
Seeing Landscape Through Cross-Cultural Eyes: Embracing a Transcultural Lens Toward Multilingual Design Approaches in the Landscape Studio

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Abstract: *This article reflects on the value of cultivating transcultural awareness in design education. The term "transcultural lens" is derived from the emerging critical concept of transculturality, or the intermingling of one's domestic culture with many other foreign cultures. This concept relates to the melding and mixing of cultural elements expressed by a group of American students in the University of Maryland's Landscape Architecture Program who worked on the Taiwanese Chi Chi Earthquake Memorial Park Competition design. When these students examined their own American lens in designing a Taiwanese memorial park, the transformation of this lens allowed them to manipulate design patterns and languages of their native culture (American) and the newly encountered culture (Taiwanese) in an innovative yet sensitive way. This generated a new design approach that I am calling American-yet-Taiwanese; that not only distinguished the unique quality and practices of different cultures, but also blended these cultures together in an evolutionary way.*

Since the 1980s, rapid technological transformations occurring in countries around the world have not only initiated the information age (Castells 1996, 1997, and 1998), but also have fueled a transnational bi-gration (two-way immigration) phenomenon not seen in previous eras (Chang forthcoming; Levitt 2001; Lima 2001; Smith 1998). These transformations affect the nature of 21st-century communication and travel and include phenomena such as affordable air transportation, widely accessible World Wide Web connections, instant messaging, and IP and wireless phone service. They have profoundly impacted how we perceive our native and foreign cultures, and accelerate the intermixed relation of different cultures. Philosopher Wolfgang Welsch argues that we live

in a transcultural context. He states that, "Lifestyles no longer end at the borders of national cultures, but go beyond these. . . . There is no longer anything absolutely foreign. . . . Today, in a culture's internal relations—among its different ways of life—there exists as much foreignness as in its external relations with other cultures" (1999, 197–198). Cultural geographer Yi-Fu Tuan adds to the recognition of an emerging transcultural world: "the life-path of a human being moves naturally from 'home' to 'world,' from 'hearth' to 'cosmos.'" (1996, 2)

Transculturality in Landscape Design

The concept of "transculturality" articulates more clearly the new phenomenon of cultural intermixing that we are seeing in today's interconnected world (Welsch

1999). The concept assumes permeable cultural boundaries as opposed to thinking of cultures as isolated islands or enclosed spheres. The term "transcultural lens" is derived from the emerging concept of transculturality, which makes a break from previous concepts of multiculturalism. Welsch points out that those traditional concepts of cultures—including classic single culture, interculturalism, and multiculturalism—assume that "every culture can be distinguished and remain separated from other folks' cultures" (1999, 195). However, he argues transculturality "sketches a different picture of the relation between cultures, not one of isolation and conflict, but one of entanglement, intermixing, and commonness" (205). The concept of transculturality is different from that

of globalization, in that the former does not assume that going global will increase uniformity and diminish diversity of place, society, and individuals. On the contrary, transculturality reveals a process where greater variety and diversity occur as different cultures come into contact with each other.

This article reflects on the value of cultivating transcultural awareness in design education. Scholars and researchers addressing issues of cultural diversity within design education and practice (Anthony 2001, 2002; Boyer and Mitgang 1996; Groat and Aherentzen 1997; Ray 2001) have revealed the limitations that result from a monocultural focus on design: a disproportion of male and female student and faculty bodies, and uneven representation of people of color in the profession. They have addressed the unequal power relations among gender, racial, and ethnic groups that occur within classroom, studio, and office environments. They have suggested that providing open and caring learning environments could engage designers with diverse cultural backgrounds, and benefit the design profession by encouraging the development of innovative design languages that resonate more appropriately with emerging clients and users embodying hybrid or foreign cultural backgrounds.

Domestically and internationally, clients with hybrid or foreign cultural backgrounds are challenging the client-oriented landscape architecture profession that has traditionally been dominated by the Anglo-American culture. Looking at Maryland as an example, the greater Washington, D.C. region has become an emerging gateway for immigrants in the United States (Singer 2004). In the past twenty-five years, Maryland's immigrant population has tripled and many of the newcomers are from Asian countries.¹ These newcomers have concentrated in Montgomery and Prince George's County (Singer 2003) which is the home base of the University of Maryland's College Park campus. In order to provide

these Asian-American clients with design services sensitive to unique cultural needs and preferences, the University of Maryland's Landscape Architecture Program recognizes the opportunity to train its young designers with a transcultural lens and with bilingual or multilingual design vocabularies.

When I refer to multilingual design, I am talking about language as a metaphor. Designers should develop a multilingual design vocabulary that allows different cultural heritages to weave together a transformative approach to spatial development. For example, if we design a park in Montgomery County, MD, where ten percent of residents originate from Chinese heritage, designers should understand both American park activities (for example, jogging, running, and dog walking), and Chinese park activities (for example, *Chi Kong*, *Tai Chi*, folk dancing, and karaoke). By doing so, an "American-yet-Chinese" park can innovatively adapt both American and Chinese ways of using space.

Embracing multilingual design approaches is even more critical when American designers work on foreign projects, like projects in China or South Asia. The economic transformations of the Asian Pacific during the past decade have profoundly impacted the American landscape architecture profession. While many leading American landscape architecture firms are engaged in important development projects in various Chinese cities like Shenzhen, Shanghai, and Beijing, recent presentations that highlight some of this professional work in China reveal that American patterns of urban design and suburban development are being replicated across the Chinese landscape. While these newly installed western landscapes have confirmed that China is becoming the "New Frontier" for the 21st century, these new designs usually fail to address the daily needs of local residents in respect to how they use public space. This situation is particularly worrisome after the 2004 South Asian tsunami left thousands of communities damaged and hundreds of hotels and resort sites

destroyed. When American landscape architects become involved in the tsunami recovery efforts, will they adopt a culturally sensitive process in the restoration of local communities or in the redesign of recreational projects?

I have no intention of suggesting that there may be only the Chinese or the Indonesian way to redesign a place in China or Indonesia. Our lifestyles and cultures are always evolving, developing, and transforming. Rather, I argue that design professionals should experiment with different approaches that allow native cultures to tango with foreign ideas. The concept of transculturality as an entangled, intermixed relationship between cultures is a useful starting point for analyzing my experience teaching American landscape architecture students working on a Taiwanese memorial park project. Welsch's observation that the experience of living a transcultural lifestyle has led to the intermingling of domestic culture with many other foreign cultures, coincides with the melding and mixing of cultural elements that I observed in a studio class I teach within the University of Maryland's Landscape Architecture Program.

In the Design Fundamentals class that I taught in fall 2003, I assigned my students the Taiwanese Chi-Chi Earthquake Memorial Park Competition as a design studio project. When the students in the course articulated their American lens in their design approach to this Taiwanese memorial park, an examination of this lens allowed them to manipulate design patterns and languages of their native culture while adopting elements of the newly encountered Taiwanese culture, thus generating a transformed language that I am calling American-yet-Taiwanese. This innovative, yet sensitive design approach not only distinguishes the unique quality and practices of different cultures, but also blends them together, and moves them toward evolving cultural grounds that are constantly changing and transforming.

The first part of this article analyzes the commemorative

rituals and spaces within the Taiwanese/Chinese tradition, and the daily use of memorial parks in Taiwan. It provides a better understanding of the differences and similarities between Taiwanese and American cultures with respect to behavioral use of commemorative spaces based on people's cultural values, beliefs, and social norms. This new awareness of Taiwanese use of commemorative spaces is crucial for understanding the shift in the transcultural lens that occurred as students adopted an American-yet-Taiwanese approach to the design of the memorial park that will be discussed in the second part of this article. In that part, I explain the background of the Chi Chi Earthquake Memorial Park Competition and then analyze the American and Taiwanese cultural challenges that occurred within the design studio process. These challenges lead to various transcultural design solutions from the American students' projects that illustrate how they transcended their cultural boundaries in designing the Chi Chi Memorial Park. They created a multilingual design approach that intertwined both American and Taiwanese landscape vocabularies. The article concludes with a discussion of how the transcultural lens that my American students have cultivated inspires me to propose a conception of multilingual design approaches in an era of globalization.

Memorial Parks: Places for Remembrance

A memorial is a place to remember. And, "memory is never shaped in a vacuum" (Young 1993, 2). When we visit a memorial, we reawaken the memories of our loved ones, the memories of the incident or ideas being commemorated, as well as our own personal experiences of remembering. Memorials are symbolic forms that interpret individual and collective memories of a particular incident (Seif and Nyberg 1988; Sheine 1988). The landscape setting and specific design elements that give form and detail to the memorial act as the "linking object" and rekindle our memories of a particular individual or event

that carried unique meaning in our life (Ochsner 1997). Memorials often evoke stories of significant incidents that influenced our society and country as a whole.

