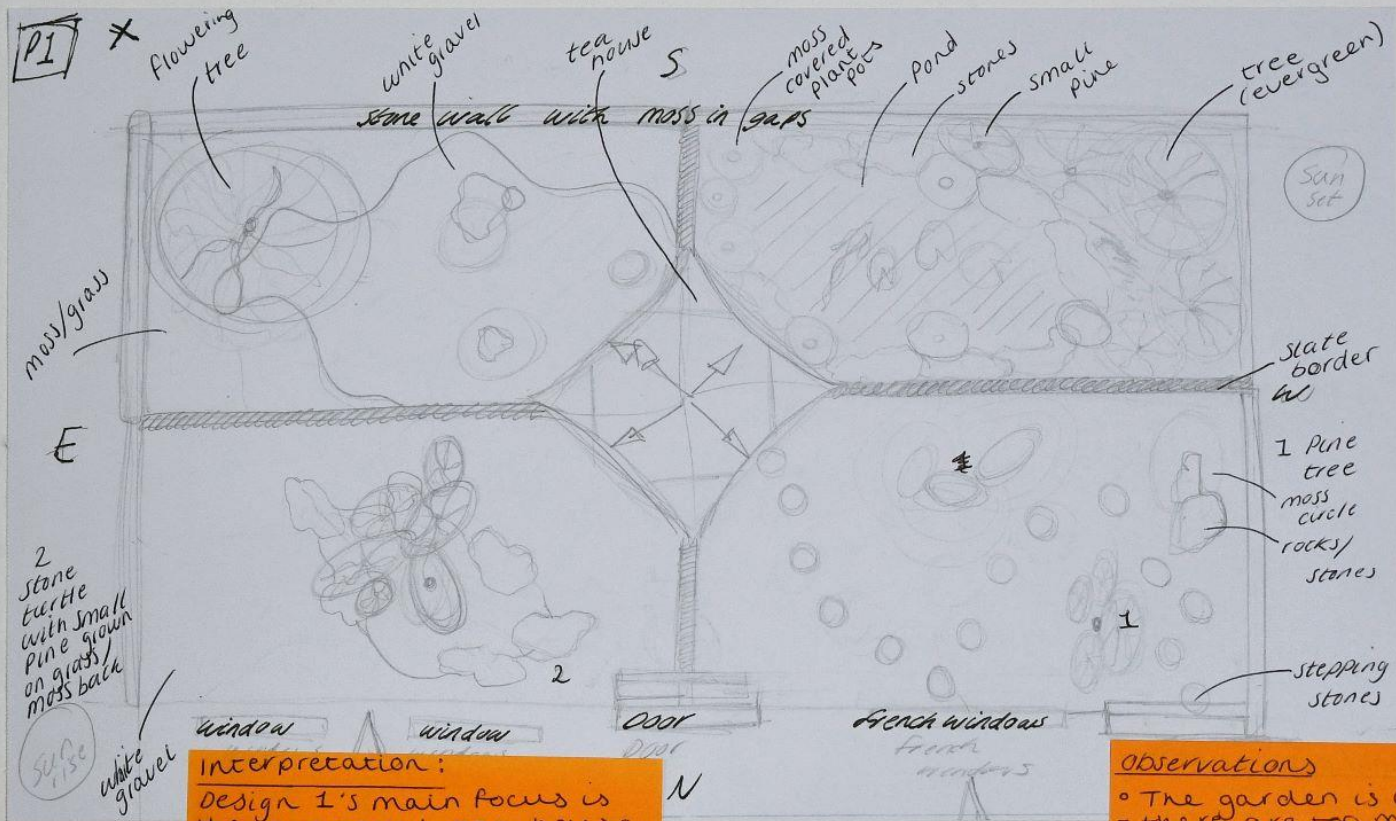


## Appendix III

### **Contemporary Japanese Garden: 8 Initial Designs**

# DESIGN 1



Interpretation:  
 Design 1's main focus is the central tea house. The Tea House would allow the client to enjoy the garden in all weather conditions throughout the year. From the inside, I aimed to create a variety of different view points, based on independent types of Japanese garden, such as pond, scroll and dry land. Stone arrangement 2, is a representation of the classic turtle from Chinese mythology.

Observations

- The garden is complicated - there are too many focal points, one may not know where to look.
- Too much in a small space, it may be better suited to a larger garden.
- By defining and separating the garden with the slate borders, it is compartmentalised.
- the ability to grow moss and in the wall may be difficult and take time.
- Hard to move throughout the garden.



