



# Homeowner Garden Design Series: Elements and Principles of Design

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Landscape design is an art form and, just as painting and sculpture, landscape designers and landscape architects use the principles and elements of design to compose, create or transform the space around us. The unique three-dimensional—or spatial—quality of landscape design means that it is experienced from within when moving through the designed space. An understanding of the principles and elements of design is the first step to creating a harmonious and visually pleasing landscape. (Figure 1).

### Elements of Design

There are six primary elements of design: mass, form, line, texture, color and value. Of these, mass, form and line are the main tools used to organize space in designed landscape. Texture, color and value provide a supporting role, adding interest and richness. The elements of design guide the selection and organization of plants and the hardscape elements in the landscape.

### Mass

Mass describes the space or area occupied by an object. The house, as well as the structures and plantings in a landscape all have mass, as do individual plants. Empty spaces or voids also “occupy” a distinct area, and empty space is more important to landscape design than occupied space (Figure 2). In essence, we design the voids of a landscape.

When selecting plants and seeking balance in a landscape, the mass of individual components (plants and structures), as well as groups of components, will become very important.

### Form

Form refers to the shapes of objects in a landscape, as well as the relationships of objects to each other. The landscape itself has form, both natural and man-made. For example, existing structures such as the house, walkways and driveways delineate squares, circles, triangles or irregular shapes,

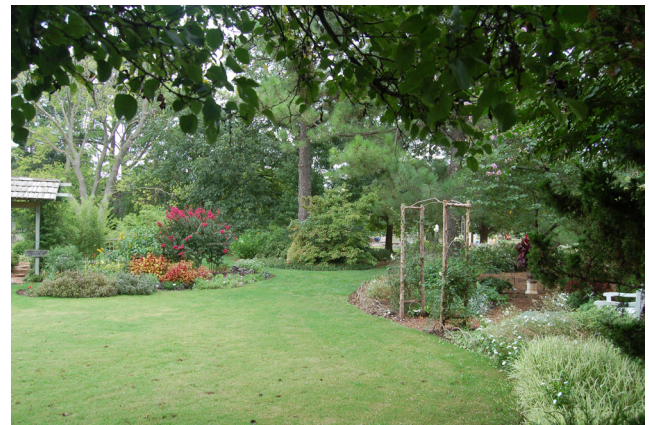


Figure 2. In this photo, the lawn (the void) is the dominate element that serves to unite the surrounding landscape.

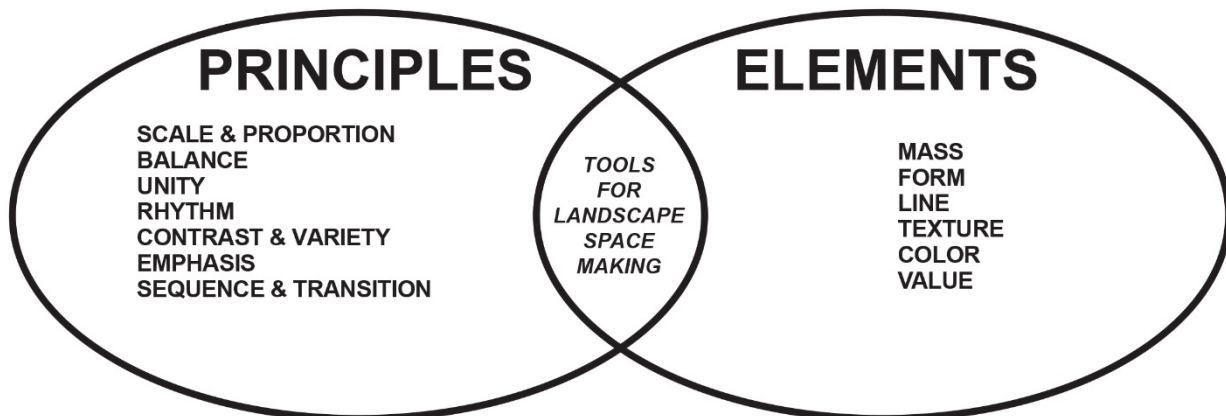


Figure 1. This chart list the elements and principles used in landscape design and space making.

as do plants, slopes and other natural elements. Plants also have individual form. Plant forms include pyramidal, rounded, oval, columnar, vase and flat or spreading (Figure 3a). Different forms evoke different feelings or emotions. Rectangular forms feel orderly and formal, circles are soft, triangles are strong and irregular shapes are casual and free. When plants are placed into groups, they take on a new form as a group. Two different plants with unique forms may produce the same group form (Figure 3b). Often, the form of plant groupings is more important than individual plant form.