We contemplate, individually and collectively, our loved ones and our beloved country simultaneously, not only through the forms and images of the memorials, but also through commemorative rituals that we undertake there. When the Vietnam Veterans' Memorial was first built, people sang "God Bless America" in the dedication ceremony. Visitors honor the memory of their loved ones by leaving belongings in front of the wall such as flowers, boots, handwritten notes, letters and photos, and by seeing, touching, and rubbing the names on the wall. "They wanted to feel the names against their skin. Fingers strained to caress the crisply-edged letters engraved in the black polished granite. The release of nearly two decades of suppressed pain and anger began to spill forth. That date, a nation began to heal." (Murphy 1992, ix)

While memorials function as places that evoke special memories, the effectiveness of this catalyst involves cultural assumptions that are embedded in the users' mind. In the case of the Vietnam Veterans' Memorial, although Maya Lin's "landscape solution"² had stirred up strong dissent and stimulated intense controversy (Campbell 1983; Clay 1982; Hess 1983; Mock 1995; Moreno 1988), the physical design elements and the landscape spaces created by Lin provided Americans a contemplative place that fit the commemorative behavioral needs of visitors while providing opportunities to comfort their sorrow. At the Tenth Anniversary Commemoration Ceremony Lin remarked, "The Wall is designed for you, for everyone to come and bring their thoughts and emotions to the Wall" (Meyer 1993, 49).

Lin's design speaks to three crucial American values and practices: individualism, personal participation as part of a practice of democracy, and public displays of religious worship. As a society celebrating individualism, the individ-

ual's name symbolizes one's unique identity. In the case of the Vietnam Memorial, names are the irreplaceable bridge that connects the living and the dead. Survivors of the war visit the memorial every day of the week. Some come in their wheelchairs, gathering in the company of their buddies' names; children and widows rub the names of their fathers and husbands; parents walk slowly as they strive to locate their sons' name. These names, representing each individual victim's identity, have been touched, kissed, and washed by tears, day in and day out. In relation to the personal practice of democracy, Lin's wall allows everyone an opportunity to participate and engage his or her emotions. Visitors see their own faces reflected on their loved ones' names and they leave personal objects adjacent to the wall. All this allows families, friends, and visitors to develop their own healing process and reflections (Blum 1984, 128). Addressing the spiritual aspect, Blum also points out that Lin's wall "performs a liturgical purpose: the slab with the beloved name becomes the altar before which an offering is made" (128). The ritual of offering and the power of prayers comfort the eternal pain that the survivors endure.

Commemorative Tradition in Transcultural Taiwan. The Vietnam Veterans' Memorial offers its American users physical space to commemorate their loved ones, and the activities that are accommodated within the spaces support individualism, participation, and religious aspects that are essential to American users. When a public memorial is designed in Taiwan, the commemorative places and rituals that fit within a Taiwanese cultural context often intermingle with Chinese culture, Japanese culture, aboriginal tribal culture, as well as the modern western culture.

Taiwan, also known as Formosa, is "a mere island-dot on the western Pacific Rim, lost against the vast backdrop of continental Asia" (Kerr 1965, 1). The geographical location of this "island-dot" gives rise to a four-hundred-year transcultural history that

includes influences from the Malaysian-Polynesian, Dutch, Chinese, and Japanese peoples. After Chiang Kai-shek's Nationalist Party (KMT) lost the civil war in Mainland China in 1949, his party fled to Taiwan and established the modern Taiwanese society. Since then, western culture, and in particular American culture, has influenced Taiwanese society through the media, the entertainment industry, education, travel, and various forms of exchange.³

The diverse cultural influences that are part of Taiwanese history influence the way people perceive and use public memorials in that country. If we recognize that public memorials are places that often remind the living of the dead, we must also recognize that different cultures develop different customs, rituals, and ceremonies to remember their dead. Even today Chinese funeral practices and Chinese ideologies, including the concept of reincarnation, dominate Taiwanese beliefs in regard to the afterlife (Watson and Rawski 1988). Christian worship and Christian ideals of heaven and salvation are also popular for some. More commonly, people blend traditional Chinese customs with modern Christian practices, creating transcultural rites that are practiced by the family.

While most Taiwanese families practice some form of Chinese customs and rituals, there is no uniform structure of rites that are followed by everyone (Watson and Rawski 1988). The customs and practices of funerals are most complicated. Watson and Rawski outline the key aspects of Chinese funeral rituals. The ones that are foreign to western readers but relevant to the spatial use of Taiwanese public memorial design are listed below (Watson and Rawski 1988, 12–15):

- The transfer of food, money, and goods from the living to the dead. Spirit money and paper models of items that can be used in the afterlife (for example, houses, furniture, servants, vehicles, etc.) are transmitted to the dead by burning them.

- The preparation and installation of an offering table for the dead.
- Percussion instruments beating a solemn rhythm, or funeral laments to accompany the corpse and settle the spirit.
- The practice of Feng Shui in the placement of a tomb or the burial of the coffin in a specific graveyard.
- Anniversary ceremonies for the dead. Visits to tombs on Tomb-Sweeping Day, or

Ching-ming, which occurs on April 5th of every year.

The Taiwanese customs of dedicating food, spirit money, and goods to the dead also impact the form of graveyard design, because these customs always need a ritual space for the series of offerings that take place. Unlike the simple grave-stones that stand on American graveyards, a typical Taiwanese graveyard includes a built-in offering table with an incense holder in the center, and a semicircular paving area that functions as ceremonial space in front of the offering table (Figure 1). This

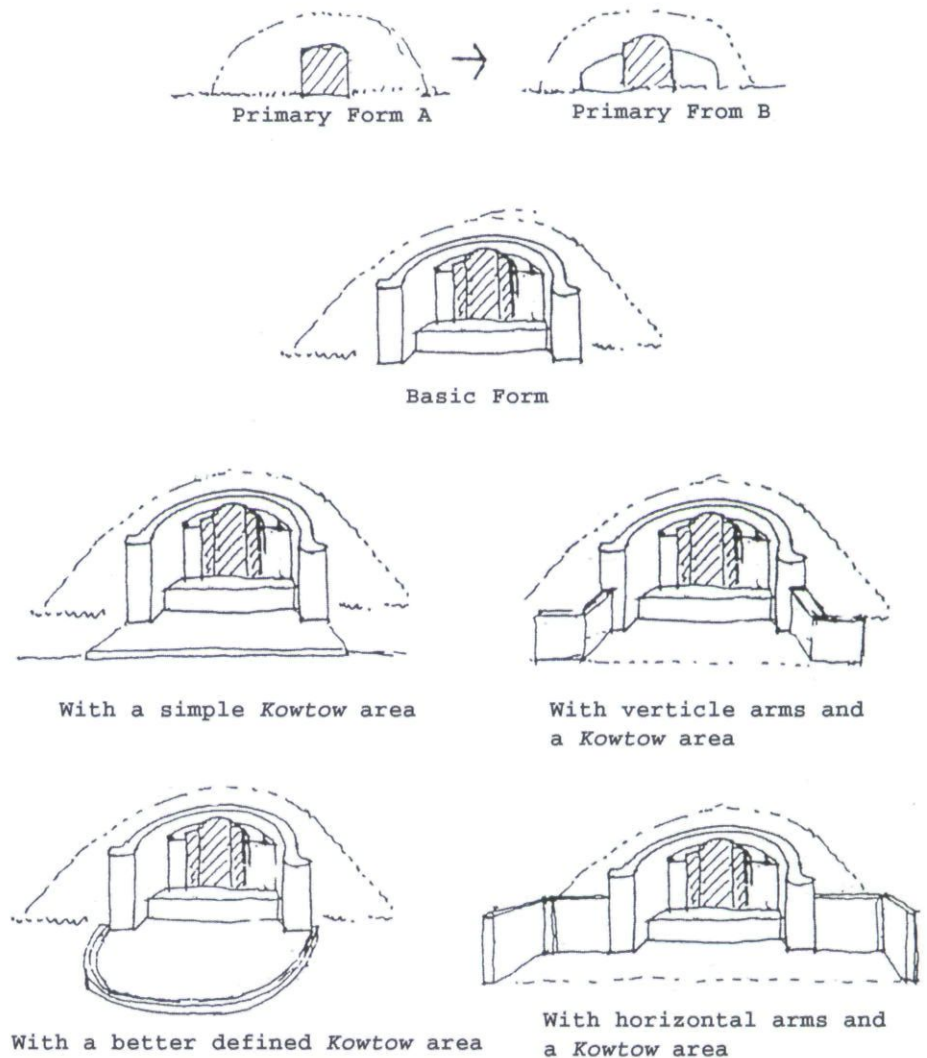


Figure 1. Diagrams of various forms of Taiwanese graveyards. Source: National Taiwan University Building and Planning Foundation, 1992, *A Plan for the I-lan County Northern District Public Cemetery*. P. 82.

area in front of the offering table has to be large enough for one or two people to *kowtow*, or kneel and bow, to show respect toward the dead.⁴ Sometimes a graveyard will also contain an altar on one side and an earth god shrine on the other. Family members and friends burn the spirit money and other paper goods inside the altar, while the earth god serves to protect the graveyard from homeless ghosts and other harassments.