# DESIGN 2

ever green trees

02

Pine tree

ring of water stone

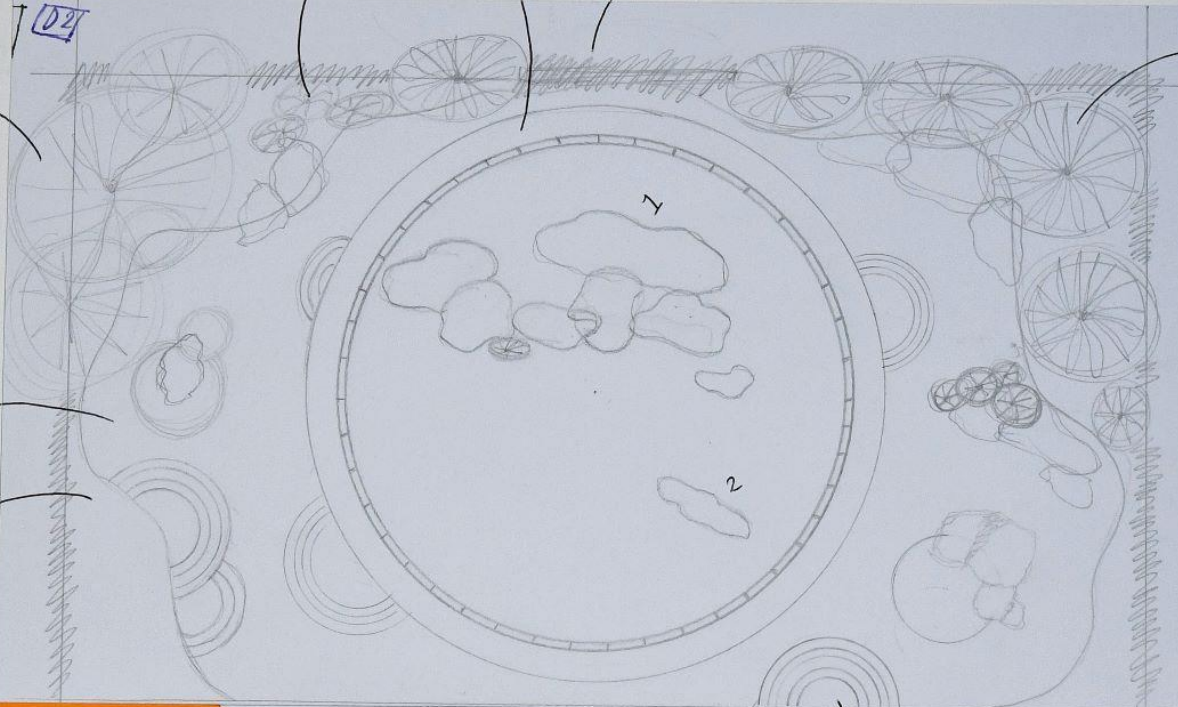
fencing (Bamboo)

