Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition

A Comprehensive Project by Brian Mulligan
Inspiration: A Healing Garden for Cancer Patients
Created in the Japanese Design Tradition

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Cover Photo:(Keane 1996)
This comprehensive project is dedicated to the memory of my mother, who after three years of battling cancer, passed away in January of 2000.

I love you Mom.
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Title Page</th>
<th>i</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dedication</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>iii</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>1</td>
</tr>
<tr>
<td>Abstract</td>
<td>2</td>
</tr>
<tr>
<td>Introduction</td>
<td>3</td>
</tr>
<tr>
<td>Background (Literature Review)</td>
<td>4</td>
</tr>
<tr>
<td>Japanese Garden Design History</td>
<td>6</td>
</tr>
<tr>
<td>Design Principles</td>
<td>8</td>
</tr>
<tr>
<td>Design Techniques</td>
<td>8</td>
</tr>
<tr>
<td>Design Elements</td>
<td>9</td>
</tr>
<tr>
<td>Goals and Objectives</td>
<td>10</td>
</tr>
<tr>
<td>Assumptions/Limitations</td>
<td>10</td>
</tr>
<tr>
<td>Program Requirements</td>
<td>10</td>
</tr>
<tr>
<td>Design Process</td>
<td>11</td>
</tr>
<tr>
<td>Site Map</td>
<td>11</td>
</tr>
<tr>
<td>Analysis (opportunities/Constraints, etc)</td>
<td>14</td>
</tr>
<tr>
<td>Concepts</td>
<td>15</td>
</tr>
<tr>
<td>Concept 1</td>
<td>15</td>
</tr>
<tr>
<td>Concept 2</td>
<td>15</td>
</tr>
<tr>
<td>Master Plan</td>
<td>16</td>
</tr>
<tr>
<td>Sections</td>
<td>17</td>
</tr>
<tr>
<td>Details</td>
<td>18</td>
</tr>
<tr>
<td>Healing Principles and Japanese Design</td>
<td>19</td>
</tr>
<tr>
<td>Sketch Tour</td>
<td>21</td>
</tr>
<tr>
<td>Conclusion</td>
<td>23</td>
</tr>
<tr>
<td>Bibliography</td>
<td>24</td>
</tr>
</tbody>
</table>

*Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition*
ABSTRACT

Inspiration: A healing garden for cancer patients created in the Japanese Design tradition, is a comprehensive project that completes the undergraduate process of the Bachelors of Landscape Architecture program at Ball State University. The following is a booklet that looks at this process.

In this booklet, you will find an in depth research process that begins with exploring what is a healing garden and how does one design for it. Next, is a study on the Japanese garden design tradition. This looks at the principles, techniques, and elements of the Japanese garden and how to combine them into a design.

Following this introductory research, the initial phases of goals and objectives, program limitations, and program elements begins. This is followed by the site selection of the Indiana University Cancer Pavilion, in Indianapolis, Indiana. The site is then recorded through the process of inventory and analysis, which includes site photos and details of the analysis of the space.

After the inventory and analysis, the concept phase is reached. In this book you will find two concepts of the indoor/outdoor spaces of the Cancer Pavilion. After exploring the concepts, the master plan phase begins.

The master plan is included with sections, details, and perspectives of the spaces. This booklet looks at how the space is organized and provides a before and after tour of areas of the indoor outdoor spaces.

The project is wrapped up in a conclusion, followed by a bibliography of the materials researched and used for this comprehensive project.
INTRODUCTION

Cancer is a disease that instantly suggests death. No other illness or injury can be as debilitating to the human spirit as cancer. It is a disease that affects your internal body that can slowly, or quickly take your life. It is a life-threatening disease. Through education, early detection, and increasing new treatments the disease can be overcome. However, the road to recovery can be a long one that involves hours upon hours of doctor visits, various treatment options from chemo to radiation, and surgery. Throughout this process, a person with cancer goes through various emotional and spiritual stages that can hinder the path to healing but can also provide the source for inspiration to overcoming the disease.