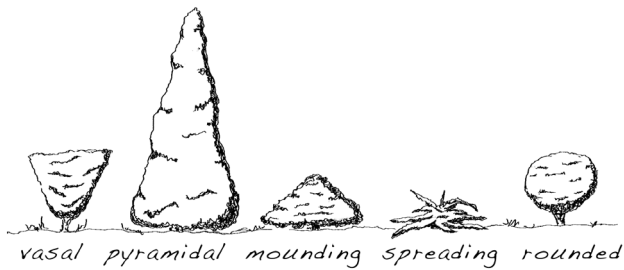


Figure 3a. Common forms of plants.

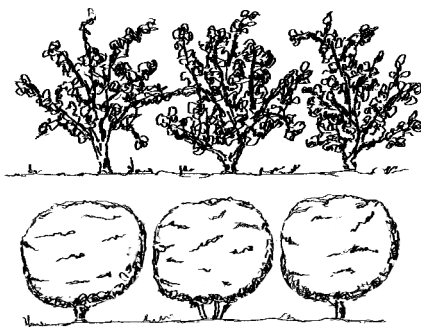


Figure 3b. Groups of plants with different individual forms may have the same group form.

### Line

Lines direct the movement of the eye through a landscape. Line is one of the most important aspects of design; it determines the way beds and paths flow together. Much like form, different types of lines elicit various emotional responses. Straight lines are formal and direct, while curved lines are more gentle and natural, and jagged lines can be exciting or distracting. Consider line when shaping beds and walkways, or in choosing hardscape elements such as fences. Visualize how the straight line of a fence or a curved walkway might fit with the existing lines of the house, driveway or trees.

### Texture

Texture describes the physical characteristics of a material relative to other materials. Texture is generally determined by the relative size of parts. A plant with a coarse texture has large leaves or flowers and a bold appearance. A fine-textured plant has small leaves and flowers and a soft, delicate, even elegant look. A hosta or plantain lily (*Hosta* spp.) is an example of a coarse-textured plant, while a fern has a fine texture. Other materials such as stones can have fine or coarse textures, again based upon the relative size of individual particles. Texture can also be created by rough or smooth surfaces, or

by darkness or lightness. A landscape should include more fine- than coarse-textured plants and objects. Fine elements provide a soft background to contrast the more pronounced course elements in the landscape.

### Color

Color is an important design element, but is often given too much attention. Line, form and mass provide the bones of a garden; neglecting these structural elements will result in a poor design. Once the structure is established, color can be used to add interest and evoke emotion. Warm colors (red, orange and yellow) give a feeling of warmth and excitement. Warm colors can make an object appear larger and closer to you. Cool colors (green and blue) are calming and make objects look smaller and farther away. Purple looks cool next to a warm color and looks warm next to a cool color. White is used for contrast and to separate conflicting colors. Dark colors seem to move away from the viewer, while bright colors jump out. This can be used to create greater depth to a planting. Color can be used to direct the eye, but if used improperly, can also be distracting.

The way colors are combined can have a large impact on how individual colors appear as well as the overall feeling of a planting. Several common combinations called color schemes are used in planting. Refer to the color wheel to understand and visualize the color schemes (Figure 4).

- **Monochromatic:** This color scheme utilizes a single color, such as pink, as the base of the planting. Flowers and foliage in tints (lighter colors) and shades (darker colors) of pink would be used in the planting.
- **Polychromatic:** Quite the opposite of monochrome, this scheme combines many colors in a single garden including shades and tints of several hues. This type of planting can become too busy or distracting if too many bold colors are used.
- **Complementary:** Complementary colors are those that appear opposite one another on the color wheel. Complementary colors look better together than they do by themselves. A complementary garden uses flowers and foliage in complementary colors: blue and orange, yellow and purple, and red and green.



Figure 4. The color wheel, including shades (darker colors) and tints (lighter colors) of hues, can be used to plan color schemes in the garden.

- **Analogous:** This color scheme utilizes colors that are immediately adjacent on the color wheel. Examples include red with red-violet and violet, or orange with yellow-orange and yellow.

## Value

Value is defined as the lightness or darkness of an object. Every physical object in the landscape has a value. It is important to recognize that a user perceives the value of an object in relation to the context of that object. For example, the same species of shrub will be perceived to have a different value in the sun than in the shade. The one in the shade will be perceived to be a darker value. In a similar way, an element with a medium value will be perceived to have a lighter value if it is adjacent to elements with a dark value.