1 - Mount Horai Stone composition

ever green trees and flowering trees

white gravel

moss/grass



2 stone Boat

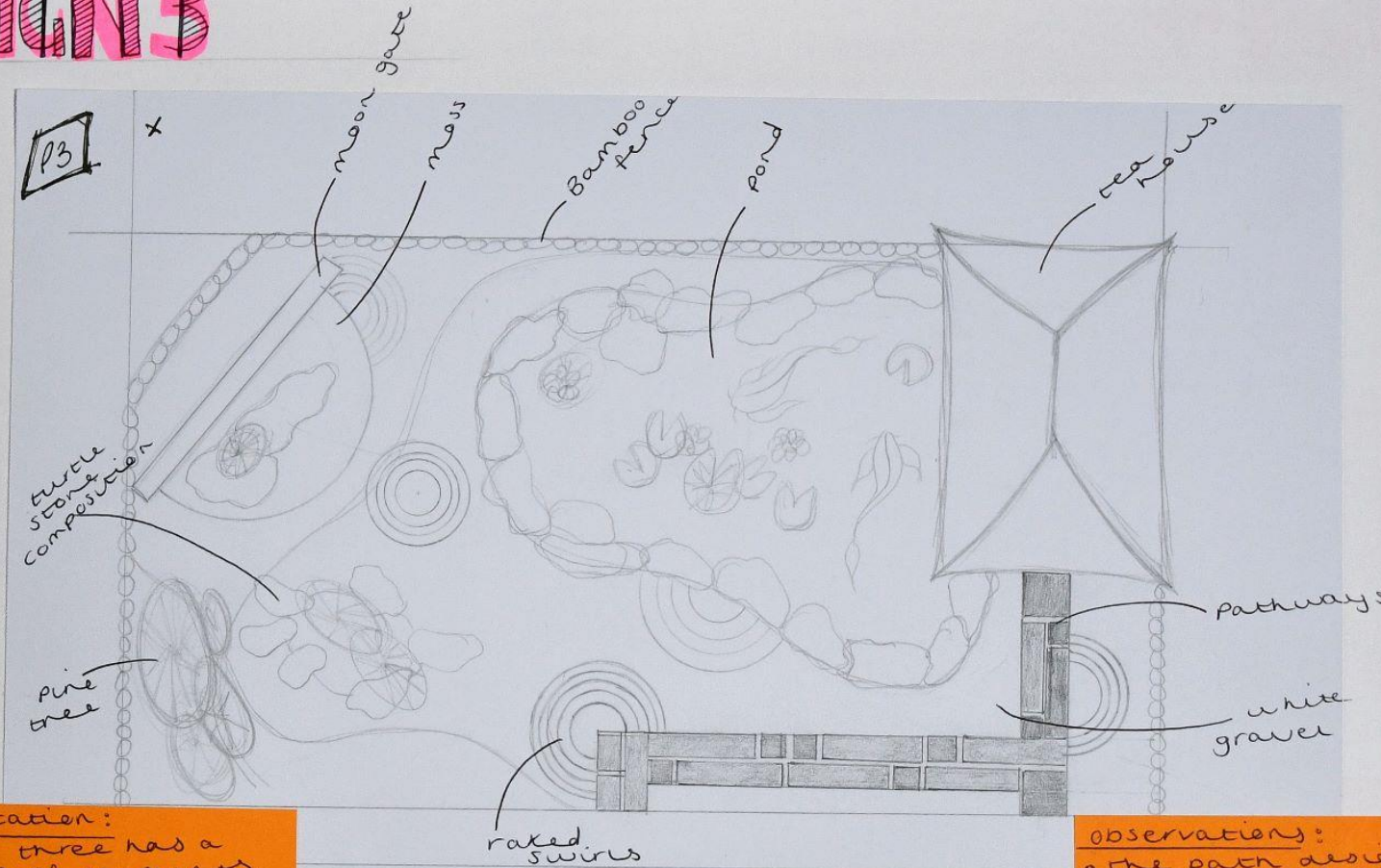
raked in white gravel

Interpretation:  
 The idea behind this garden is based on the eight immortals name land. It is supposedly a mountain, with palaces made from gold and jewels grow on trees. In the garden Daisen-in illustrates a boat traveling away from Mt. Horai after collecting jewels. However, in Design 2, Stone 2 represent the boat traveling towards Mt. Horai after battling mother nature to get there.

- Observations:
- The garden tells a story and allows contemplation.
  - Even though you are unable to move around the garden, it shouldn't matter as it is a dry-land garden, therefore that isn't a key function.
  - would need a path along the front, making back doors accessible.
  - No tea house within the garden.



