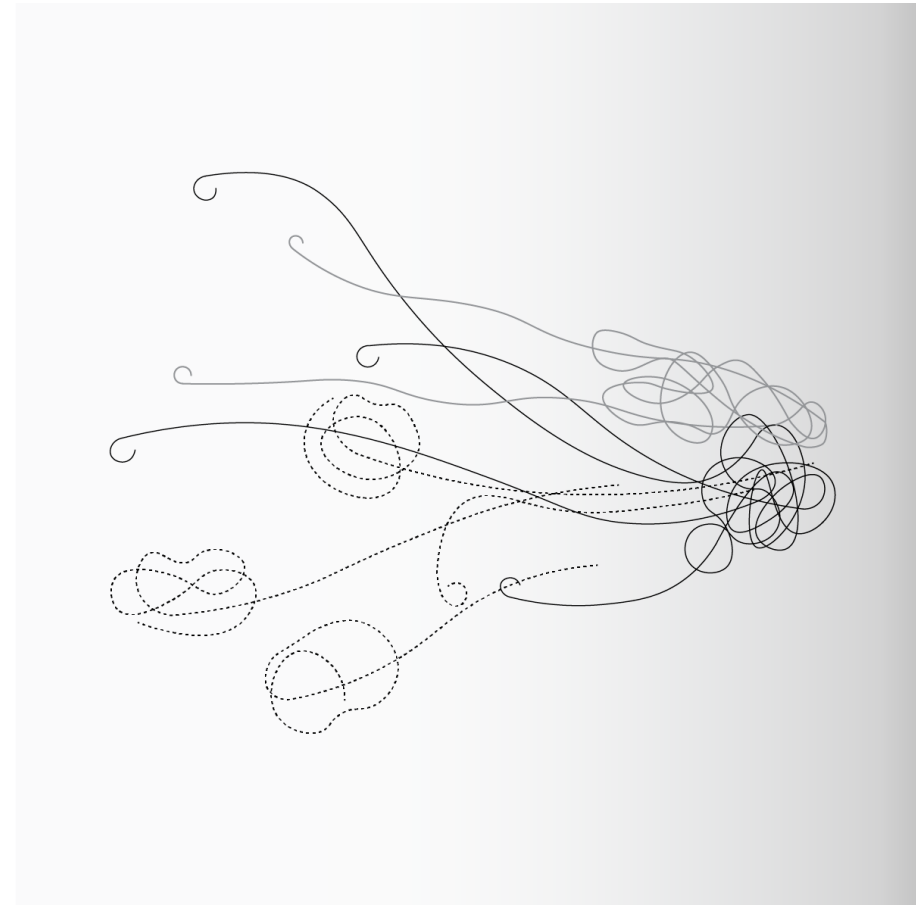
**Diagram 2.3**  
Tilted Plane + Side Heated



**Map** - What if lipsticks are melt on topography.



**Line Diagram** - Flow Movement





## Evil Qi

can only walk in a straight line and can be reflected by reflective surfaces.

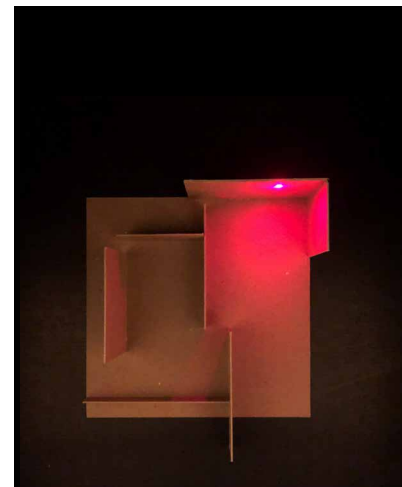
### Goals

Use reflective surfaces to **extend** visual sight, but also use them as **divisions** to **block** Evil Qi.