## Principles of Design

A landscape is composed of various combinations of masses, lines, forms, colors, textures and value. The principles of design guide the integration and composition of the design elements into a cohesive whole. These principles include scale/proportion, balance, unity, rhythm, contrast/variety, emphasis and sequence/transition.

## Scale and Proportion

Scale is the relative size of one component of a landscape compared to another. If a plant or object is out of proportion, it is too large or too small for its surroundings. For example, a tiny flower bed becomes lost in a vast lawn. Individual components should be sized according to their surroundings. A large lawn can accommodate a large flower bed. In landscape design, human scale is the most important relative scale. Everything in the landscape must be sized and/or placed relative to the human body. Stairs are spaced according to a person's stride; scenes are designed to be viewed from the height of a typical adult's sight line or from a carefully positioned bench.

## Balance

The distribution of mass (visual weight) in a landscape creates balance. Balance can be either symmetrical or asymmetrical (Figures 5a and 5b). In a symmetrical design, one side of the landscape is essentially a mirror image of the other. If a symmetrical design is divided in half, both sides would share the same shape, form and plantings. Symmetrical designs are very rigid and formal and do not work with many landscapes. In an asymmetrically balanced design, plant sizes and numbers are only relatively similar on both sides. The overall weight or mass may be similar, but the form of that mass differs. For example, one side of the landscape may have a very large component, balanced on the other side by two or three smaller components with a comparable combined mass.

## Unity

Unity provides the overall feeling of oneness in a design. It is defined as the harmonious relationship between the elements of a design composition. A simply way to accomplish unity in a landscape design is by repeating elements or forms. For example, the use of rectangular forms throughout a landscape design would provide a sense of unity. In contrast, a designed landscape that uses many different forms, such as a rectangle, a circle, and a triangle would not feel unified because the forms do not relate to each other. A second way to provide unity in a design is by interconnecting ele-

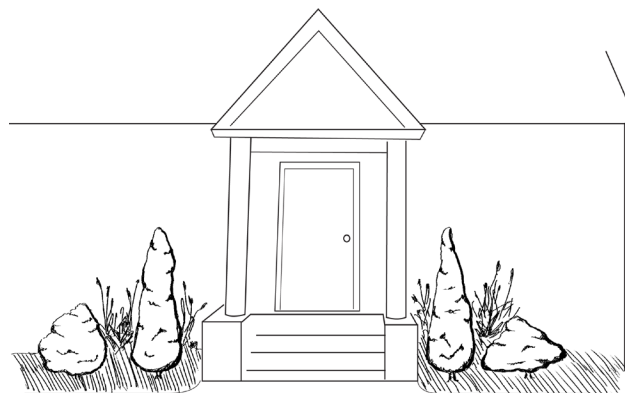


Figure 5a. Representation of symmetrical balance.



Figure 5b. Representation of asymmetrical balance.

ments. Place elements in groups instead of individually. Have hardscape elements visually and physically anchored to the house or within the edge of planting beds. As a general rule, individual elements should not be floating in the lawn.

## Rhythm

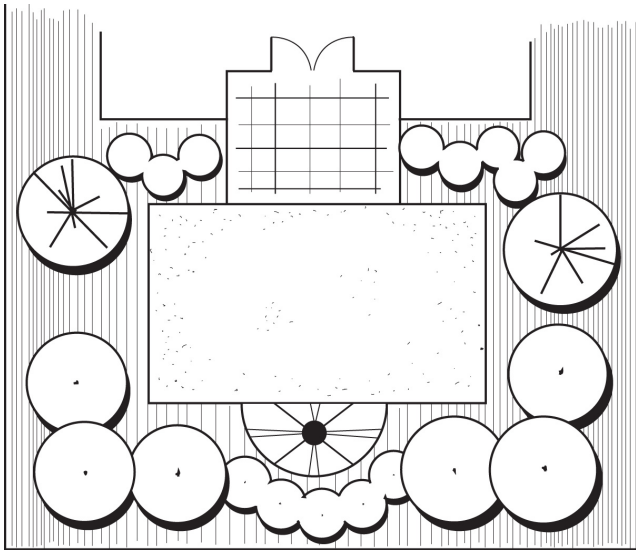
Rhythm helps us to achieve unity in a landscape. Rhythm is the predictable repetition of materials and elements such as mass, form, line, texture and color. It is good to use a variety of materials and elements in the landscape, but repeating these elements provides harmony and movement. There is a fine line in balancing variety versus monotony. Too much of any one element can make a garden feel boring or uninteresting, while too many different elements can create clutter and confusion.