# DESIGN 3



## Interpretation:

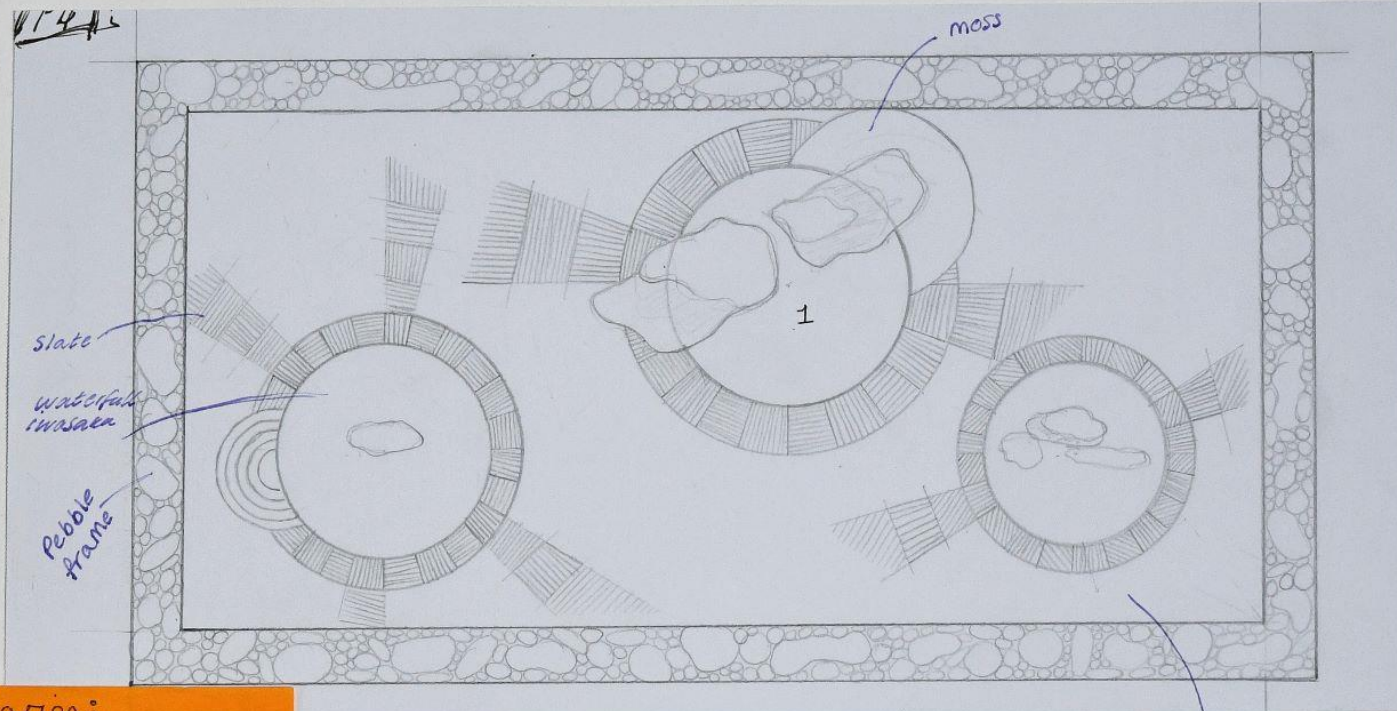
- Design three has a mixture of elements.
- a moon gate frames a stone composition of Mt. Horai in the back left corner.
- The garden has an overall water theme as the white gravel is raked with a circle indicating raindrops creating ripples in a pond.
- with this garden I attempted to create a sense of peacefulness and serenity.

## Observations:

- The path design is nice and defined, creating a contrast with the white gravel.
- The pond isn't too big and can be managed easily.
- The garden is quite bare in terms of foliage.
- location of the tea house may be quite shaded and cold.
- There is no pathway through the rest of the garden and so it doesn't take the client on a journey.