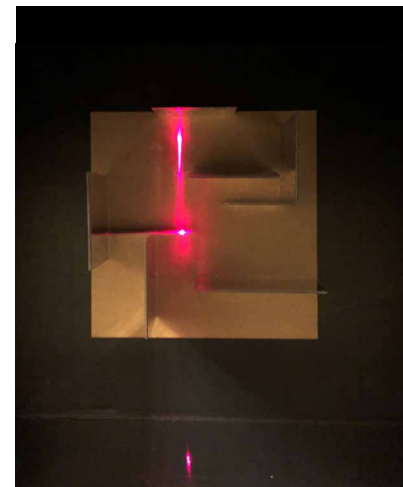
### Variables

Arrangement, Opening, Form, Materiality

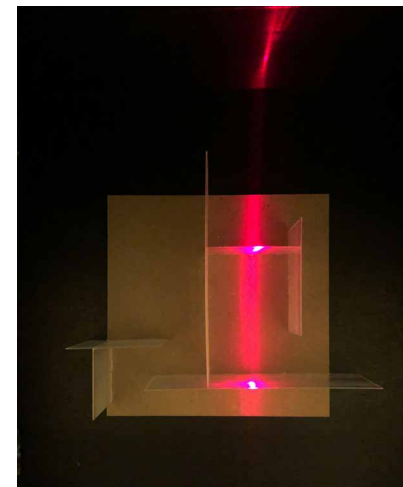
#### Different Wall Materials



Regular Wall

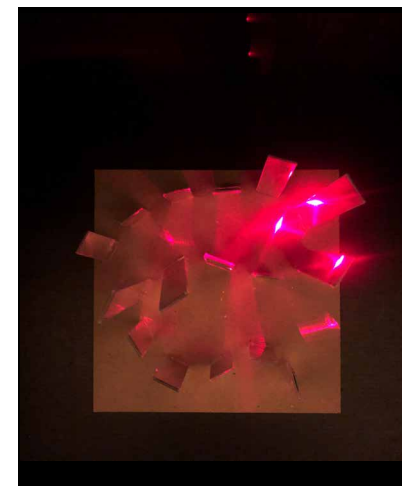


Mirror Wall

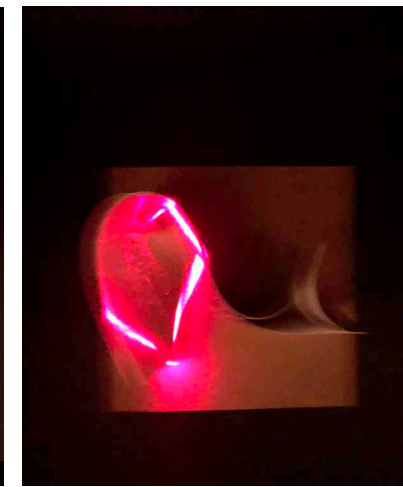


Frosted Wall

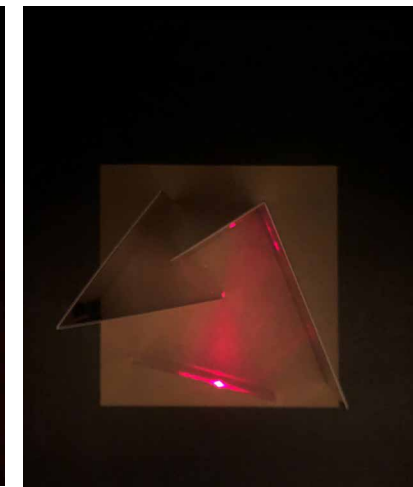
#### Different Forms of Reflective Surface



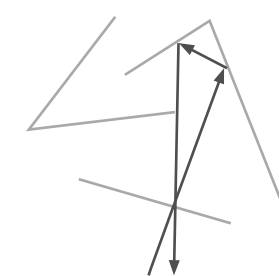
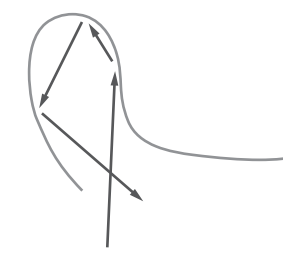
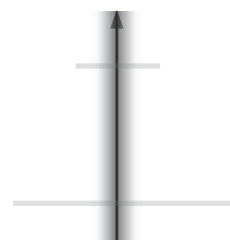
Reflection & Opening