However, it is important to keep in mind that modern Taiwanese customs are variations that blend the traditional Chinese customs with the Christian styles. For example, on the Tomb-Sweeping Day it would not be a surprise to see a gravestone decorated with a Christian cross while the family, or the friends of the dead, who come to worship are burning spirit money (including U.S. dollars), paper servants, paper cars, or paper furniture as part of the contemplative ritual. They light incense to communicate with the dead. They believe that their loved one needs money and belongings, even though already with God in heaven.⁵ A very important Taiwanese (and Chinese) folk belief is that after one dies, the family must have a funeral, bury the corpse in a tomb, and dedicate grand scale offerings to the deceased. Without these practices, the deceased would become a homeless ghost wandering around and randomly bringing miserable accidents to other individuals. Taiwanese believe that ghosts can bring bad energies to the living and, thus, it is risky to live adjacent to cemeteries. As a result, Taiwanese cemeteries are sited far from the center of high-density urban neighborhoods, while the funeral houses are usually located at the margins of urban neighborhoods. It is unlikely to see cemeteries surrounded by residential homes and apartments, as they are in the United States.

In addition, any forms, colors, and images that are associated with graveyards and cemeteries might bring misfortune to one's daily life. For example, similar to the American practice, people dress in

black color at funerals, and thus, black becomes the color associated with death. Taiwanese lay people consider it an unlucky color. The same association applies to the mound forms seen in graveyards and obelisk forms found on gravestones. Local people would likely complain if mounds or obelisks were incorporated within the park, plaza, or memorial. They believe these forms interrupt good energy and damage their local Feng Shui. In other words, Taiwanese do not welcome anything related to the dead or death.

Is it a Memorial? Is it a Park? A memorial is a place to remember the dead. Yet in Taiwan, landscapes related to death are generally perceived as spaces that are unlucky, disquieting, and unaesthetic. More important, the concept of having a memorial park is a relatively new one in Taiwan because the traditional memorials or monuments, the so-called *Pai-fun*, are in the form of a gate, not a park.

In 1993, the 2/28 Massacre Memorial was the first public memorial design competition in Taiwan. The 0.44-acre memorial site is located within the oldest public park, Taipei New Park, in the core of Taipei City. This 17-acre park was originally built in the Japanese colonial period and is located adjacent to the Taiwanese Presidential Hall, surrounded by prestigious central government buildings, international banks, historical buildings, and famous hotels. The park contained a large children's playground, a Chinese garden-style water lily pond, pavilions, a western-style outdoor concert area, the Greek-temple-styled Taiwan Provincial Museum, and the oldest Taiwanese railway engine exhibition.

Visitors of the Taipei New Park come from local Taipei, as well as island-wide. The park is a place for daily exercise, weekend family recreation, and public education. After installing the winning piece of the 2/28 Massacre Memorial Competition, the Taiwanese government renamed it the 2/28 Massacre Memorial Park in 1993. The recently

installed 2/28 Massacre Memorial attracts a new group of park users who come to commemorate the 2/28 massacre victims at an annual ceremony held on February 28th. Outside this special date, the everyday use of the site is the same as other areas in Taipei New Park.

Everyday Uses of Taiwanese Memorial Parks. How people use the 2/28 Massacre Memorial Park may not demonstrate the everyday use of memorials in Taiwan because Taiwanese users have known it as the Taipei New Park much longer than its new role as a memorial park. The Sun Yat-sen Memorial Hall and Park illustrates a much clearer picture of residents' daily use of memorial parks in Taipei because it was built as the commemorative place to remember Dr. Sun Yat-sen's contribution that transformed the empire of China into a modern and democratic country in 1912.

While the 2/28 Massacre Memorial Park is the best-known memorial park in Taipei, the Sun Yat-sen Memorial Hall and Park is one of the earliest memorial parks in the city. Designed by architect Dahong Wang, and completed on May 16, 1972, this 28.5-acre park is the home of Dr. Sun Yat-sen Memorial Hall (Figure 2).⁶ A 19-foot-high seated statue of Dr. Sun Yat-sen is placed on a 10-foot-high pedestal in the lobby of the Memorial Hall. The height of the statute and pedestal measures the same as that of President Lincoln's on the Mall in Washington, D.C. The parallels to Lincoln are deliberate; selected speeches elaborating Lincoln's ideas of freedom and equality are inscribed on the chamber walls of Dr. Sun's Memorial. The central inscription imprinted on Dr. Sun's pedestal quotes Confucius' conversation on *Tian-Xia-Wei-Gong*, or "the world belongs to the public," from the *Li Ji (The Classic of Rites)*. Dr. Sun's words: "Freedom," "Equality," and "Love" also appear in the hall.⁷ Similar to the educational memorial function that the Lincoln Memorial serves in the United States, Dr. Sun's Memorial Hall and Park offers visitors—both domestic and interna-



Figure 2. Dr. Sun Yat-sen Memorial Hall. All photographs by author.



Figure 3. Seniors practice *Tai Chi* outside the Dr. Sun Yat-sen Memorial Hall.

tional—access to unique historical documents and records of Dr. Sun and the National Party that illustrate the historical revolution from the end of the 19th century to the beginning of the 20th century.

However, can you imagine seeing senior groups with their music tapes practicing *Tai Chi* and *Chi Kong* in front of the Lincoln Memorial everyday, housewife clubs singing their favorite karaoke songs, or folk dancing teams practicing their new movements while tourists come to visit and contemplate President Lincoln's philosophical beliefs and his historical contribution to America?

In fact, singing, dancing and *Tai Chi* are commonplace activities that occur at Dr. Sun's Memorial Park (Figure 3). As one of the few large urban greens for residents living in high-density urban neighborhoods, Dr. Sun Yat-sen Memorial Park is the place residents go for their daily workout.

Since the 1950s, most Taiwanese have lived high-density urban lifestyles and reside in high-rise apartment buildings. By the end of 2003, 82 percent of households in Taiwan lived in urbanized areas.⁸ Currently, more than 63 percent of Taiwanese households are situated in urban densities that are higher

than five people per acre, while more than 33 percent of households are located in seven major cities that have an average density of 26.5 people per acre (MOI 2004).⁹ In December 2004, the average density of Taipei City was 39 people per acre (MOI 2004) or more than 23,000 per square kilometer.¹⁰ Taipei residents have a substantial need for urban parks and green open spaces. Due to the lack of individual private yards, the norm for the majority of urbanized Taiwanese is to share neighborhood open spaces.

Many activities that Americans undertake predominantly indoors, like dancing, exercise, and singing, are performed outdoors by the Taiwanese. With this in mind, local residents use the Dr. Sun Yat-sen's Memorial Park extensively all hours of the day and night. When residents are walking their dogs in early morning, seniors' *Tai Chi* and *Chi Kong* practices have already started. Different groups and individuals have developed their own territories and schedules. Virtually the entire park is occupied by some group or another. The series of images from Figure 4 to Figure 15 illustrate the busy morning schedules at the park. In addition to seniors, one can see Vietnamese assistants pushing the elderly in wheelchairs, housewives

singing karaoke, couples practicing ballroom dancing, or yoga groups in their daily workout inside the park. When housewives rush to prepare their lunch around 10 a.m., school children's picnics or outdoor activities take over. In late afternoon, dog owners walk their canine friends before the first evening park activities commence. There are various groups who prefer to practice *Tai Chi*, *Chi Kong*, yoga, ballroom dancing, and karaoke after dusk. Finally, around midnight, the park becomes the best dating place for young couples. All of the activities that take place in the Dr. Sun Yat-sen's Memorial Park are similar to the daily uses of other ordinary public parks in Taiwan or China.

American-yet-Taiwanese Design Languages.