# DESIGN 4



## Interpretation:

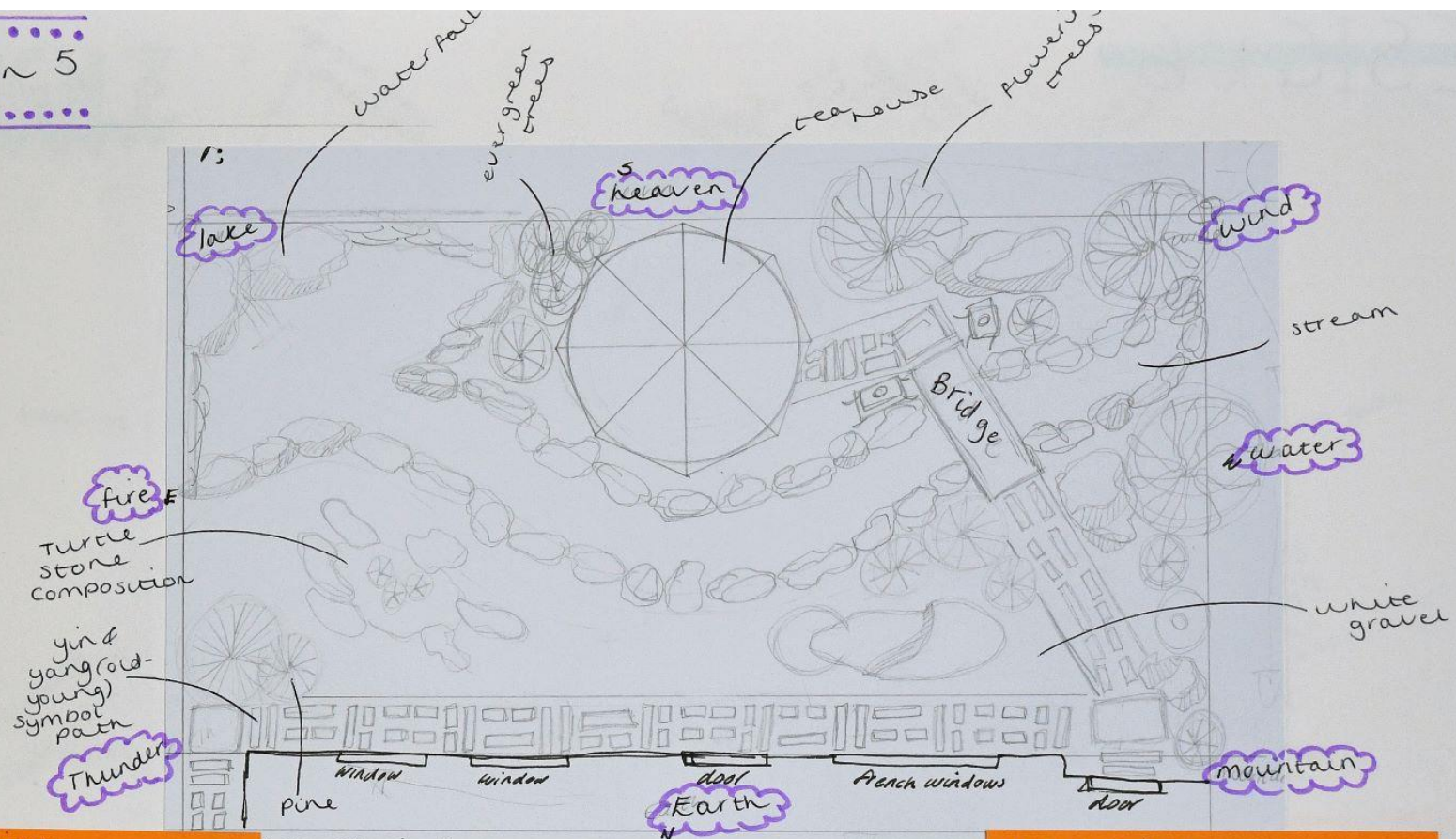
This garden is based on Iwasaka (rocks placed in a special natural setting as the focal point of worship) and Iwakura (rocks though of as a place for kami to dwell). The stone composition 1 is an illustration of Hana no Iwaya (Rock House of Flowers) Shrine in Kumano - a very famous Iwakura as it is described in Japan's oldest history book. The rings surrounding the stones are made of slate and are placed at different angles representing Shimenawa (ropes placed around kami shrines).

## observations:

- The design allows contemplation and is unique.
- The client likes the idea of using slate in this way.
- The Pebble frame works well, contrasting with the white gravel. However, it may look better with some vegetation at the back.
- Incorporates the client's request of kami as an influence.



# Design 5



## Interpretation:

Design 5 is based on the basic level of geomancy in which was imported to Japan from China.

The path through the garden is made up of old yin =, young yang =, old yang = and young yin = symbols.

The location of the water-fall (lake) and stream was specifically placed there due to a statement in the Sakuteiki in which is based on the placement of streams in a garden!