Reflection & Curve

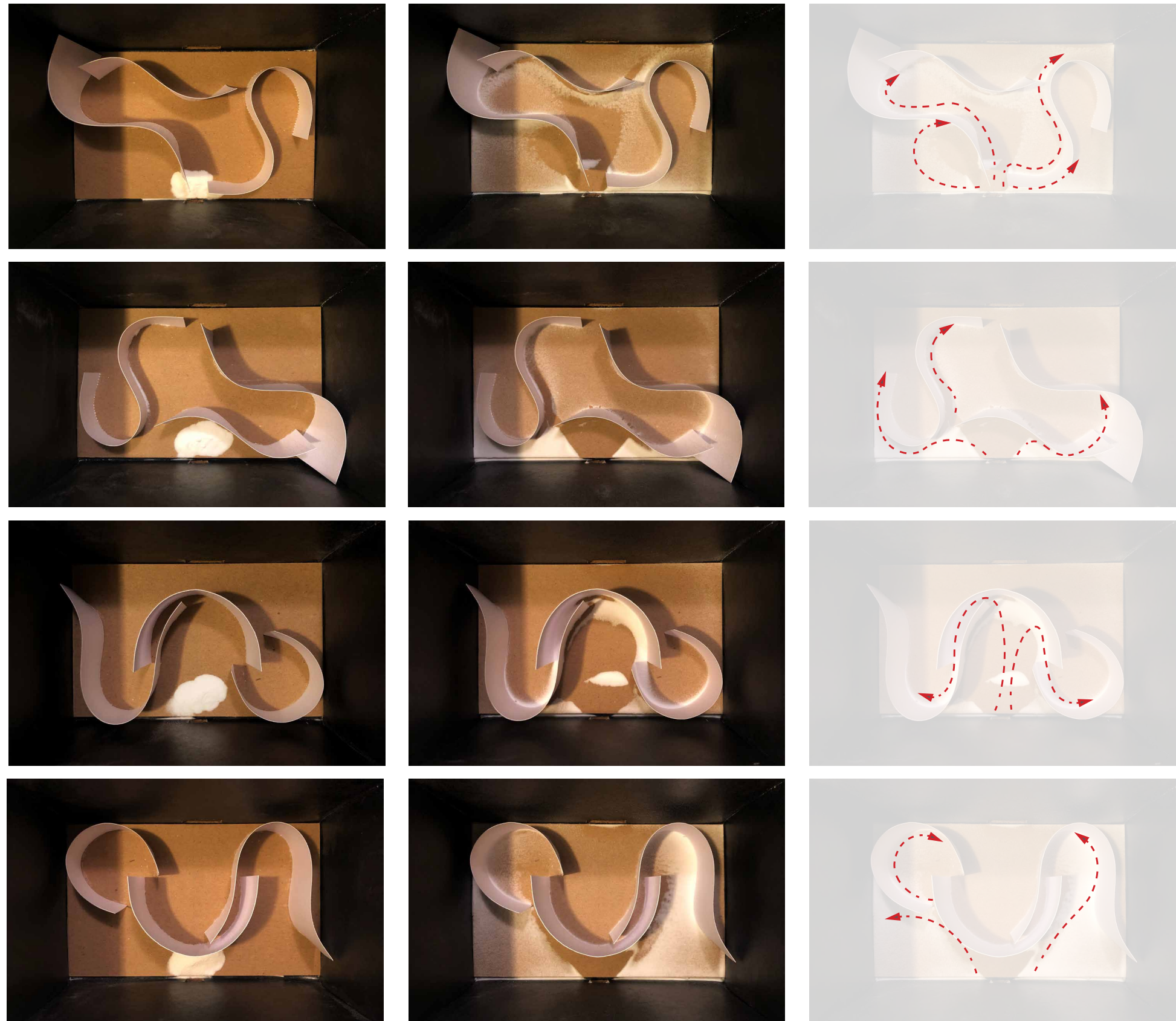


Reflection & Fold





# Curved Wall Composition





## Further Steps

- Look up Feng Shui's applications on wall in ancient traditional residential buildings across regions.
- Develop a comprehensive category of residential scale scopes, based on income group, weather condition, and landscape terrace.
- Keep collecting wall precedents of various fabrication techniques, design intensiona and atmospheric experience.
- *Play with model making process and challenge the potential of different configurations, forms and material. Take it SLOW and think while making.*
- *Experiment on the models to test if they meet the therapeutic qualities of Qi.*
- *Digitalize the vaild models into prototypes, and categorize them for furture materialization.*