After describing Taiwanese commemorative behavior and the daily uses of memorial parks, let us focus on the multilingual, American-yet-Taiwanese design approach for the Taiwanese Chi Chi earthquake memorial project in my Design Fundamentals studio. As mentioned earlier, developing a sensitive response to Asian cultures is an important goal for the Landscape Architecture Program at the University of Maryland. Thus, taking

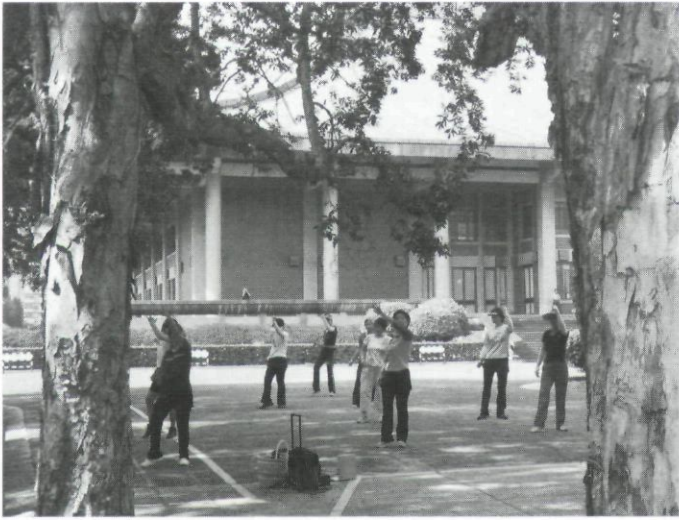


Figure 4. Women's dance group.



Figure 5. Soldiers' morning march passing by *Chi Kong* group.

on a Taiwanese project in a beginning design studio is part of the effort to support an Asian focus in the curriculum.¹¹ In this section, I provide historical background for the Chi Chi earthquake and the memorial park competition, and introduce the design studio process. Finally, I analyze American students' design challenges in general and their design solutions, while focusing on four students' projects in particular. My analysis emphasizes these students' concepts and the physical patterns, vocabularies, and languages that were utilized to support their concepts.

The Chi Chi Earthquake Memorial Design. Similar to the 2004 tsunami that traumatized Asia, the Chi Chi earthquake was one of the most unbearable collective memories for the 23 million residents of the Island of Taiwan. On the morning of September 21, 1999, at 1:47 a.m., everyone on the island was awakened by a massive earthquake that measured 7.3 on the Richter scale. At the quake's epicenter, and Taiwan's geographical center, the city of Chi Chi was most dramatically impacted (Chi Chi Reconnaissance Team 2000; Hsia 2001). The quake and its island-

wide aftershocks resulted in 2,400 deaths, 11,000 injuries, and 5,000 rescued survivors. The ground bellowed, buildings quivered, roads folded, bridges cracked, mountains moved, the land slid, and people's hearts were broken (Figures 16 and 17).

Four years later, many of the affected families still remained homeless or lived in their damaged houses (Robbins 2001; The 921 Earthquake Post-Disaster Recovery Commission—Executive Yuan 2001). In September 2003, the Taiwanese government announced the Chi Chi Earthquake Memorial



Figure 6. *Tai Chi* group.

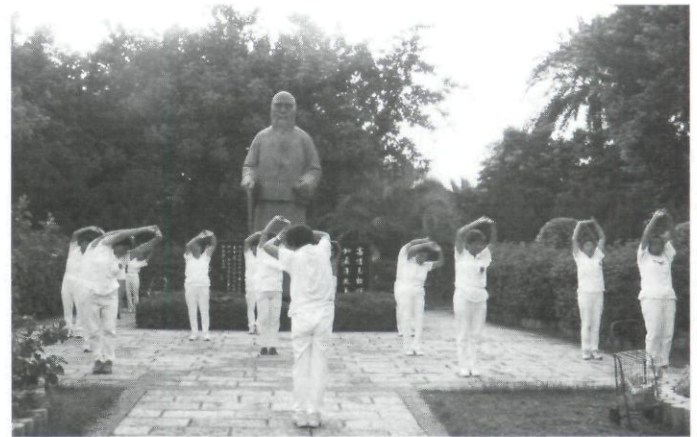


Figure 7. *Chi Kong* group.



Figure 8. *Chi Kong* group.



Figure 9. Children at play.

Park Competition to the international design community. The memorial site, approximately five acres, is located at Chung Hsing New Village, the Taiwanese provincial government center, located about 11 miles north of the Chi Chi quake center in Nantou County. The site is currently a green open field. It was formerly the Taiwan Provincial Governmental Office site, but its buildings were destroyed during the earthquake. The mission of the memorial was clearly stated, "(to) provide innovative solutions for the Chi Chi earthquake memorial . . . the memorial space may be

spoken, transferable, breathable or even alterable . . . beside its memorial value, proposals should respond to social, political, and cultural issues, which originated as a result of the disaster." (Earthquake Post-Disaster Recovery Commission 2003)

The Chi Chi Earthquake Memorial Park design was the first project in which my beginning design students were confronted with their own cultural identity and assumptions.¹² I observed how they transformed their American way of thinking and designing into a trans-cultural approach that blended

modern American memorial design patterns with Taiwanese local customs. Instead of reproducing only universally shared patterns, they also developed multilingual design languages to communicate with local people from different cultures and societies. The students' struggles in defining the Taiwanese Chi Chi earthquake memorial helped reshape their identity as designers and generated new ways of thinking about the design process.

In the beginning, American students were concerned that it was too challenging for them to design an earthquake memorial for a



Figure 10. Individual residents' workout.



Figure 11. Individual residents' workout.

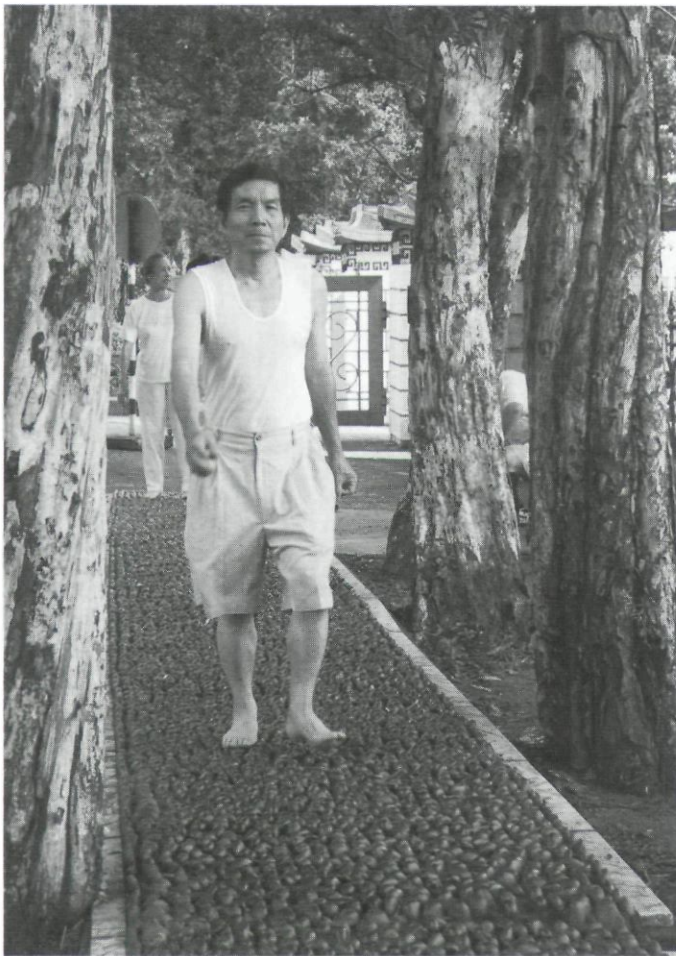


Figure 12. Health path walk

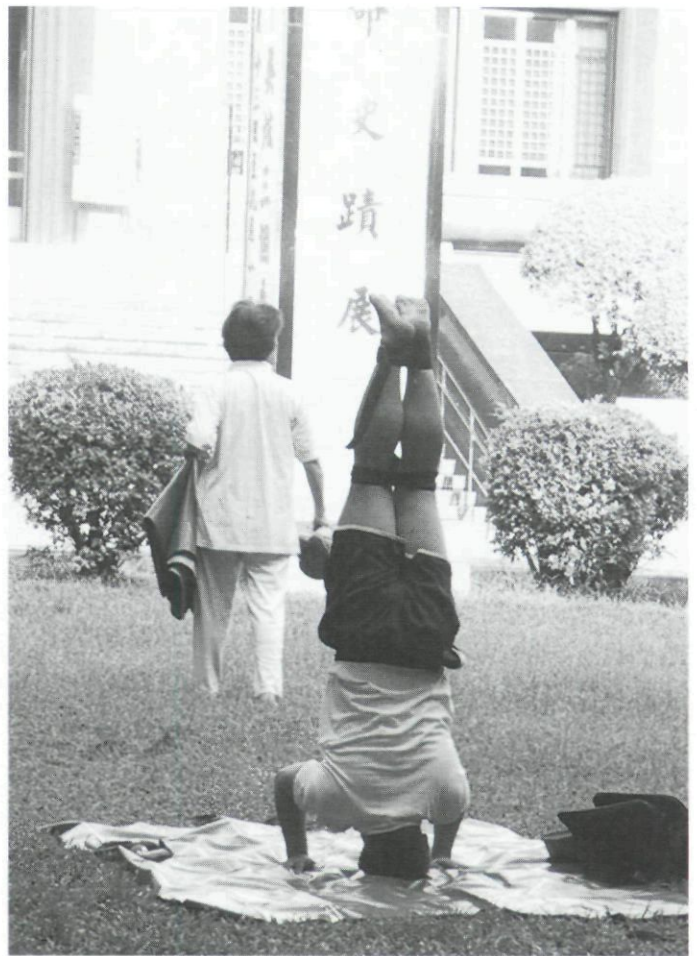


Figure 13. Yoga

Taiwanese society whose cultural practices were so foreign and so far away. More important, they felt discomfort about designing for Taiwanese people because they questioned the imposition of their design values on a foreign culture. In other words, in the context of the Taiwanese Chi Chi memorial, they suddenly realized their cultural identity as Americans was very different from the Taiwanese islanders who experienced the major earthquake in 1999 and were still invested in the process of healing themselves.