## Sakuteiki, VIII. Garden Streams

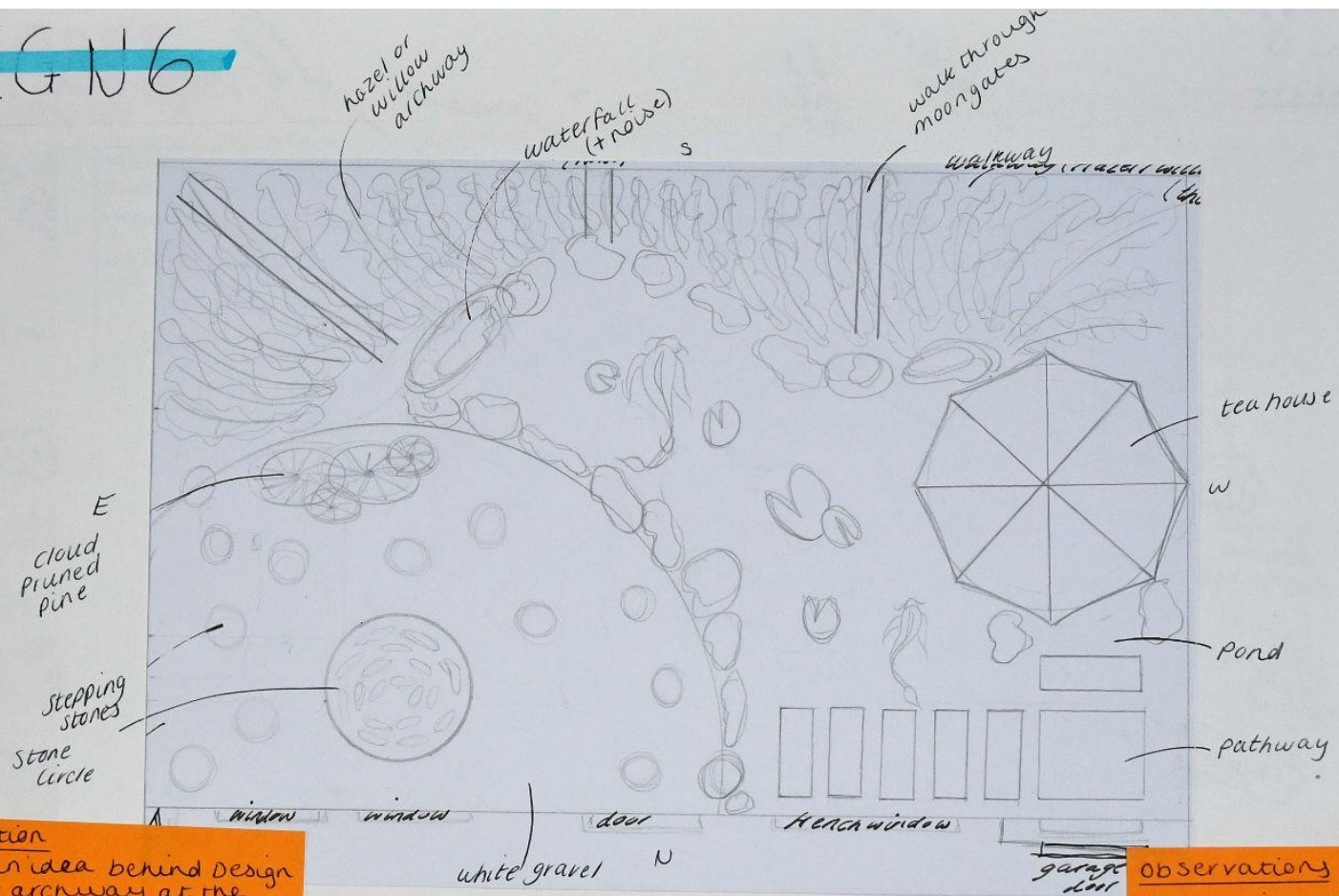
"According to the Scriptures the proper route for water to flow is from southeast and then towards the west. This is because the waters from the Blue Dragon will wash all manner of evil off to the Great Path of the White Tiger."

## Observations:

- location of the tea house may make the garden look very short.
- The garden is very complicated and may be better suited to a larger garden.
- The stream is rather large and would be difficult to maintain.
- In addition to the stream, a pump would be required and could cost a lot.