## Resources and References - Primary Sources

**Chang, Amos I. T. (Amos Ih Tiao), 1916-1998 and David Wang 1954. The Tao of Architecture. First Princeton Classics ed. Vol. 27. Princeton: Princeton University Press, 2017.**

Chang expanded the idea of the affinity between modern western architecture and the philosophy of the ancient Chinese religion and developed a parallel connection between architectural drawings and Chinese paintings. His idea was later forward by Wang and he explored the vitality of intangible elements. This book is the dialogue between architecture and philosophy. The theoretical understanding of space in taoism building elements, including relationship with light, color, shape, proportion, distance and viewpoints, are believed as the qualities that make architectonic forms harmonized with one another and enabled to be sensed by humans. The book also includes a series of provoking sketches.

**Lee, Sang Hae. “Feng-Shui: Its Context and Meaning.” 1986.**

This is a final product of a thesis for a doctor degree in philosophy. The book starts with feng shui’s principle and calculation techniques, then discusses the forms in architecture with details, and finally describes the application of how a building is built based on feng shui. The most useful part is the forms and details. In this chapter, the author specifically talks about dwelling elements, including gate, courtyard, well, and vegetation, which are also the key elements of this project. Along with the information, there is a set of categorized diagrams of auspicious/inauspicious dwelling sites, outer forms, inner forms, and gate door sizes.

**Bruun, Ole, 1953. An Introduction to Feng Shui. New York: Cambridge University Press, 2008.**

This book is the general introduction of feng shui, yet its emphasis is not the history, but the current situations or issues that feng shui is in. It talks about feng shui’s relationship with prevailing Chinese religion, Taoism, and its practice in Chinese cityscape. Research on feng shui and its hidden principles are also being done. Last but not least, the author lists the modern interpretations and uses of feng shui, as well as points out the concerns on environment and its development as cultural globalization.

**Loidl, Hans-Wolfgang and Stefan Bernard 1969. Opening Spaces: Design as Landscape Architecture. Basel: Birkhäuser, 2014.**

This is a design guide book for opening spaces with analytical diagrams and situation studies. The authors investigate available resources, natural conditions, object allocations, boundaries setting and so on, to provide an innovative perspective on how landscape architects can design. The book plays with shapes, and imagines the consequences of created shape in human experience of landscape. Since the project will focus on the exterior opening strategy, this book is inspiring for plugging architectural language into the philosophical practices.

**Harris, Dianne Suzette. Second Suburb: Levittown, Pennsylvania, edited by Dianne Harris. Pittsburgh, Pa: University of Pittsburgh Press, 2010. doi:10.2307/j.ctt83jhg9.**

Photographs and advertisements that depict Styling, Sprawl, Space, & Imagery, while also comparing popular residential styles against the hot and cool media categories of Marshall McLuhan. Family organization, leisure activities, media relationship, mobility, and income analyses. Narrative description of Life Styles Expressed in the House contextualizing routines, restrictions, emotional and financial investment of its inhabitants against traditional class designations.

## Resources and References - Secondary Sources

**Girardot, N. J., James Miller 1968, and Xiaogan Liu 1947. Daoism and Ecology: Ways within a Cosmic Landscape. Cambridge, Mass: Center for the Study of World Religions, Harvard Divinity School, 2001.**

The book consists of essays on various aspects of Taoism and Ecology, focusing on the theoretical and historical implications associated with a taoist approach to the environment. By analyzing both taoist religious aspects and general Chinese cultural aspects, scholars filtered out the key issues from a board history. These issues help the applicability of modern taoist thoughts and practices in China and the West, as well as provide new perspectives for contemporary ecological situations. The works are categorized in current issues, cultural context, environmental philosophy, and practical concerns.

