

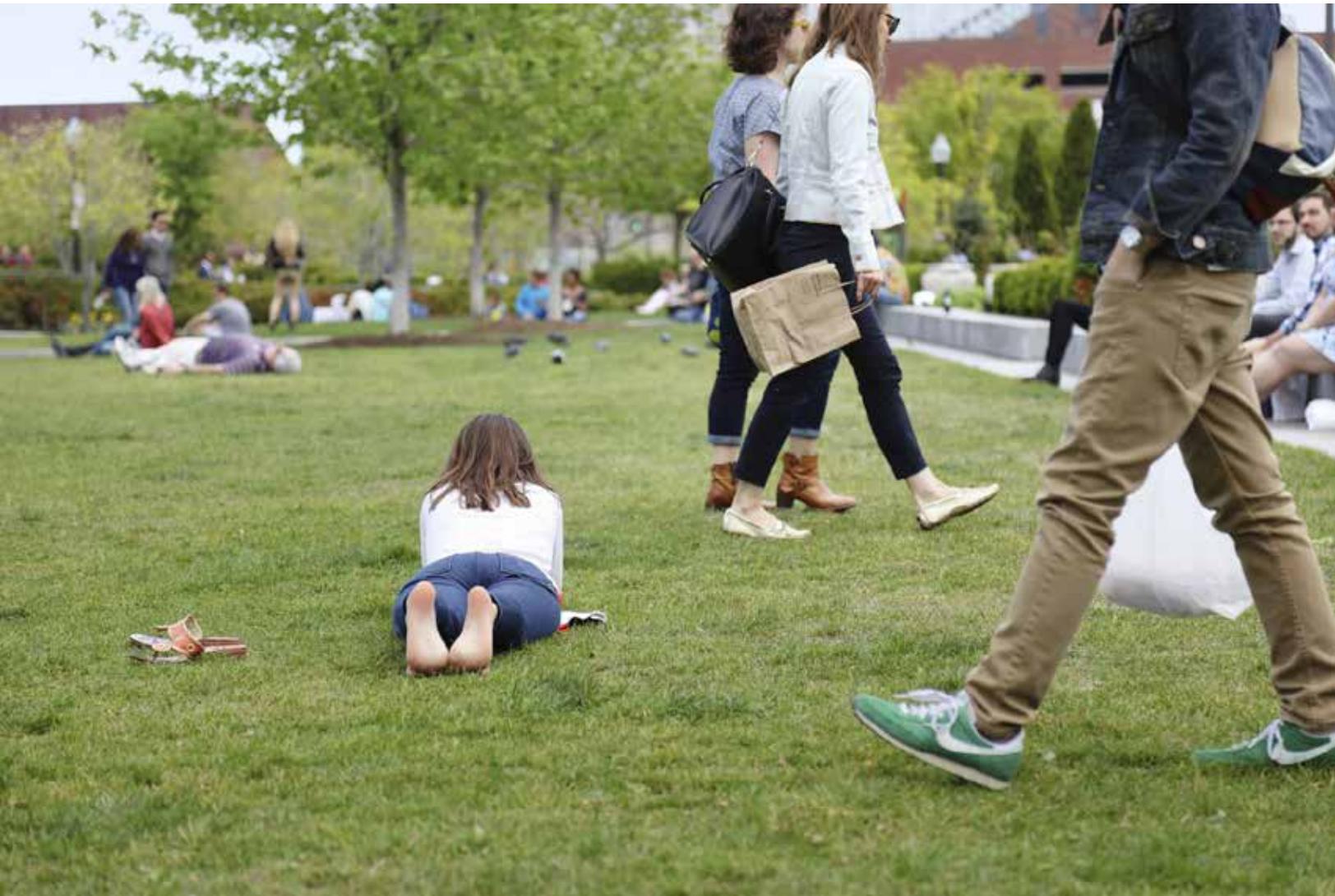
SUN-B05

Storytelling for Designers

Words have an unparalleled power to move us and, yet few designers hone their language like they hone their craft. This session brings together a design writer, landscape architect and an architectural photographer to talk about the power of narrative in the practice and promotion of landscape architecture. We will discuss how ditching jargon can free us up to talk candidly about design and why it matters. The session will present means and methods to communicate the value of our work, strive towards meaningful concepts, and better connect with clients and the communities we serve.