For the past three years, cancer has been a part of my family life. The disease inflicted my Mother in the form of breast cancer. She began the fight with surgery, chemo and radiation treatment programs. Last winter she underwent a stem-cell treatment program that hospitalizes one for three to four weeks. The patient must be kept in a sterile environment, that for my mother was a cancer wing that required visitors to wear face masks and gloves in order to visit her. The settings in which my visits took place were very depressing in nature. The room is rather bleak in appearance with the only color coming from get-well cards that were sent. The only view out the window is of rooftops and distant treetops. These visits implanted me with the idea of trying to create a landscape that my Mother could visit or look out upon. The treatment was successful, and after follow up radiation, she was cancer free for that spring. However, late summer the disease came back, and the fight began again. The visits to the doctor, the office waits, the chemo treatments, the radiation. The whole time my Mother had to visit several different offices and hospitals to receive the treatments.

When it came time in the Fall semester of 1999 for me to select a site for my comprehensive project, I first wanted a site that was patient rooms overlooking a rooftop or outdoor space, or even a space within the hospital setting that patients could visit. This lead me to the Indiana Cancer Pavilion in Indianapolis, Indiana. The Cancer Pavilion is a totally outpatient facility that incorporates treatment facilities in chemo and radiation and any doctors that one might need to see during a visit. This place just seemed to make sense for the site for my landscape garden. My Mother's hospital stay was only three weeks out of three years that she constantly had to wait to see a doctor, receive treatment, or wait for a ride home.

This waiting period became the catalyst for my design. At the Cancer Pavilion, the average stay of a patient is half a day. Through which most of this time the patient is waiting to see a doctor, waiting to receive treatment, or waiting for a ride home. This waiting increases the level of anxiety in the patient of which a meditative, peaceful, soothing landscape would ease. This landscape is a retreat in which a patient will be able to find a place to walk or sit in which they can listen to the sounds of water trickling down a rocky hillside, or to stare off into a pond filled with Koi.

To accomplish my design, I have chosen to utilize the Japanese design principles and techniques in creating this healing garden for cancer patients. Throughout history, the Japanese garden has developed as on that balances the natural with man-made beauty. The landscapes draw upon the natural features of Japan to create landscapes that are meditative, contemplative, relaxed in nature, contemplative, provide spiritual journeys, and provide an outlet for the everyday stresses of life.

Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition
BACKGROUND

"Within this enclosure many and various trees... make a veritable
grove... The sick man sits upon the green lawn... he is secure, hidden,
shaded from the heat of the day... for the comfort of his pain, all kinds
of grass are fragrant in his nostrils. The lovely green of herb and tree
nourishes in his eyes. ... The choir of painted birds caresses his ears ... the
earth breathes with fruitfulness, and the invalid himself with eyes,
ear, and nostrils, drinks in the delights of colors, songs, and perfumes."

An account of St. Bernard (1090-1153) on a stay in a hospice in Clairvaux,
France (Marcus and Barnes, 1995)

Healing/therapeutic gardens have been around in some shape or form for centuries. They
have existed as courtyards in a hospital ward, a landscaped villa, a park, or even the
backyard of a residence. When Olmstead designed Central Park in New York City, his
overall concept was to allow for the people of the City to have an escape to the countryside,
a therapeutic approach to the hectic life of the city. Robert Ulrich wrote that patients
recovering from a surgery “should have everything to enjoy nature and to promote a healthy
life. It should help forget weakness and worries, and encourage a positive outlook.”
(Marcus and Barnes, 1995) Recent designs of healthcare facilities have incorporated the
garden as an effective means of therapy for patients, families, and staff. Healthcare as a
whole is rediscovering the importance of the mind-body relationship. The idea that if the
mind is healthy, then the body will follow.

![New York's Central Park](image)

Clare Marcus and Marni Barnes (1995) took a look at four hospital gardens and the
therapeutic benefits of each. They interviewed a total of 143 users, 73 female and 70 male.
Of those 143, 59% were employees, 26% were patients, and 15% were visitors. Marcus and
Barnes looked at the frequency of garden use, why the users used the garden, types of mood
changes, and elements of the landscape that helped change their moods. The data follows in
figures 1, 2, 3, and 4.