**Bruun, Ole. Fengshui in China: Geomantic Divination between State Orthodoxy and Popular Religion. 1st ed. Vol. No. 8. Abingdon;Copenhagen S;: Nordic Institute of Asian Studies, 2004;2003;.**

Unlike other books that talk about feng shui as a general piece, this study specifically focuses on the development of feng shui from 1850 to the 1990s, when China was processing a great shift to modernization. Interestingly, Bruun sees feng shui as a living tradition “with an inborn capacity to survive changing societal circumstances” and explores “possible patterns of change in response to other significant factors and events” (p. 255), aiming at an “anthropological analysis of how various perceptions of reality and currents of knowledge and thought interact in the local society” (p. 3). Thus, the purpose of this book is not “to test the truth or usefulness of feng shui in scientific terms, but to investigate its broad social implications” (p. 27). Though the study emphasizes on a certain time period, the thoughts and perspectives that Bruun gives are truly provoking.

**Rosbach, Sarah. Feng Shui: The Chinese Art of Placement. 1st ed. New York: Dutton, 1983.**

This book gives a more detailed look of feng shui spatial arrangements, such as the layout of a building, the placement of furniture within a room and to the best design of offices and public spaces. Rosbach also offers a practical method for novice to understand the energy flow within spaces and the ordered surrounding environment. The chapters on “Townscape Feng Shui” and “Urban Feng Shui” discuss buildings’ relationship with neighbouring buildings, which will, to some degree, have effects on the decision-making on exterior openings.

**Knapp, Ronald G., 1940. The Chinese House: Craft, Symbol, and the Folk Tradition. Hong Kong;New York;: Oxford University Press, 1990.**

Knapp did pioneering work in examining Chinese domestic architecture from a cultural perspective. The study reveals a long folk tradition of craft and symbolism, including feng shui, in the typical Chinese residential buildings across different regions. The book also includes Chinese traditional woodblock prints, diagrammatic illustrations, and photos on building details. In general, it is a great introduction to the analysis of different residential building types across China, as well as background information on how feng shui is involved in residential design in China.

**Cooper, J. C. (Jean C.). Taoism: The Way of the Mystic. Wellingborough: Aquarian Press, 1972.**

This book introduces the fundamental elements and their understanding of Taoism philosophy. The chapters on the Tao, Te, Ying-Yang, the Pa Kua, and the natural are useful for primary research for this project. Also Cooper seeks to find the balance and harmony in life, and gives a detailed definition of what it means to a sage. The book touches on Taoism today and points out the idea of restoring balance in modern civilization.

**Wang, Shaozhou and Zhongguo jian zhu ji shu fa zhan zhong xin. Jian zhu li shi yan jiu suo. Zhongguo Jin Dai Jian Zhu Tu Lu. Di 1 ban. ed. Shanghai: Shanghai ke xue ji shu chu ban she, 1989.**

This is the architectural archive of modern china, which covers both traditional architecture and the ones that after colonization. More importantly, modern architecture in China formed a transition between ancient and contemporary styles of architecture, and included some of the best Chinese-Western style architecture, which is one of the focus of this project as well. There are photos and architectural documents for most of representative Chinese architecture across all the regions in China, so that this book is a good reference for the study of Chinese traditional architecture.

**Bramble, Cate and Inc ebrary. Architect's Guide to Feng Shui: Exploding the Myth. London;Amsterdam;: Architectural Press, 2003;2007;.**

This book is a practical guide for novice architects to apply feng shui in their design, from easy access to serious technical information. Bramble claims that authentic feng shui can match building structures with the land perfectly and help avoid future development issues. He also analyzes feng shui through western system theory, behavioral psychology, viewshed and space syntax in order to make the design more sustainable.

**So, Albert Ting-pat. Scientific Feng Shui for the Built Environment: Fundamentals and Case Studies. Kowloon: City University of Hong Kong Press, 2015.**

This book does a thorough analysis on the science behind feng shui and gives several case studies on different aspects of feng shui, such as sustainability, compass school, and shared guas. Compared to other theory-based approaches, this one has strong scientific research, including dark energy in quantum theory, to support the environmental benefits of feng shui. However, the book is an academic collection of research and concepts from various scholars, so that some statements conflict with one another and will cause confusion. It is good to know the information from all the researches and experiments, yet most of them cannot be applied into architectural studies.