The turning point in this discomfort came after several Taiwanese students, currently pursuing degrees at the University of Maryland, were invited to visit the studio and share their personal experiences of the earthquake with the American students.¹³ During the visiting sessions, students realized

that their Taiwanese peers shared many common cultural experiences as part of today's global youth culture, yet they recognized that the Taiwanese students still had a unique way of doing things that was beyond the Americans' imagination. The Taiwanese students also expressed their visions for the Chi Chi Earthquake Memorial Park: their preference was for a memorial with a park-like open space that supported multiple functions. They preferred a park that could be used as a memorial for contemplation and reflection, but that would also function as a public site for residents' daily use.

In the end, the students' open-minded responses to the post-studio evaluations disclosed their attitude toward their newly emerging identities that embodied a transcultural lens.¹⁴ This transcultural lens led to

new opportunities for developing multilingual design languages that integrated American, Taiwanese, and other cultures into hybrid design patterns. On the one hand, students struggled with the foreign culture and customs in Taiwanese society. On the other hand, 15 out of 17 students said that the cross-cultural project resulted in their rethinking a set of assumptions that they had held about themselves and their own culture, and how those assumptions do not necessarily apply to others. "I have learned that you must consider what is customary to one's self is not typical of others, so you must understand how culture reacts to situations before making final design decisions," one student wrote on the final evaluation. Another wrote, "I learned how to begin to look at ideas from more than one perspective. Now I realize



Figure 14. Elderly exercise



Figure 15. Housewives' grocery shopping

that certain ideas are very western and are not all that important to people of other cultures. It is important to be aware of this when designing." One of only two students who did not think that the Chi Chi project impacted her cultural lens stated, "Not really, because I feel I understand this cul-

ture already, however, it inspires me to look at other cultures and see how they interact with their landscapes." The other student explained, "because my parents are foreign I look at cross-cultural landscapes daily."



Figure 16. Buildings destroyed in the Chi Chi Earthquake in the city of Pouli. 2001.

Facing Cultural Challenges.

Although the process of developing design vocabularies for the Chi Chi memorial was a challenge for American students, it opened up unique opportunities to experiment with American-yet-Taiwanese design approaches that blend American and Taiwanese ways of using public memorials. The group of beginning design students learned that many standardized memorial vocabularies that work perfectly in an American context make little sense within the Taiwanese context. One example of this came when students attempted to integrate victims' names into the memorial site as is typical of American memorial designs after Maya Lin's Vietnam Veterans' Memorial. Of course, American students assumed that the name list would be based on an alphabetical ordering system. During desk crits, I explained to them that Chinese names are not alphabetically ordered. The sequences within the Chinese dictionary are based on the numbers of strokes of a word, not the alphabetical order. Also, in the Chi Chi earthquake, all the victims were buried within exactly the same moment, so there was no way to develop a chronological sequence of the dead as Lin did in the Vietnam Memorial. More important, in line



Figure 17. Two years after the Chi Chi Earthquake, residents still lived and worked in their homes destroyed by the earthquake. This photo shows an owner of a barber shop runs his business from a shop without a facade. 2001.

with Chinese custom, family members prefer to be buried in the same graveyard as other family members. If the victims' names were placed based on the numbers of strokes of their last names, husbands and wives with different last names might become separated. Therefore, most students changed their design approach. A few decided to place victims' names based on community locations or the Chinese horoscope.

In addition to the order of names, there are certain forms and colors that remind people of death and these are taboo for public space design in Chinese society. As pointed out previously, Chinese perceive memorial services, death rituals, and cemeteries as unlucky symbols within their daily life. Certain colors, especially black, are associated with death and perceived as bad omens that promote depression and a sense of hopelessness (Rossbach and Lin 1994, 47). Although many American memorials are constructed with elegant black marble, the local Taiwanese residents living close to the Chi Chi Memorial Park might

not welcome any black structures being dropped into their backyards.

Also significant, the way Taiwanese people express their emotion toward their loved ones in a public space is very different from the American experience. The National Vietnam Memorial, again, serves as a good example. When victims' family and friends visit the Vietnam Memorial, they explicitly express their sorrow irrespective of whether or not other people are within the public space. In Taiwanese culture, commemorating the loss of loved ones is an event that takes place only in a private domain, at their loved ones' tombs or graveyards. Most people visit their loved ones' graveyards more than once annually. At the graveyards, they perform a commemorative ritual by burning spirit paper money (imitation currency), dedicating incense and displaying flowers as well as food. In Chinese culture, these tomb rituals are called "sweeping tombs," because members of the deceased literally sweep their loved one's graveyard, burn spirit money, and *kowtow*.

However, the ritual is considered a private family-based ceremony and only takes place at private graveyards. For designers to transform the private practices into a public memorial space like the Chi Chi Earthquake Memorial Park would be difficult, requiring the development of innovative incentives.

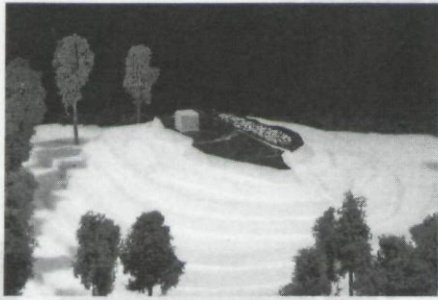
Bilingual Design Vocabularies.

From a designer's point of view, the critical challenge of the Chi Chi memorial design was how to transform a public memorial into a comfortable space where users could make private connections with their departed loved ones, while others still had daily use of the park. About half of my 22 student projects contained the multiple functions that fulfill both contemplative activities and daily neighborhood use. In the following section, I have selected four projects that analyze how individual students developed their American-yet-Taiwanese bilingual designs.¹⁵

Tom's "*healing the nation, healing the community, healing the individual.*" When Tom first started the project, he was designing through an American lens that defined the memorial as a space that would allow every individual visitor to personally link to his or her beloved and to express their sorrow publicly. After hearing Taiwanese students' views about memorial space, Tom began to rethink his view and told me that he wanted the link between visitors and the memorial to provide an opportunity for expressing emotions in more subtle and implicit ways. Making the shift from the explicit to the implicit expression of emotion within memorial space was a struggle for Tom. Eventually he came to realize that Taiwanese people do not feel comfortable expressing their emotion in front of public visitors, and so they needed a simple but symbolic process to link them with the Chi Chi earthquake.

Tom saw his design as providing the opportunity for a nation to heal. His design concept, "Healing the Nation, Healing the Community, Healing the Individual," successfully achieved his aim, providing a space for expressing emotion subtly, with

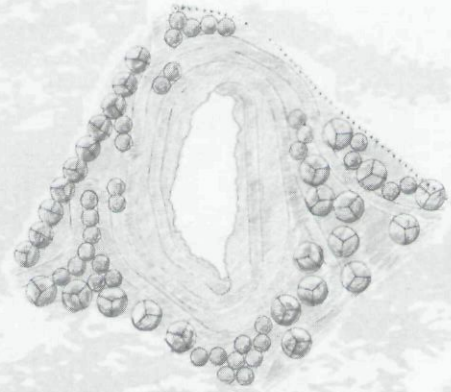
921 Chi Chi Earthquake Memorial: A Place for Healing



model showing colored pebbles



transparent wall where pebbles accumulate



The memorial is a place that allows for the healing process to be realized. The design calls for visitors to enter the site from any entry point and begin the ascent to the memorial. The walk circumnavigates the raised plateau and people arrive on a marble hardscape that represents the island of Taiwan. A large trough of colored pebbles awaits each visitor. When each individual takes a pebble and drops it into the man made crack in the hardscape the healing begins and the space is turned into a private space.