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Looking at the data provided in the above four figures, information is presented that show the effects of a garden in a hospital setting.

First, in figure one, you can see that the garden is an often frequented place by patients, staff, and visitors. Only 11 percent of the 143 people surveyed had been to the landscape the first time. The other 89 percent were repeat visitors.

*Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition*
Figure two shows that over 94 percent of the users visiting the garden use it for relaxation. Two other interesting percentages are the 38 percent that go there to wait, and the 53 percent that go there for some sort of outdoor therapy. Figure three reports on the various types of mood changes that occur while in the garden setting. 78 percent felt more relaxed, a reduction of stress, calmer and content. Another interesting figure was that 22 percent used the garden space to think, find answers or to cope.

Figure four is a more in-depth figure that looks at what in the garden setting triggered or were helpful in attaining a mood swing. The top three group responses of: trees and plants (69%), features involving auditory, olfactory, or tactile sensations (58%), and psychological or social aspects (50%), all deal with the direct relation of having a landscape garden available. All three responses deal with the quality of the space, and how those elements helped attain a mood change. As we know from figure three, this is the ability to relax, to reduce stress, and feel content with themselves.

All of these figures stress the importance of the landscape as an outlet, an ability to get away from the source of the stress or anxiety.

JAPANESE GARDEN DESIGN HISTORY
Several aspects of the Japanese garden design can be traced back to prehistoric years. The first aspect is the balance of natural beauty and man-made beauty—a guiding principle to this day that forms the aesthetic basis of all Japanese gardens. This aesthetic grew from the Jomon (10,000-300 B.C.) and Yayoi periods (300 B.C.-300 A.D.) as an agrarian society developed in Japan. Evidence of this transition is revealed in the etymology of two of the most common words for garden, niwa and sono.

Niwa originally was used to describe the extended territory of the Jomon people as they hunted and fished. Niwa has been used throughout the ages as a term describing territory, such as kari-niwa, a hunting range, uri-niwa, a sales area for traveling salesman, and yu-niwa, purified spaces used for prayer. Sono can be interpreted as a pastoral, agricultural landscape, the garden. It represents the control of nature of man—the antithesis of niwa. The two words can be combined using the Chinese pronunciation teien (tay-ehn), which means wildness and control, the balance of natural beauty with man-made beauty.

Another aspect of Japanese gardens that was rooted in prehistoric times, was that of the use of stones and ponds. This comes from the animistic religion called Shinto. This religion believed that native gods of Japan called kami inhabited certain areas of the natural landscape, such as, islands, waterfalls, ancient trees, or prominent boulders. The gods were divided into two groups, ones that descend from above, ama-kudaru kami, and those from over the sea torai kami. These two divisions places the gods from above in sacred stones (iwa-kura), and the ones from over the sea into sacred ponds (kami-ike). The iwa-kura (sacred stones) were designated by tying straw ropes around it and physically purifying the area around it by clearing away the landscape, and later on covering it with a layer of sand or gravel, the predecessor to the Zen-Buddhist garden. The kami-ike (sacred ponds) were sacred because of the definition of water is life, the wellspring of water is the source of life itself. (Keane, 10-16)
Other aspects of the Japanese garden came from the sixth and seventh century A.D., where the “Japanese aristocracy began to imitate Chinese and Korean culture in an attempt to civilize themselves.” (Keane, pg 18) During this time, gardens were a requisite part of civilized life in China and Korea and thus the gardening became part of the everyday lifestyle. Garden design was fully developed as an art form, some of which was associated with the stones and ponds. An aspect that the early Japanese garden builders found as a familiar idea. The Japanese garden designers also maintained as an essential element of their garden design the ancient, animistic perception that natural objects, rocks, ponds, and islands, are not inanimate but shelter sacred spirits. (Keane, 18)

With the background of design being implemented from China and Korea in the sixth and seventh centuries, various other influences in the form of Heian Aristocrats, Buddhism, Zen-Buddhism, military governments, and the development of the culture of Japan, created the five distinct Japanese garden design styles that are found today, the strolling pond garden (chisen-kaiyu-shiki), the flat sea garden (hiraniwa), the natural garden (shukei yen), the tea garden (rojiniwa), and the sand and stone garden (seki tei). (Gustafson, 101-107)

Clockwise from top left: flat sea garden, natural garden, sand and stone garden, stroll garden, and tea garden (center).