# DESIGN 6



## Interpretation

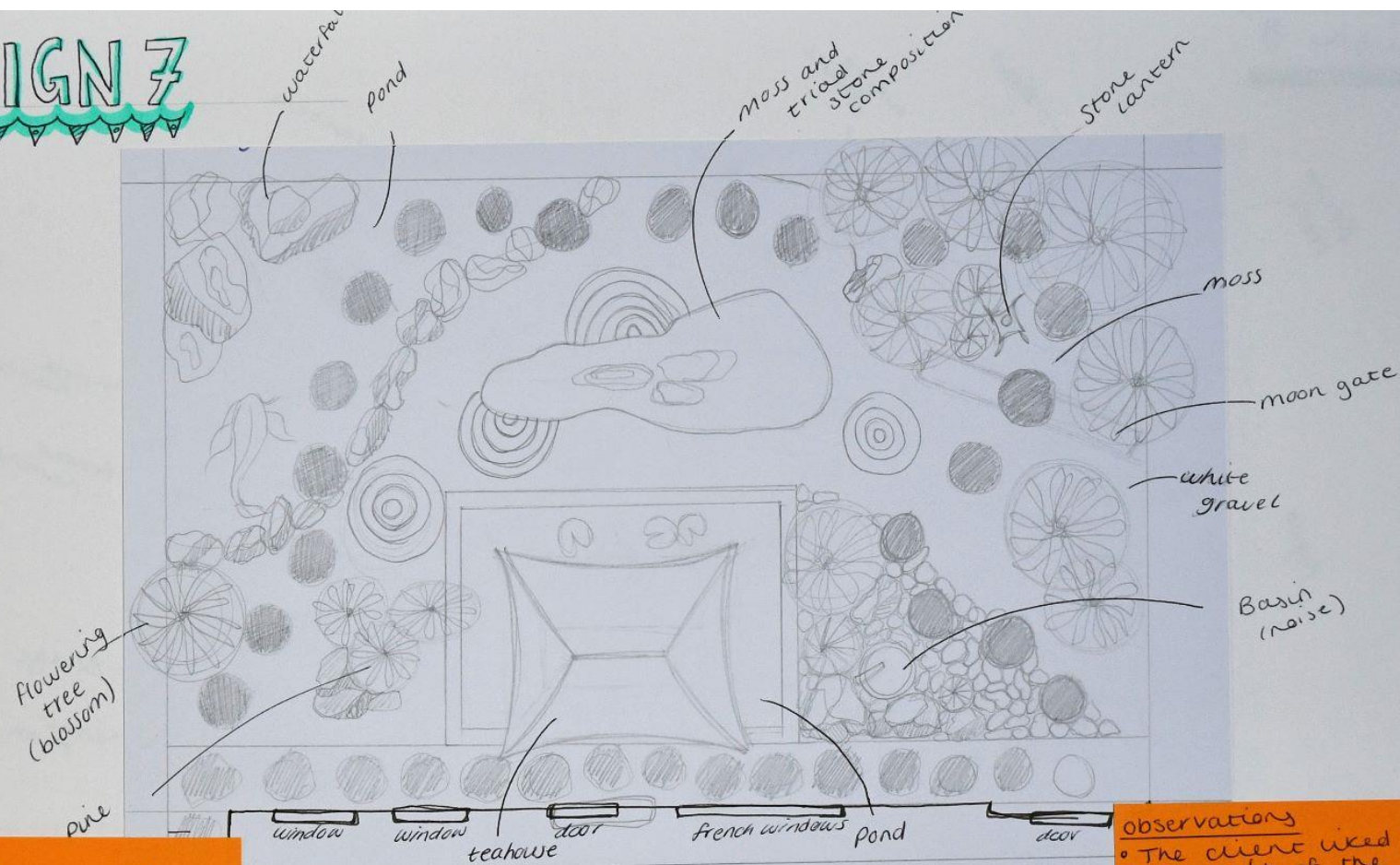
- The main idea behind Design 6 was the archway at the back. This is because it reminded me of a scene in a Studio Ghibli animation and was the hidden path to a kami spirit.
- I also placed moon gates through the archway due to their prominent appearance in traditional gardens.
- The pond leads all the way up to the French windows to give the illusion you are out on the pond when looking outside.

## Observations

- The client used pathway leading across the French windows to the garage. But the water may leak into the house and may not be easy to access the garden from the French windows.
- The archway at the back does create the illusion of a winding path when walking through it like the traditional tea gardens. However, it does take up a lot of space and could be difficult to maintain due to the position of the pond.