## Contrast and Variety

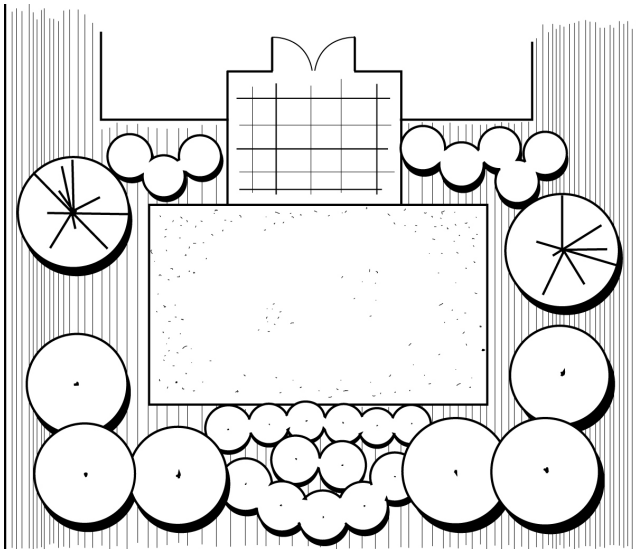
To keep a landscape design from becoming boring, it is a good idea to find ways to provide contrast or variety. Contrast should be used strategically in the landscape. Too much contrast will result in visual chaos. If a planting area has mostly soft, fine textured plants, the strategic use of a few plants with coarse textures will provide a scene of contrast. Varying the size of elements is a way to keep a design from feeling static. For example, a design with three hardscape areas, one large, one medium and one small, is a way that variety can be included in a landscape design. As a result of the variety in the size of these areas, there will also be a variety of uses.

## Emphasis

Emphasis can be a focal point, or it can be a dominant element or space (Figures 6a and 6b). A focal point can be any variety of objects, such as a specimen tree, fountain or



**Figure 6a. Example of dominant space with a focal point.**



**Figure 6b. Example of emphasis on dominant space.**

statue. An empty expanse of lawn can act as a dominant space, especially when surrounded by taller plantings or walls. The emphasis may be part of a structure like the entryway to a house, or it may be a view in the distance like a hilltop church or a pond. The design of the landscape or garden helps create emphasis by directing your eye. A landscape may have more than one emphasis in different areas or plantings.

### Sequence and Transition

Transition is change across a space, or from one space to another. How we make the transition from one area to an-

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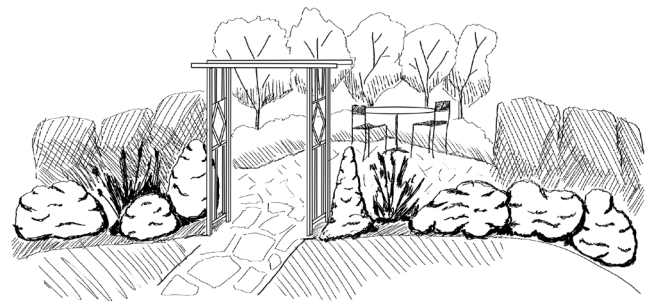


**Figure 7. Gradual transition: plant size changes incrementally across a planting bed.**

other depends upon the relative scales of the two connected areas. When two areas have a similar scale, it is best to make changes gradually to maintain rhythm and harmony (Figure 7). Only one element is changed at a time and only gradually. For example, plant height stair-steps down from a small tree to shrubs to herbaceous plants and finally to groundcover. Likewise, coarse texture can transition to medium and then fine texture. The same principle can be applied to form, mass and color.

When moving between areas with very distinct change in scale—such as from a small, confined space into a large, open space—more abrupt transitions can be made (Figure 8). The abrupt transition is typically demarcated by a portal of some fashion: a gate, arbor, door or hedge. The portal indicates movement from one “room” to another and tempers the stark changes between the two spaces. Good transitions can add depth to a planting or used to frame or accent a focal point.

The elements of design are used to organize space in the landscape. Principles of design guides the way these different elements are brought together. These foundations of design guides selecting plant material and hardscape elements that will blend harmoniously with the surrounding environment. A successful design builds off the existing structures and natural features of a site to create a unified landscape.



**Figure 8. Abrupt transitions can be used to move between areas with a distinct change in scale.**