Each of the five garden types were designed using design principles, techniques, and elements. The design principles are learning from nature, wildness and control, the seasons, utopia, personal expression in tradition, and maintenance. The techniques are what really makes the design of a Japanese garden, they fall under the “how to frame a garden,” or how to compose and balance the design. Elements are the materials that the Japanese garden designer uses to create the garden.

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DESIGN PRINCIPLES

Learning from nature along with wildness and control are the fundamental principles of Japanese garden design. Gardens of Japan are works of art that use nature as a material of creation, a source of inspiration. The designer does not copy nature, but interprets it into design. Wildness and control come from the definition of garden as explained earlier. That is that nature is wild in form, but a garden is created under the controlling hand of the designer, creating a balance between natural beauty and man-made beauty. The seasons (shiki) is another principle used in design. The incorporation of the seasons in all their abundance and subtlety into garden design is primary consideration in design to make the landscape applicable at all times of the year. Utopia is a principle that is defined by the creation of the idyllic-paradise on earth or a utopian vision of man’s relationship with nature. Personal expression in tradition is where the garden designer listens to the clients needs and addresses them, but does not forget incorporating tradition, the work of past masters of garden design. The idea to build upon previous styles of gardens and not replace them is the root of personal expression in tradition. The final principle is that of maintenance. Often overlooked as an important aspect of design, maintenance keeps the integrity of the design in place, allowing for it to grow and nourish under a watchful eye. (Keane)

DESIGN TECHNIQUES

There are eight design techniques that exemplify the development of the Japanese garden design. The first is enclosure and entry. All designers create spaces through enclosures, which in turn need entries. Its this spatial development that is fundamental to Japanese design. The enclosure and entry echo the lifestyle of the Japanese people, of entering a group, becoming a member, having a place of social importance.

The next technique is void and accent. Void is represented by the Japanese term, Ma, which is defined as a space or void-physical, social, or related to time, or a combination of all these. Ma is the result of events or objects that frame-out a void and cause it to be. It becomes the focal point itself, the empty space (Keane, 132).

Balance is another technique that one of the most important elements along with Ma. Balance includes asymmetry, allowing for a hierarchy of forms, not allowing the eye to stop at one place but is always drawn back the source and allow it to meander again (Keane, 134). Balance also has the idea of off-centeredness, which is simply never designing something in the center or creating a single dominant focal point. The last component of balance is the idea of triads. Triads are the use of triangle shapes, from group arrangement of rocks, the shape of a plant, or the relation between vertical, horizontal, and diagonal elements-the symbolic meanings of heaven, earth, and man respectively.

The fourth technique is the relationship between planes and volumes. The idea of Yin and Yang from the Chinese garden design defines the harmonic relationship between two elements such as a mountain (the volume) and water (the plane).

The next technique is one of symbology. Symbology includes religion, good fortune/long life, landscape images, and life lessons. The most important aspect of this is to make sure the designer and the owner/user of the landscape have the same meaning, understanding of what is being built.

Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition
Borrowed scenery is the sixth technique of Japanese design. This is simply not to ignore the surrounding setting of where the garden is at. Take advantage of any pleasing view and make it part of the whole composition. The seventh technique is mitate (pronounced me-tah-teh). This is the idea of seeing anew. The process of finding a new use for an old object. The object itself is called mitate-mono. One example of this is the stone layers (chozubachi) found in the tea garden which guests use to purify their hands and mouth before entering.