Learning Objectives

1. Learn how compelling storytelling can be used to hone design concepts
2. Take away best practices for cross-industry practitioners
3. Acquire tools to refine and edit design narratives
4. Learn how to ditch jargon and speak powerfully about your work



Speakers



CLAUDE CORMIER challenges ordinary perceptions of the world, opening eyes to new possibilities and generating an appetite for the extraordinary. Rendering visible the invisible of the everyday, his projects seek to reawaken the joy of phenomena through an apparent simplicity that is complex, but not complicated. Claude Cormier studied History & Theory of Design at Harvard University, Landscape Architecture at the University of Toronto, Agronomy at the University of Guelph, and established the firm Claude Cormier et Associés in Montreal in 1994. Over the years, the firm has been privileged to work on major public work in Montreal, Toronto and the USA and has received over 75 awards.



SAHAR COSTON-HARDY is a fine art and landscape architecture photographer focused on the social structure of race and cultural identity. Integrating portraiture, urban design, and street photography, her work investigates the relationship between place, power, and personhood. A graduate of Tyler School of Art, she is currently working on a collaborative project, documenting and mapping historically significant structures and spaces, looking into the landscape of resilience and struggle. Sahar is a continuing contributor to Landscape Architecture Magazine, with work published in The Architect's Newspaper and TOPOS Magazine. She opened her Photography studio in 2016, where she partners with clients that include some of the nation's leading landscape architects, designers and planners.