# DESIGN 7



## Interpretation

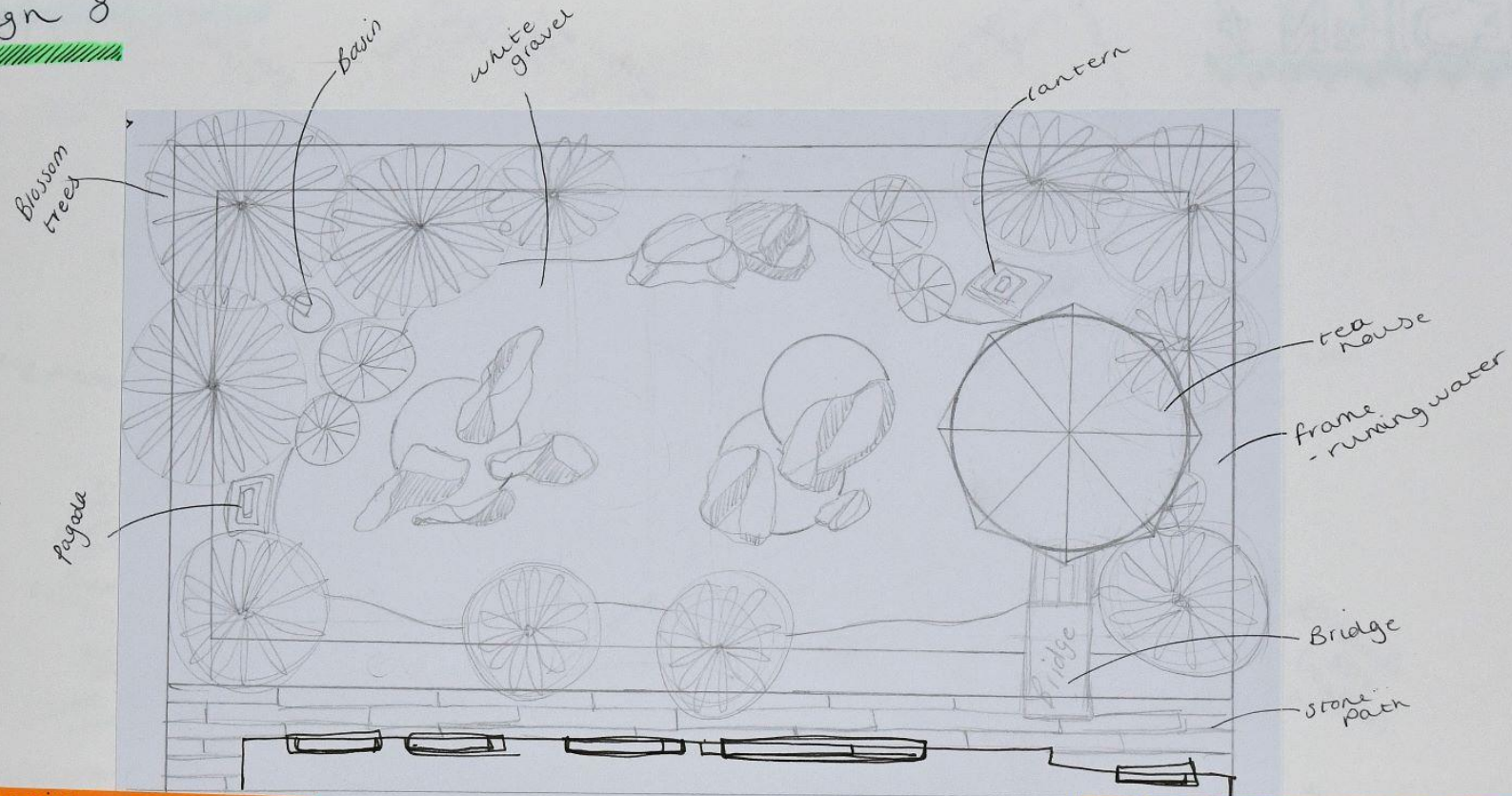
- With Design 7 I wanted to take aspects from the different garden styles into one.
- Karusensui - dryland takes up the most of the garden. In the centre I have placed a moss island with a triad stone composition.
- Next to the central tea house on the left is a small tea area where a basin sits. These would traditionally be used to cleanse the body before entering the tea house for the ceremony.

## Observations

- The client used the tea area, left of the tea house.
- The water basin also created the sound of the dripping water used to make a relaxing atmosphere.
- The pond in the back corner won't much use as it won't be viewed well from perspective points.
- The tea house being in front of the french windows blocking the view from inside.



## Design 8



### Interpretation

- Design 8 is a dryland garden - karusansui.
- The stone composition closest to the tea house is a traditional three-ridged stone layout.
- The water frame around the edge of the garden creates the calming atmosphere from the sound of running water.
- I placed blossom trees in the upper left corner because they are traditionally Japanese and represent life and beauty during spring.

### Observations

- The placement of the trees at the front may block the view of the garden from the window perspectives.
- The use of water basins, pagodas and lanterns give the dryland garden a hint of tea garden style.
- Placement of stone compositions allow contemplation.
- The water frame around the garden isn't very practical and may be expensive as a pump would be required.