The last technique is that of the path. The path is created as a guide to the garden, revealing it in a succession of layers (chojo), while regulating time of the experience as well (Keane, 143).

**DESIGN ELEMENTS**

The last component of the the Japanese design process is the elements themselves. The fabric of the landscape being created. One of the elements is the rock. The rock can be used in four distinct ways in the landscape besides as a path or stone wall. These are animism, a dwelling for godspirits; religious images, symbolic like a mountain, or a figure like Buddha; painterly images, symbolic of boats, bridges, even animals; and sculpture, representing an object like a staff from an important figure. Next, is the element of white sand. White sand represents the idea of purification, to protect the sacred grounds. Water, another element, can be represented figuratively or literally. Such as a dry creek bed, or actual pool of water or fountain.

Plantings are yet another important element of the landscape. Typically they are used as hedges, seasonal flowers, and shade. Plant use is limitless in the landscape. Bridges and sculptural ornaments are other examples of elements used in Japanese design. The bridge, or hashi, is symbolic for linking two worlds, such as man and gods, or linking the world with the heavens. Ornaments such as lanterns are used for their sculptural element and second the idea of lighting. Some elements are religious in nature, and others such as specific rocks are considered sculptural ornaments. Walls and fences are the final elements of the Japanese landscape. The wall and fence provide the means to create enclosures and entries. They allow for privacy and the element of wonder to what is behind the wall or fence.

The combination of design principles, design techniques, and design elements create the Japanese garden. They draw upon the past history of the gardens, the people, and the country.

Left to right: tiered lantern, bamboo fence, boulder, and bridge.

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The Japanese garden has become a place that can be symbolic, spiritual, religious, ceremonial, contemplative, meditative, and represent nature.

The design principles, techniques, and elements of the Japanese garden are combined to suggest the idea of life’s rhythms and cycles, it provides the contrast and harmony in design that draw focus away from ourselves, the use of water becomes a soothing, relaxing meditative source, and the gardens themselves through meandering down paths provide opportunities for contemplation.

The garden becomes a source of lasting memories for its visitors through the very elements existing within them.

Overall, the Japanese garden provides a source for meditation, relaxation, contemplation, and inspiration, elements needed in the healing garden and specifically for cancer patients.

PROJECT GOALS AND OBJECTIVES

To create an indoor/outdoor landscape that provides a place of escape.
• Create an environment that contrasts the office/waiting room.
• Create spaces that are private to public to allow for varying types of spaces.
Create focal points throughout the design that through sight, sound, touch, and smell reduce the anxiety level of patients, family, and staff.
• Insert elements such as a waterfall, a Koi pond, or colorful vegetation.
• Create sight lines that allow for the focal points to be concentrated on.
Utilize the Japanese design tradition in creating the healing garden.
• Select garden types that will be appropriate to the site.
• Use elements of the Japanese landscape to create an authentic garden.

ASSUMPTIONS/LIMITATIONS

The design is encompassing both an indoor and outdoor environment of pre-existing nature. The indoor atrium space will be able to be developed into a garden space without concern for structural engineering. The outdoor space is completely buildable without concern for issues of underground drainage and other unforeseen issues that might be pre-existing. This project will not include documents such as in-depth grading, drainage, irrigation, or lighting plan. These issues will be considered in the designing the landscape but will not be a part of the final package.

PROGRAM REQUIREMENTS

INTERIOR
• Pathway through building to allow movement of people.
• Private areas in which patients can meet with staff or family.
• Seating area that is peaceful, provides contemplation, and contrasts from office look.

EXTERIOR
• Paths that allow users to walk throughout garden space.
• Provide nodes where patients can retreat to on their own, or within a group setting.
• Create elements of the landscape that serve as focal points such as iconic figures, water, or unique plants.

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SITE CONTEXT, INVENTORY, AND ANALYSIS

The Indiana Cancer Pavilion is located on the west side of Indianapolis, Indiana, on the campus of IUPUI. Near the Cancer Pavilion is University Hospital, and Riley Hospital for children.

Outdoor Quadrangle
Approx. 12,448 Sq. Ft.