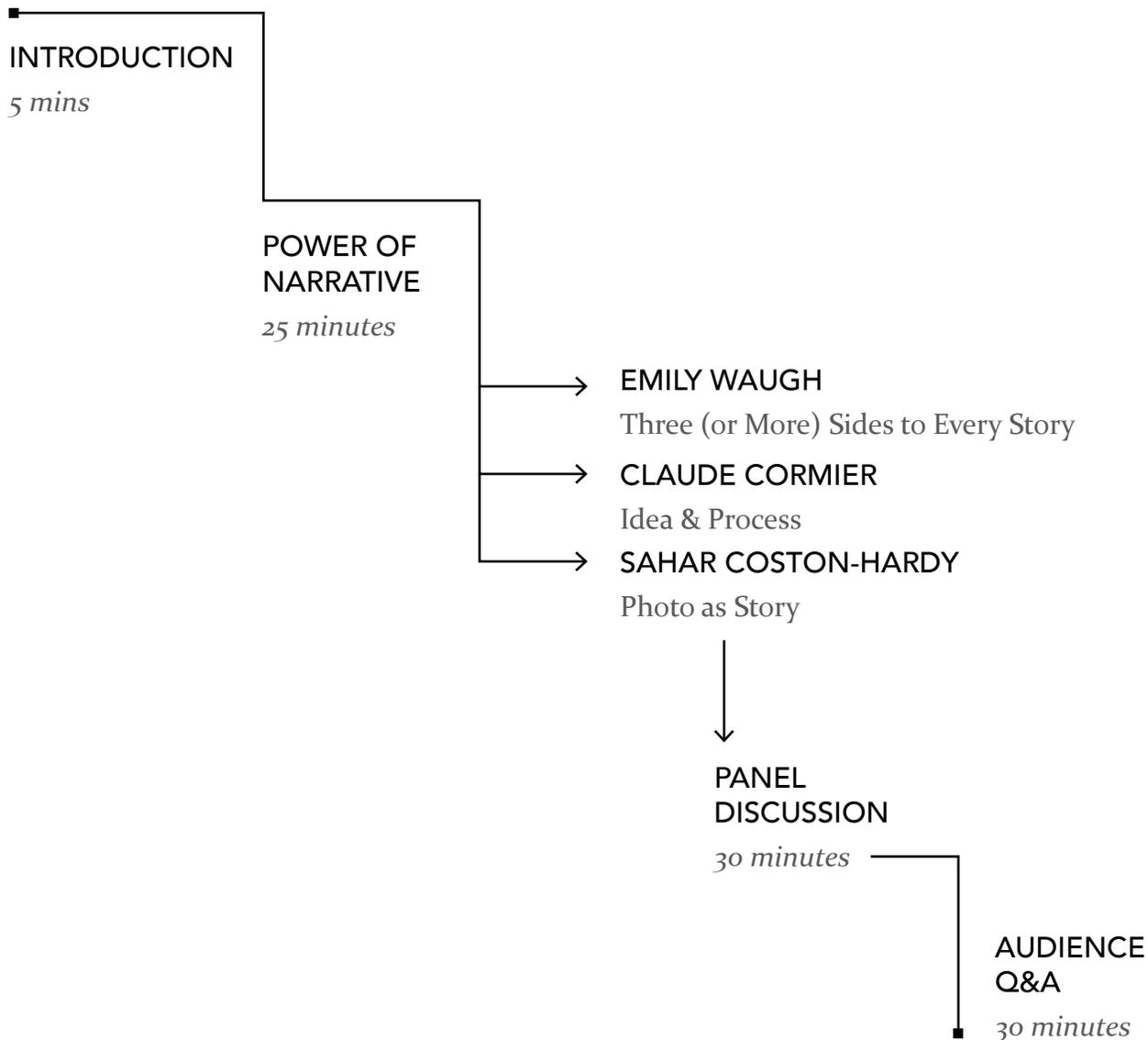


CALI PFAFF (moderator) is a landscape architect and Associate at Design Workshop. She brings a background in writing and editing for Metropolis Books, Next City and Harvard Design Magazine. She is driven by the simple premise that everyone deserves good design. She previously worked at Public Architecture, which facilitates the largest pro bono design program in the world. Her work focuses on public space design and park system planning, including for the Vancouver Park Board and City of Denver. She holds a Master in Landscape Architecture from Harvard Graduate School of Design and a Bachelor in Urban Studies from Brown University. Her work has won numerous ASLA National and State awards.



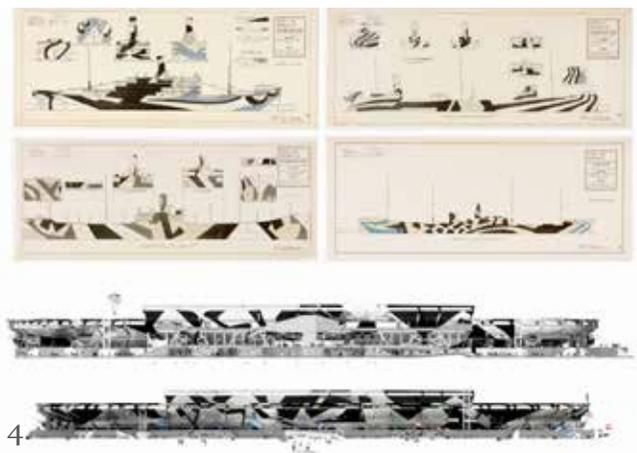
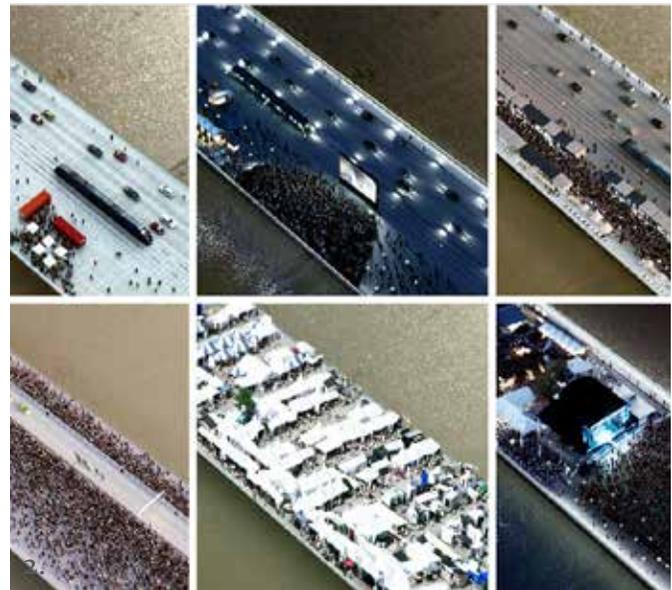
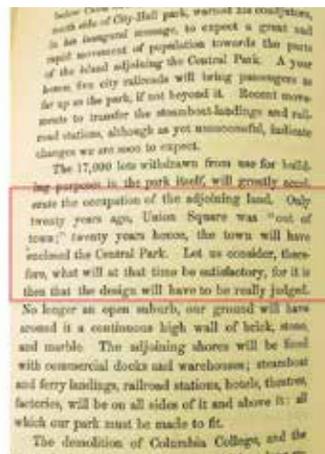
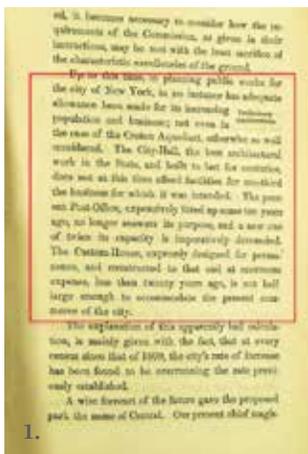
EMILY WAUGH is founding principal of Survey Studio, a multidisciplinary practice focused on the transformative power of narrative in design through writing, research, exhibition design, publications, and graphic communication. Emily has collaborated with a range of clients including Enrique Norten/TEN Arquitectos, West 8, Winy Maas and The Why Factory at TU Delft, Martha Schwartz Partners, SuperSudaca, and Claude Cormier + Associés. Emily is a Lecturer in Landscape Architecture at the Harvard University Graduate School of Design. She holds a Master of Landscape Architecture from the University of Toronto, and a Master of Architecture from the Southern California Institute of Architecture.