Figure 18. Tom's memorial allowed the American-yet-Taiwanese healing process to be realized by dropping colorful pebbles into a man-made crack. 2003.

an innovative solution (Figure 18). In his design, the memorial was composed of a rising plateau surrounded by a forest in lieu of the ocean. The rising plateau, representing the Taiwan plateau, was in the shape of Taiwan Island with a 3-to-6 foot-tall collection of colorful pebbles symbolizing the Zhong-yuon Mountains on the east side of Taiwan, and a 1-to-2 foot-wide man-made crack symbolizing the Chelungpu Fault that caused the earthquake stretching out to the north-south from the center of the island. The manmade crack (Chelungpu Fault) connected to the earthquake museum inside the Taiwan plateau with a large, wall-like transparent container. The forest area bordering the Taiwan plateau not only represented the Pacific Ocean surrounding the Taiwan Island, but also provided the park

space for local daily use. Because the Taiwan plateau rose above the canopies of the forest, the canopies buffered the memorial activities taking place there from the daily use occurring underneath the forest "ocean."

Visitors entered the site from various entry points and began an ascent into the memorial. The entry walk circumnavigated the plateau and visitors arrived at either the northern or the southern top corner where they encountered the large trough of colored pebbles, symbolizing the Zhang-young Mountains. Upon their arrival, each individual would take a pebble and drop it into the manmade crack symbolizing the Chelungpu Fault, thus enacting a symbolic gesture of embarking on the healing process. This individual ritual process—pick up a pebble, turn around, kneel

down, and drop the pebble—transformed the public memorial space into a private ritual space during a moment of meditation that coincided with the dropping of the pebble. The American-yet-Taiwanese lens that Tom had acquired was exemplified in his creation of a space allowing for a gesture of kneeling that transformed the traditional *kowtow* ritual into an everyday body language Taiwanese visitors would not find embarrassing in a public setting. In addition, dropping the colorful pebbles (not black pebbles) transformed Taiwanese paper-burning offerings into the western custom of making wishes while dropping coins into a fountain.

More important, the pebbles fell below into the museum area that allowed visitors to see the pebbles accumulate behind a large glass wall.

This type of physical quantitative accumulation engages viewers to experience the power of healing in a collective manner: the pebbles ultimately fill the fault line that has caused so much sorrow in their lives. "Together the nation will heal as one," Tom stated during his presentation. He went on to say:

When the public space is transformed into a private space by those individuals that visit, the experience becomes much stronger and the connection between place and human spirit is created. The space becomes not only a memorial, open to all, but can be a spiritual retreat for those that feel the need for any type of healing.

Mel's "acoustic in the soul."

Mel initiated her design from a traditional Chinese garden layout, so that her memorial places were structured as a series of small areas that surrounded a large central

space. The small areas consisted of a memorial garden, a teahouse, two layers of corridors with different stories and levels, and other small floral gardens. All spaces served multiple functions for daily use. Those trained in modern, western memorial vocabularies that emphasized the importance of simplicity might criticize her complex, movement-oriented approach. A western lens might suggest that she remove some of the small garden areas and focus, instead, on the central space. However, from the perspective of Chinese garden tradition, I was pretty amazed that Mel, a beginning student who had never visited a Chinese garden, could create such rich and imaginative bodily experience that would resonate within the Taiwanese local population.

But Mel's design was not entirely Chinese. Instead of a large lake or pond as the center void space, as is traditionally found in

Chinese gardens, she proposed a musical tree that would create tones as the wind moved through it (Figure 19). She proposed a collection of 2,405 small leaves—each leaf representing an individual victim. The American-yet-Taiwanese attitude that Mel had cultivated revealed itself in her musical tree. The tree would create a wind-chime melody, filling the space with serene music, as opposed to the sorrowful music typically found in a traditional Taiwanese funeral ritual. The paving patterns underneath this musical tree were also constructed in the form of leaves. While this musical tree broke the rule of traditional Chinese garden layout, Mel poetically introduced into her design an old Chinese adage, "all leaves fall back to the root." Without knowing it was a Chinese proverb, she intuitively used the metaphor of leaves falling

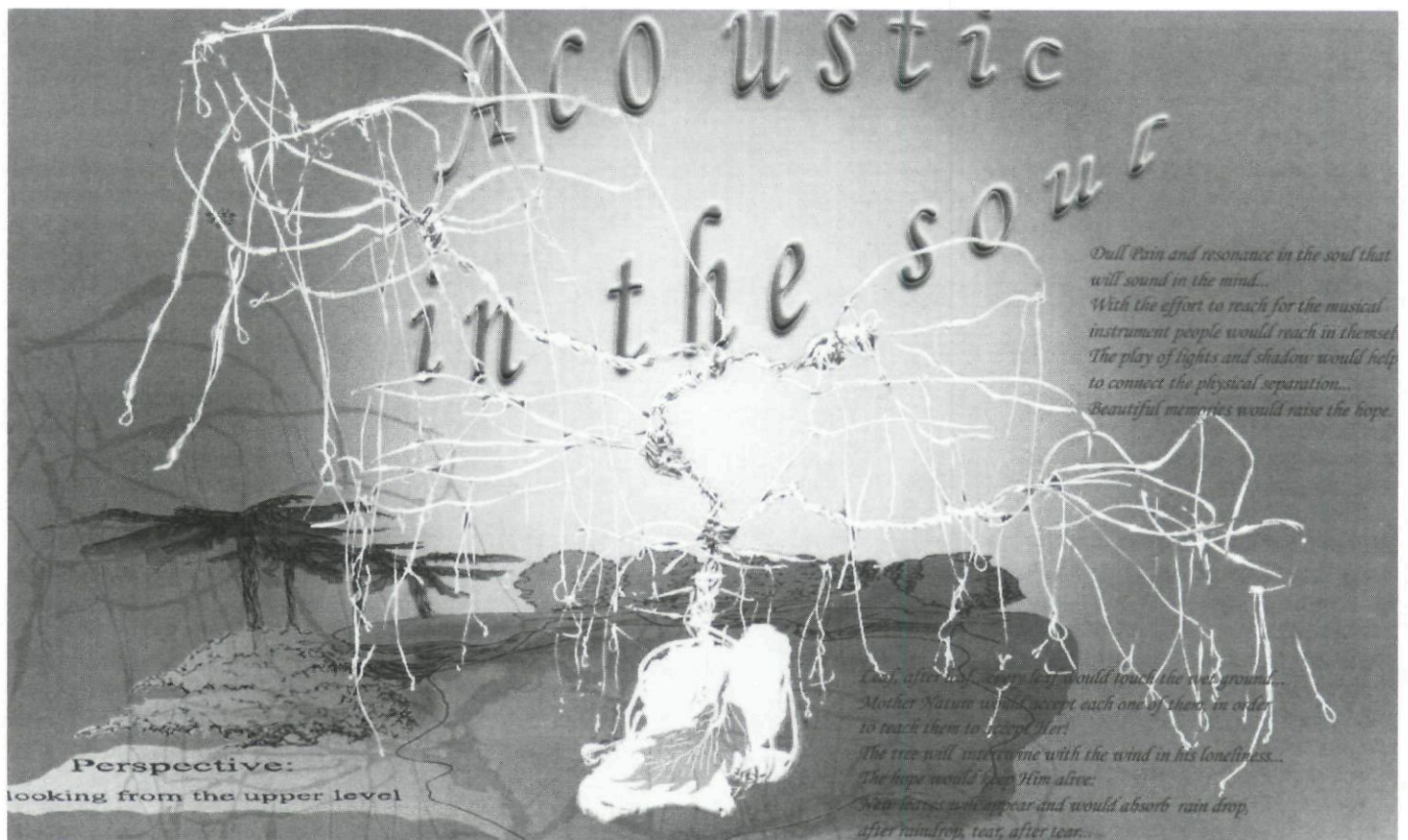


Figure 19. Mel approached the Chi Chi Memorial with a Chinese garden layout. Instead of having a lake in the center, she designed an instrumental tree with 2405 wind-chime leaves on the tree. The leaf patterns on the paving also echoed the old Chinese saying: "all leaves fall back to the root." 2003.

back to their mother-nature ground transforming each individual victim's relationship to the earth by evoking the healing power of nature.

She said: "Leaf after leaf . . . every leaf would touch the wet ground . . . Mother nature would accept each one of them. . . . The tree will intertwine with the wind in his loneliness. . . . The hope would keep him alive. New leaves will appear and absorb raindrop after raindrop, tear after tear. . . ."