Indoor Atrium
Approx. 3,526 Sq. Ft.

Outdoor Atrium Entry Space
Approx. 1,733 Sq. Ft.

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SITE PHOTOS

Looking north to the pavilion from the south drop-off loop, photos 1, 2, and 3 show the sequence of the outside space, highlighted in olive in the site diagram to the left. Photos 4, 5, and 6 highlight the indoor atrium space of the Pavilion, and is highlighted in green in the site diagram to the left.

Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition
SITE PHOTOS

In the diagram to the left, the light green is the outdoor quadrangle. Photos 1 and 2 highlight the small area to the south that has the breezeway surrounding it on the south side forming an L shape. Photo 3 is looking from this breezeway as if you were entering the quad from the Pavilion. Photos 4 and 5 sequence the views accessing the quad from the north.
SITE ANALYSIS

Vehicular and Pedestrian Circulation

Vehicular circulation exists in two areas around the Cancer Pavilion. Along Barnhill Drive to the west, and off of Michigan street to the left. From these areas, pedestrian movement flows through the site. The heaviest being from west and east to the elevators located in the Pavilion. Other heavy movement is on the east side of the quad where staff move towards the smoking hut in the northeast corner of the quadrangle. The red star indicates the destination spot of most pedestrians throughout the day in the site.

Views and Noise

Views exist in three different categories in the site. Views looking in on the ground plane, views looking in from above, and views looking out of the site. Those are Most views are positive throughout the site, the only real negative views in the interior of the site of those of closed doors or a blank wall. Views on the outside that are negative are that of the smoking hut and the air vents on Emerson Hall. Noise on the site exists on the interior from the above floors that filters down into the atrium, and on the outside from the driving loops to the west and south, the smoking hut, and air vents to the north and at Emerson Hall.
CONCEPT A
In this concept the main circulation nodes are addressed along with the needs for patients, family, and staff. As you can see in the quadrangle space, the area is divided by a pedestrian path that leads to the smoking hut. This creates two niche areas. The interior atrium space is divided in a similar manner with two niche areas separated by a pedestrian path. Other features of this concept are a ceremonial entry to the west of the quadrangle, and massive vegetation screens along the north and east side of the quadrangle masking unsightly views.

- Niche  a garden space that offers secluded areas for individuals to retreat to in a private or semi-private setting.
- Pedestrian Movement  allows direct passage of movement for everyday facility use. Adjacent to these spaces multiple-person seating will exist.
- Passive, non-interactive space  a garden space that offers views into and through. No active participation occurs.
- Screen  elements screen garden space from unwanted views in, and unwanted views out.
- Entry  marks the transition from office to garden.
- Ceremonial Entry  a traditional entry into a Japanese garden, may not be the primary entry.
- Public  garden space that has nodes but offers no seclusion.

CONCEPT B
In this concept, the focus is on the needs of the patients, family and staff for a larger niche area. So, the pedestrian path from the middle of the quadrangle has been removed, along with the smoking hut to provide more privacy to the quadrangle. Also removed is the ceremonial entry in the need to provide more of a screen to the outdoor quad. The interior atrium space has also changed in that the southern niche of concept A is now a public space due to the heavy traffic along this area and the views from above into the space not allowing for a secluded setting. Other aspects of the concept are the same as in concept A.

Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition
MASTER PLAN FOR THE JAPANSESE HEALING GARDEN FOR CANCER PATIENTS AT THE INDIANA UNIVERSITY CANCER PAVILION

The master plan (above) was created by incorporating the ideas and principles behind a healing garden but by applying the principles, techniques, and elements of Japanese design.

On the following pages, you will find two sections through the site which are labeled on this plan, blowups of the master plan highlighting different areas and features of the garden, highlighted plans featuring where and how the healing principles are expressed in Japanese design, and finally a few pages giving a before and after tour of the garden space.

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Section A-B is of the outdoor quadrangle, highlighting the new character of the space. Notice the elevation change from left to right. This serves two purposes, to provide a better screen along the left side, and allow for the stream to flow from the waterfall to the pond. The quad is still a barrier free site, as the cross slope is approximately only three percent.