Today's Agenda



3 Sides to Every Story

Emily's Notebook



1. Olmsted and Vaux, Description of a Plan for the improvement of Central Park, 'Greensward', 1858
2. OMA, Pont Jean-Jacques Bosc, 2013
3. West 8 + DTAH, Toronto Central Waterfront, 2006
4. Paisajes Emergentes, El Campin Stadium, Bogota

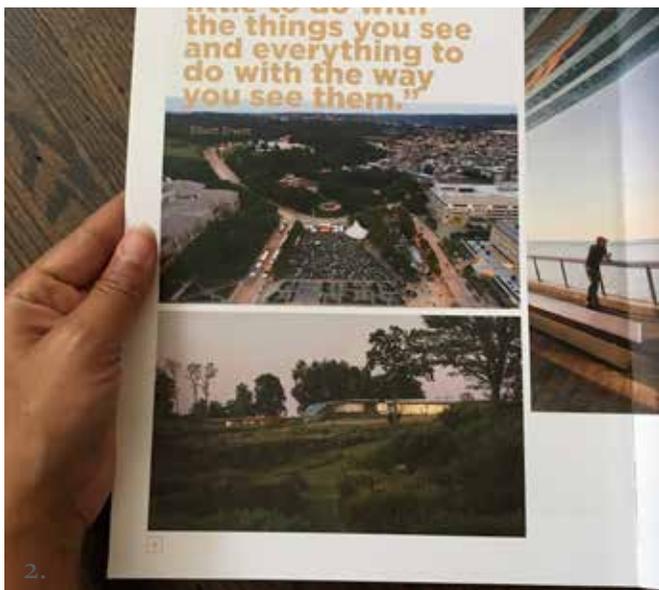
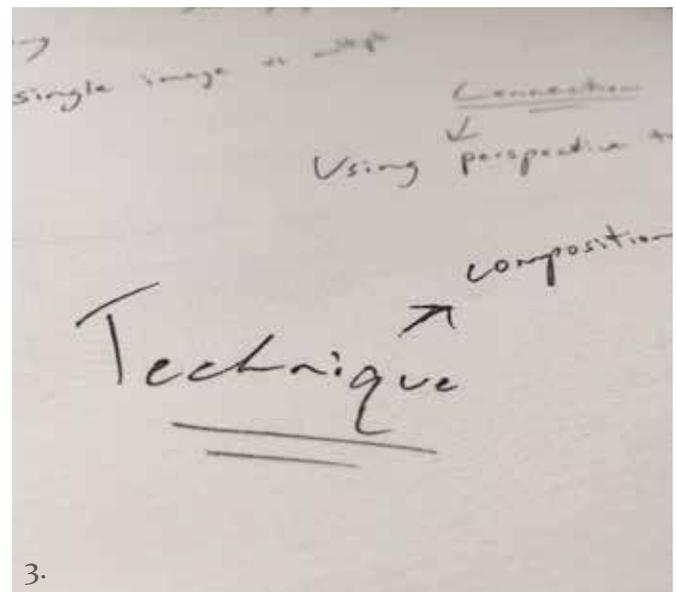
Idea & Process

Claude's Notebook



Photo as Story

Sahar's Notebook



“I’ve found it has little to do with the things you see and everything to do with the way you see them.”

Elliot Erwitt

Tools & Tactics

WRITING / EDITING

1. “Rule 17: Omit needless words” (Strunk & White). Revise, revise, revise.
2. Write with your audience in mind. Jargon injures our ability to connect with a broader world. Ask your mother / 8-year-old / neighbor to review your writing.
3. Draft a 50-word, no-nonsense manifesto to solidify your vision around a project. If you can’t say it in 50 words or less, begin again.
4. Narrative allows us to see a place differently. In writing about places, explore the ideas that cannot be easily photographed and the back histories that shape the site.

DESIGNING / IDEATING

1. Take a position in your work. There is a strong tendency in design to try to solve for everything. Strive towards specific and potent design briefs.
2. “Don’t drown the cat.” We are in an age of endless options for visualization. The danger lies in oversharing. Renderings should explore intention and possibility, rather than tie us to details we have not yet resolved.
3. Liberate your imagination. Precedents allow us to connect across disciplines to ideas that move us. Casting a wide net, from poetry to pavement, allows our work to maintain broad relevancy.

PHOTOGRAPHING / CAPTURING

1. There is value in what you can see. Allow photographers and writers autonomy to capture your work as they see it and as it is used by the public.
2. Give your viewer credit. Images are evocative and elicit different feelings in different people. Let your viewer draw their own conclusions on your work.
3. Use documentation and photography to hone your design narrative. Move between mediums to test the integrity of your design.

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