Paul's "regrowth after the destruction." Paul decided to draw references for his memorial from the history of the site itself, rather than the death of the earthquake victims, because he acknowledged the Taiwanese cultural preference of avoiding death references and the urgent need of moving forward from the losses related to the earthquake. He claimed, "The design is not meant so much to mourn the past, but celebrate the future and the strength of the Taiwanese people."

He used "a seedling growing out of the ashes of a forest fire" as

the metaphor to elaborate his idea of regrowth that provided Taiwanese visitors with the promise of renewal. There were two design elements that supported Paul's concept of regrowth. First, he proposed to plant trees to mark the footprint of the original building on the site. Second, the memorial space was located within a ring of large boulders, ceremonially marking the space that invites people to come together (Figure 20). In the center, a smaller ring of boulders with flowers symbolized the power of regrowth emerging from the community. The large outer circle, surrounding all the ruins and newly planted trees, reflected a symbol of harmony and unity shared by many cultures (including Han Chinese, aboriginal Taiwanese, and Native Americans). Paul pointed out that the idea of the flowers and trees growing out of the boulders were inspired by American landscape artist Andy Goldsworthy, who used natural materials in installations for his Holocaust Memorial.

During the presentation of his design, Paul revealed both a

Taiwanese and American attitude toward memorials. Although his concept of regrowth responded to the Taiwanese customs of avoiding death, his philosophy regarding the relationship between humans and nature was fairly western. In the eastern tradition humans are perceived as a part of nature, while in the western tradition, with its strong, heroic, individualistic expressions of the self, humans demonstrate their strength by overcoming and conquering nature. In his presentation, Paul revealed his western attitude: "Nature is a destructive and deadly force. It is important, however, to realize that we, as people, can and will bounce back from even the worst of disasters, and continue to, time after time." With this strong statement, his design for the Chi Chi earthquake memorial offered the unique opportunity for visitors to simultaneously connect with the memory of the disaster and the experience of regrowth. He concluded, "The idea of people coming together is a really important aspect of a tragedy. It is in [the] time after that spirits are lifted by one another and the regrowth can start."

Jeff's "renewal of the spirit over time." Learning about the eastern concepts of reincarnation and the underworld, Jeff was interested in capturing the concept of "a time of rebirth and renewal" in his memorial. His design was arranged in a way that revisited the past, but also looked toward the future.

He applied both modern western and traditional Chinese design languages in his project. A western double-helix memorial dominated the site, while the landscape surrounding the helix consisted of Chinese garden-style hills, a pavilion, and a large fishpond (Figure 21). The path traversing the helix took visitors through time: pre-earthquake, earthquake, and post-earthquake. The base of the "underworld" helix physically represented the actual event. Jeff used underworld as the metaphor to lead visitors down the slope and into the helix. The walls of the helix included built-in incense holders that allowed visitors to dedicate

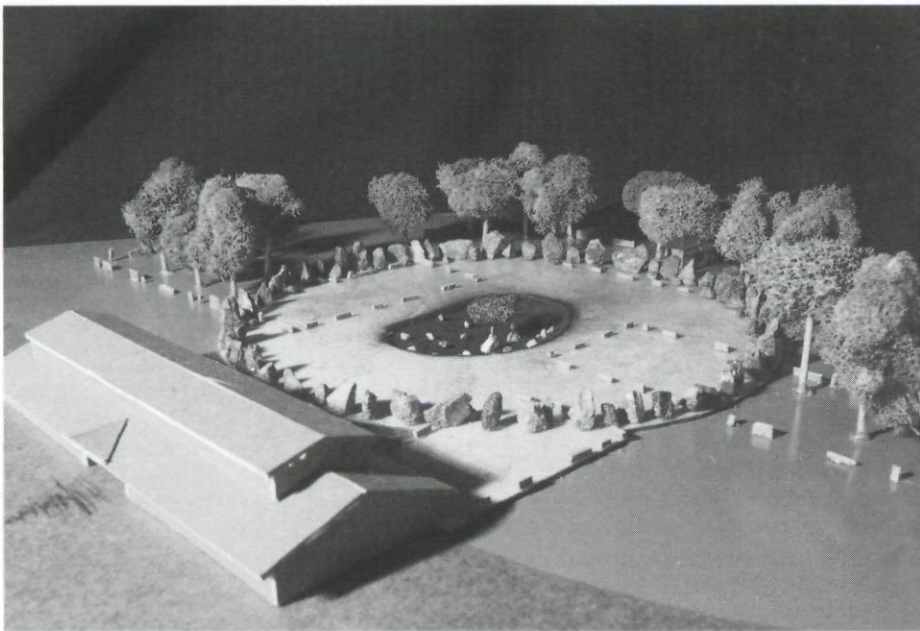


Figure 20. Paul's design, "Re-growth after the Destruction" resonates with the western, heroic, individualistic voice that humanity can overcome the destructiveness of nature. The model shows trees growing from the footprint of the original building on the site. The ring of huge boulders bring people together to emphasize the idea that re-growth comes from community. 2003.

burning incense to their loved ones. At the bottom of the southern side of the double-helix memorial, visitors encountered a white-pebbled concrete slit that represented the Chelungpu Fault, which occupied the central area of the helix. Visitors then continued across the plaza to the northern side of the helix and back up toward "heaven."

While journeying down to the underworld and then back up on the heavenly return, visitors passed under a land bridge. At that moment, visitors saw the openness of a large-scale pond with a bamboo-structured pavilion in the center of their view and a Chinese-painting style landscape on either side. The change from light to shadow to light reinforced the change of seasons and the passage of time. The path out of the helix led to the post-earthquake area of the park and represented the renewal of the human spirit.

During the design process, as well as in the final critique, reviewers suggested that Jeff either embrace the western double-helix form, or

put more emphasis on the eastern landscape experiences. Jeff argued that both western and eastern landscape styles were critical to his design concept because the complexity and tension created by the Chinese traditional garden forms and the modern helix plaza embodied the multi-centered history that Taiwanese people had experienced.

Conclusions

In summary, the Taiwanese-yet-American schemes of my beginning design students opened up a new transcultural window for me—a window that revealed the evolution of their design languages when they encountered an unfamiliar culture. In addition to the four cases shared in this article, every student in the class invented his or her own approach to intermixing the western memorial vocabularies with the local Taiwanese customs and activities. During this project, I observed common themes across the students' design processes and in their final products.

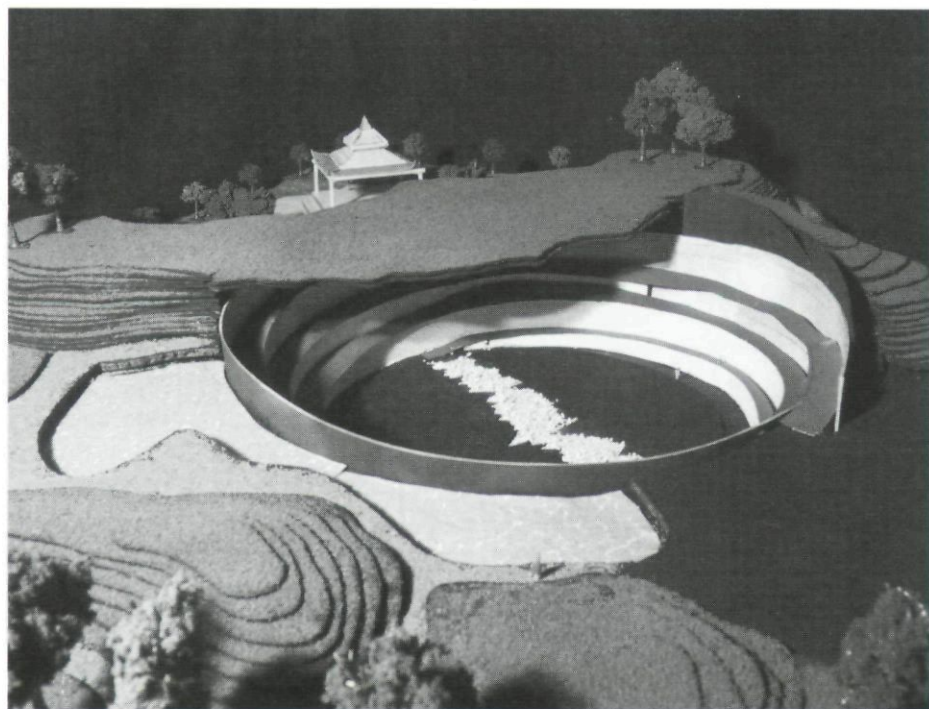


Figure 21. Jeff's design consisted of a sunken plaza in the shape of a western double-helix surrounded by a Chinese-painting-style landscape. Jeff argued that both western and eastern landscape styles were critical to his design, because these forms embodied the multi-centered history and society that Taiwanese people experience. 2003.