Section C-D, cuts through the interior of the Cancer Pavilion to the exterior passive garden space. This highlights the differences in elevations of the atrium space, and how elements will look in the space and through the glass of the atrium.

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The drawing to the left highlights the area of the quadrangle containing the pond. The pond has three islands within it, and private seating areas looking over it.

To the right is a passive garden space containing a dry stream bed, and lantern to serve as a focal point of the interior hallway.

The middle left drawing is of the gateway and wooden bridge. The gateway is the ceremonial entrance to the Japanese garden.

The middle right drawing is of the interior atrium space. The top room represents four tea houses. In the island separating the hallway from the atrium is a chozubachi (water basin) for purifying oneself before entering the tea house.

The bottom left drawing is of the waterfall and a unique bridge, that by its shifting qualities is suppose to stop evil spirits from following you.

The bottom right drawing is of the outdoor passive garden space containing a dry stream bed and focal points in the form of boulders and colorful plantings.

Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition
HEALING PRINCIPLES AND JAPANESE DESIGN

This page and the following explain how the master plan was created using the principles of design for a healing garden and how those principles were expressed in the Japanese design tradition.

Marked on the plan above in a bold red line, the first healing principle was to facilitate physical and psychological movement with pathways and/or vistas through to a variety of types of spaces, thereby assisting a shift of perspective. This was expressed with the Japanese garden style of the stroll garden, and path technique.

The next principle was to create areas for safe seclusion as well as social interaction to help think and work through issues and was expressed by the overall functional use of the Japanese garden for ceremonial, contemplative, and meditative purposes. The social areas are yellow and the secluded areas are red circles on the plan above.

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The next two principles of a healing garden are both marked by the blue square on the plan above. They are to provide sensory stimuli that is noninvasive in character to draw our attention away from the initial feeling state to an external force and one or more eye-catching and unique features by which people will identify a garden such as a sculpture or a fish pond, serves to anchor memories of the garden restoration achieved there. These two principles are expressed by the use of Japanese design elements such as rocks, plantings, bridges and sculptural ornaments, water, and walls and fences.

The last healing principle used in creating this garden space was the idea of a psychological screen in white noise, which is the use of water. This is represented by the Japanese design element water, which is used in a variety of ways such as the chozubachi (water basin), a waterfall, a flowing stream, or a pond to name a few.
SKETCH TOUR OF THE HEALING GARDENS

On this page and the following is the master plan with numbered arrows showing a experiential sequence of the garden space from interior to exterior. These numbered arrows coordinate to the before and after pictures located below the master plan.

1. On the left is how the hallway of the interior atrium looks, and on the right is how the hallway will look. Tea house on the left, and chozubachi on the right with landscaped berm.

2. The picture on the right is looking out the window at the end of the hallway into the raised garden space, the sketch is of the same space with the focus on the lantern.

Inspiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition
3. Quadrangle space as is (above) and the new space with bridge and waterfall below.

4. Quadrangle space in the center of the garden as is on the right, and to the left, the new vision with wooden bridge, and ceremonial gateway in the background. Also you can see in this drawing that the topography changes throughout the site.

5. The image to the right is of the quadrangle standing on the west side, and the right is the new image with secluded seating area, stream, and ornamental vegetation.

_Insiration: A Healing Garden for Cancer Patients Created in the Japanese Design Tradition_
CONCLUSION

The healing process has been expanded at the Indiana University Cancer Pavilion with the creation of a healing garden for cancer patients created in the Japanese design tradition. Through the design of the master plan, the goals outlined for this plan has reflected the Japanese style of design. It has provided the opportunity for patients, family, and staff to escape to secluded areas, or to be in a peaceful setting for more social functions. Most importantly, via elements of the landscape, the design will reduce the anxiety levels, the impatience, and unhealthy stress of patients, family, and staff, providing a better office and working environment for the Cancer Pavilion.
BIBLIOGRAPHY