**Lip, Evelyn. What is Feng Shui?. London;Lanham, MD;: Academy Editions, 1997.**

Besides explaining what is feng shui, the author did case studies on the identical residential building types to see whether these general forms have good feng shui. Moreover, classical western building forms are also analyzed, and surprisingly, most of the renaissance buildings in europe were designed and built with good feng shui. This finding could be involved in the study of western building environments to supplement the archive of residential typology.

**Luk, Chung-Leung, Wendy W. N. Wan, Raymond P. M. Chow, Cheris W. C. Chow, Kim-Shyan Fam, Peiguan Wu, and Sarang Kim. "Consumers' Views of Feng Shui: Antecedents and Behavioral Consequences." *Psychology & Marketing* 29, no. 7 (2012): 488-501.**

This research paper did a survey in the real estate market on whether consumer's decisions will be influenced by the adoption of feng shui. The survey was conducted on three groups of people with three distinct views on feng shui: instrumental, spiritual, and minimalist. Volunteers in each group have the same view, and psychometric scales were used to measure consumer's reaction when feng shui is related to property purchase intentionally. In the result, the effect on the instrumental view is the most positive and strongest, while the other two show weakly positive and negative. This research provides the background information for the promotion of this project, and marketing implications are also discussed in this paper.

## Resources and References - Class Requirements

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- Rebecca Mead, “The Therapeutic Power of Gardening”, *The New Yorker* (August 24, 2020)
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**Spinelli Mannheim, Atelier U20, Mannheim, 2016**

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**Tsingpu Yangzhou Retreat, Neri&Hu Design and Research Office, Yangzhou, 2017**

<https://www.archdaily.com/888969/the-walled-tsingpu-yangzhou-retreat-neri-and-hu-design-and-research-office>

**Villa Le Lac, Le Corbusier, Corseaux, 1924**

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<https://www.archdaily.com/950399/changli-garden-tm-studio>

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**Learning From Levittown, Denise Scott Brown and Robert Venturi, 1970**

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**The Barcelona Pavilion, Mies van der Rohe, Barcelona, 1928**

<https://www.archdaily.com/109135/ad-classics-barcelona-pavilion-mies-van-der-rohe>

**San Cristobal Stable, Luis Barragan, Mexico City, 1969**

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**Junction/Cycle, Richard Serra, Gagosian Gallery, 2011**

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**Garden Wall Pavillion, Retallack Thomps, Melbourne, 2017**

<https://www.archdaily.com/918490/garden-wall-pavilion-retallack-thompson-and-other-architects>

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**Ordrupgaard Art Park, Jeppe Hein, Ordrupgaard, 2013**

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**Named Your Reflection, Guillermo Hevia García and Nicolás Urzúa, Santiago, 2016**

<https://www.dezeen.com/2016/05/05/moma-young-architects-program-santiago-parque-araucano-mirrored-installation-guillermo-hevia-garcia-nicolas-urzua/>

**The Brion Tomb and Sanctuary, Carol Scarpa, San Vito d'Altivol, 1978**

<https://www.archivibe.com/brion-tomb-sanctuary/>

**Void Garden, TAOA, Foshan, 2020**

<https://www.archdaily.com/946722/void-garden-taoa>

**Triangular Water Pavilion, Jeppe Hein, Berlin, 2007**

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**IceWall, Yushiro Okamoto, Boston, 1967**

<https://architecture.mit.edu/architecture-and-urbanism/project/icewall-fast>

**Moss Wall, Olafur Eliasson, London, 1994**

<https://olafureliasson.net/archive/artwork/WEK101810/moss-wall>

**Habitat Horticulture, David Brenner, San Francisco, 2016**

<https://habithorticulture.com/projects/sfmoma>

**Bamboo Maze, Rirkrit Tiravanija, Singapore, 2018**

<https://www.nationalgallery.sg/see-do/programme-detail/709/ng-teng-fong-roof-garden-commission-rirkrit-tiravanija>

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**To Be Continued ...**