First, American students seriously respected the Taiwanese guest students' personal earthquake experiences and their suggestions of a park-like memorial for daily use. Most American students stated that their design concepts were informed by the conversations they had with their Taiwanese peers. Second, the accessibility of Internet information notably facilitated American students' understanding of the Chi Chi earthquake event and Taiwanese culture, in general. In addition, American students searched for images of Taiwanese recreational use of neighborhood parks and found suitable plant materials native to the Chi Chi area for design application. Third, in terms of design forms, American students tended to look for precedents from: (1) the geometry of Taiwan, (2) the patterns of the Chelungpu Fault, (3) classical patterns of Chinese gardens, and (4) Chi Chi local bamboo structures developed after the earthquake.

The Taiwanese Chi Chi memorial design might serve as a practical model that can be repeated in other studio environments. Due to the limited time and resources, we were unable to partner with any landscape architecture programs in Taiwan to develop this project together. Doing so would have added another layer of richness to the experience.

In retrospect, this group of American students' intelligent, genuine responses and their open-minded attitude refreshed my approach to teaching landscape design studio in our current era of globalization. I realized that within the six-week period of working on the Taiwanese Chi Chi memorial project, my American students had developed a transcultural lens through which they could investigate their own American culture as well as the new culture they were encountering. I began to understand that if they could find a sensitive way to keep their transcultural lens translucent, it could become an instrument in their professional life that might offer limitless possibilities. My hope is that embracing a transcultural lens would

allow them to incorporate multilingual design languages in their future design practice.

As a non-American instructor, I do not fully understand how the students developed the lens on their own because I do not entirely understand American culture. However, when I tried my best to explain my Taiwanese culture to them, the foreignness of Taiwanese culture perceived from their American eyes transformed into a mirror that helped them see who they were through a transcultural experience. Metaphorically, I would say the project inspired them to see the landscape, perhaps for the first time, through a pair of transcultural eyes. I do hope that having created this lens for themselves, they will view the world in a new light as they continue on their design journeys.

Editor's Note

All photographs by author unless otherwise noted.

Notes

1. Survey by 1997 Census Bureau: Vietnamese population increased by 89 percent, Korean population increased by 70 percent, Indian population increased by 136 percent, Philippine population increased by 66 percent, and Chinese population increased by 68 percent. Census Bureau Data update March, 2002 from www.fairus.org/html/042mdcbu.htm#fb (June 11, 2002). According to FAIR (2005), these Asian immigrants concentrate in Montgomery County (with 26.7 percent share foreign born population) where one of every 10 residents embody Asian cultural heritage.

2. Grady (1982, 55) said "We appreciate the winning design would not proclaim its qualities to everyone at first glance. It was, in essence, a 'landscape solution' consisting of two black granite walls, ten feet high at the center, each 200 feet long, intersecting at a shallow angle in a small open-sided valley, carved within the two-acre site at the western end of Constitution Gardens. One wall points toward the Washington Monument, the other to the nearby Lincoln Memorial. The names of all those killed or missing in Vietnam are engraved thereon."

3. See "The Taiwan's 400 Years of History," www.taiwandc.org/history.htm. The Web site provides rich details and comprehensive links

to various Web sites of Taiwan history. Also see Kerr's *Formosa Betrayed* for contemporary Taiwanese history including the 2/28 Massacre that occurred in 1947, when Chiang Kai-shek's troops first took over Taiwan. For Chinese readers, Shi Ming's book, *Four-Hundred-Year History of the Taiwanese*, provides an independent view of the Taiwanese history.

4. Due to the lack of land resources in Taiwan, the graveyard property market has gone sky-high and unaffordable since the early 1990s. Lately, modern high-rise ash towers are in popular demand. In a high-rise ash tower, people use large public alters to burn their family paper offerings. They dedicate their food offerings and *kowtow* in a public spirit hall where a temporary soul tablet of the dead is displayed.

5. One lady who was sweeping her mother-in-law's graveyard told me, "otherwise, how can my mom go shopping in the heaven?" Although her mother-in-law was a Christian, she still believed that spirit money was a basic need for her mom. If she did not burn spirit money, she thought she was not taking care of her mother-in-law well. Meanwhile, graveyard visitors also perform activities related to their faith. For Christian visitors, they bring only flowers to the dead who they visit, while visitors, with other religions or without particular religions, perform the Taiwanese custom of burning paper offerings.

6. Wang's design was the winning project of a public architecture competition in 1966. After Wang's project won the competition, President Jiang (Kai-shek) requested him to emphasize Chinese architecture styles in his otherwise modern-style building form. Wang particularly modified the building's straight modern roofs into Chinese flying roofs that are what we see today if we visit the Sun Yat-sen Memorial Hall and Park.

7. Confucius (551–479 BCE) is the single most important philosopher in Chinese history. His idea, "the world belongs to the public," profoundly influenced Dr. Sun's theory and belief of establishing modern China as a society operating with the principles of freedom, equality, and love.

8. This number is converted from the MOI's (Minister of Interior) December 2003 Population Affairs. Based on the USA Census 2000 definition, an urbanized area is: (UA) An area consisting of a central place(s) and adjacent territory with a general population density of at least 1,000 people per square mile of land area that together have a minimum residential population of at least 50,000 people. The Census Bureau uses published criteria to determine the qualification and boundaries of UAs. 1,000 people per square mile can be converted to 386 people per square kilometer (1 sq. mile = 2.59 sq. Km). Minister of Interior in Taiwan. 2003. Population Affairs. Web site: www.moi.gov.tw/W3/stat/home.asp (January 18, 2004).

9. The seven cities include (from north to south): Keilong City, Taipei City, Hsinchu City, Taichung City, Jiayi City, Tianan City, and Koushoung City.

10. According to the 2001 statistic data from the Taiwanese Ministry of Interior, on the

island of Taiwan, 78 percent of the population live on only 12 percent of the land. Inside the urban planning districts, there is a population density of 3,886 per square kilometer, or 10 times the minimum "urban area" density by American standards. When the special districts plan for extraordinary purposes is excluded in calculation, there are even as many as 6,665 people crowding each square kilometer. Department of Statistics, Ministry of the Interior, Taiwan. The Urban Planning in an Overview. <http://www.moi.gov.tw/W3/stat/english/index.htm> 2001 Update. (June 11, 2002) According to Millennium Cities Database 1995, Taipei City's density was 23,012 in every square kilometer (See Demographia 2004: *Large International Urbanized Areas: Population, Land Area & Density*. www.demographia.com/db-worldua.pdf (December 20, 2004).

11. Along with the sophomore year's Design Fundamentals studio final project, the University of Maryland's Landscape Architecture Program also has a module in the junior year that focuses on China's landscape transformation, and a two-week intensive exchange program with Japanese students that is offered biannually to sophomores and upper classmen.

12. In fall 2003, I met my class of 22 students who would join me in this experiment with cross-cultural design learning. Most of these students had grown up in Maryland suburbs, but there were certain degrees of cultural diversity. In terms of ethnicity, 18 were white; three were Asian; one was black. Within the group of 18 White students, one was foreign-born and had just arrived in the United States from Romania that semester. The rest were born and raised in the DC and Maryland region. Interestingly, the three Asian-American students were all from Asian immigrant families. One student's parents were Hong Kong natives. Another student's family was from Korea, and the other was from the Philippines.

13. They were volunteers that I recruited from University of Maryland's Taiwanese Students Association email list.

14. The results of quantitative post-studio evaluations for LARC 141 focused on three questions, rated on a 5-point scale, that the College of Agricultural and Natural Resources reviewed annually: (1) ranking compared to the overall curriculum (4.42), (2) the clarity of the presentation (4.11), and (3) the materials are useful and related to the profession (4.68). The score of these three questions demonstrated that the Taiwanese Chi Chi Memorial Park design, the final project of the Larc 141 studio, was generally well-perceived by the majority of the students. A semester later (fall 2004), when UMD's Landscape Architecture Program offered a new intensive course, *East Asian Landscape and Community in Transformation*, 7 out of 10 students enrolling in this new course were from the Taiwanese Chi Chi memorial group. It indicated that almost half of the American students from this group (total 16 in the junior year) carried on their professional interests in Asian landscapes and cultural exchanges. Following after the new East Asian Landscape course,

during the 2005 winter break, some students have "demanded" that the UMD's Landscape Programs offer study abroad to the countries in Asia.

15. Although there were three Asian-American students in my studio, I did not recognize that their design solutions were particularly sensitive to the Taiwanese cultural practices. Instead, a few Caucasian students turned out to be much more aware of the American and Taiwanese cultural differences than the Asian-American students. I selected four non-Asian student projects to demonstrate the "American-yet-Taiwanese" design approach.

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