Angela Danadjieva's Metaphors: Method, Meaning, and Manifestation

by

Cosette McCave

A thesis accepted and approved in partial fulfillment of the

requirements for the degree of

Master of Landscape Architecture

in Landscape Architecture

Thesis Committee:

Mark Eischeid, Chair

Ellee Stapleton, Member

Ignacio López Busón, Member

University of Oregon

Spring 2026

© 2026 Cosette McCave

This work is openly licensed via CC BY-NC 4.0.

Abstract

Cosette McCave

Master of Landscape Architecture in Landscape Architecture

Title: Angela Danadjieva's Metaphors: Method, Meaning, and Manifestation

Metaphors are used throughout our everyday life and help shape how people see the world or feel inspired. Landscape design is one example where this inspiration can flourish. Designers find inspiration from all around them, and some use metaphors to express their inspiration. Angela Danadjieva is one of those designers. This thesis examines Danadjieva's use of metaphors in her creative design process, particularly the method, meaning, and manifestation. Textual analysis quantified and categorized metaphors found in her written work, as well as in published and unpublished interviews with or about Danadjieva. Linguistic analysis deconstructed the meaning of the metaphors gathered during the textual analysis phase. Site interpretation explored how the metaphors manifested at two of her designs: the Ira Keller Fountain in Portland, Oregon and Freeway Park in Seattle, Washington. The analysis and interpretation revealed that Danadjieva preferred natural landscape features metaphors, her metaphors have layered meanings, and the manifestation varies based on maintenance and use levels.

Acknowledgements

The production of this thesis would not be possible without those who have supported me through it all. My clinic instructors, Ellee Stapleton and Ignacio López Busón, who nudged me when I needed it and encouraged me when I was unsure. My cohort who has been there since the beginning through laughter and tears and everything in between. Those in my historic preservation circle that were always ready to talk history.

Yvonne Everett, my undergraduate advisor, encouraged me through my bachelor's degree which set me up for success in my graduate degree. One of my theatre directors, Dr. Troy, fosters a safe environment for students, one where I was reminded that life should always have space to play. Vanessa Blodgett, who mentored me through my early career and showed me that working as a team should include lots of laughs and pie. David Tolton, my high school engineering teacher, is one of the many people who helped make me who I am today. His encouragement, trust, and guidance provided me the confidence and spark to follow my dreams wherever they may take me.

My advisor, Mark Eischeid, was a huge inspiration and help throughout this thesis. He was always open and excited about my ideas, while knowing when to reign me in. His mentorship helped me find a new passion for research. Our meetings were not only full of learning, but lots and lots of laughter. I could not have done it without his encouragement, jokes, and reminders that I was capable.

A special thank you to my friends that never fail to build me up. Maddy Ouellette who has been by my side through it all. Her bright smile and humor make every day one to remember. Chad

Bundy who reminds me to take a moment to slow down and breathe through the challenges. Monica Moss, who is always ready for an adventure or late-night talk, often both, even from afar. Emily Potter who makes sure I always remember to find the fun in every moment.

I must thank my family. My dad who gave me the spark and feistiness to speak my mind. My mom provided me the confidence and sense of right to stand up for myself and others. They are the reason I know I am capable of accomplishing anything I put my mind to. My brother, who is almost as feisty as I am and grounds me when I need it most. All my grandparents that take care of me with treats, trips, and lots of love.

A thank you would not be complete without mentioning my sweet little family I have built. Mimi and Ozzy have been instrumental in the snuggles department when I am feeling overwhelmed with joy, stress, and every other emotion possible. My partner, Cutter Copeland, is the reason I made it through this program. He helped keep me sane, grounded, and laughing. He saw me at my highs and lows as I navigated the challenges that come with a graduate degree. His constant support is something I will forever be grateful for. I could not have done any of this without him by my side.

Thank you.

Contents

Acknowledgements 4

Figure/Table List 7

Abstract 3

Chapter 1: Introduction 10

Introduction 10

Biography 10

Research Questions and Objective 21

Methods 22

Notes 25

Chapter 2: Metaphors and Landscape 27

Metaphors 27

Landscape Metaphors 30

Notes 35

Chapter 3: Textual Analysis 36

Quantification of Metaphors 36

Hierarchy 42

Spectrum 46

Notes 51

Chapter 4: Linguistic Analysis 52

Lakoff and Johnson's "This is that" Framework 52

Reddy's Conduit Metaphor Framework 59

Conduit Framework Applied to Danadjieva's Metaphors 60

Structural Metaphors 63

Notes 67

Chapter 5: Site Interpretation 69

Ira Keller Fountain 70
Freeway Park 78
Comparison 85
Chapter 6: Conclusion 88
Appendix A: Interview and Literature Quotes 92
Interview Quotes 92
Literature 100
Appendix B: Table of those Interviewed 107
Appendix C: Literature Used 108
Work Cited 109

Figure/Table List

Figure 1. Angela Danadjieva (top) and Fani Danadjieva-Hansen (bottom). Undated photo courtesy of Fani Danadjieva Hansen.... 11
Figure 2. Danadjieva works on the model for the Ira Keller Fountain. Undated photo courtesy of Fani Danadjieva-Hansen.... 13
Figure 3. Model of the Ira Keller Fountain, Undated photo courtesy of Fani Danadjieva-Hansen 14
Figure 4. Ira Keller Fountain. Undated photo courtesy of Fani Danadjieva-Hansen 15
Figure 5. Danadjieva and team working on the model for the West Point Wastewater Treatment Plant. Undated photo courtesy of Fani Danadjieva-Hansen 17
Figure 6. Map showing Danadjieva's most well-known projects across the U.S 18
Figure 7. Timeline of noteworthy events in Danadjieva's life.. 20
Figure 8. Thesis methods diagram 23
Figure 9. The Sierra Nevada Mountain Range 38

Figure 10. The Grand Canyon..... 39
Figure 11. The Columbia River Gorge..... 40
Figure 12. Seattle Puget Sound shoreline..... 41
Figure 13. Hierarchy..... 42
Figure 14. Spectrum of metaphor sources and examples..... 46
Figure 15. Diagram of Reddy's framework..... 59
Figure 16. Reddy's framework applied to the hierarchy..... 60
Figure 17. Reddy's framework applied to Danadjieva's metaphor for Freeway Park..... 62
Figure 18.Reddy's Framework using the Ira Keller Fountain and example of Columbia River Gorge..... 63
Figure 19. Map of the Pacific Northwest, showing the locations of Freeway Park and Ira Keller Fountain..... 70
Figure 20. Path taken when arriving at the Ira Keller Fountain, beginning at the circle and ending at the arrowhead..... 71
Figure 22. Photo of fountain and platforms at the Ira Keller Fountain. Photo by Cosette McCave..... 72
Figure 22. Photo from standing on the platforms with the fountain behind. Photo by Mark Eischeid..... 73
Figure 23. Reddy's framework applied to my experience at the Ira Keller Fountain..... 75
Figure 25. Reddy's framework applied to my experience at the Ira Keller Fountain..... 76
Figure 26. Reddy's framework applied to my experience at the Ira Keller Fountain..... 77
Figure 27. Reddy's framework applied to my experience at the Ira Keller Fountain..... 78
Figure 28. Path taken when arriving at Freeway Park, beginning at the circle and ending at the arrowhead..... 79
Figure 29. Photo looking from a platform down into the canyon fountain. Photo by Cosette McCave..... 80

Figure 30. Photo looking to the small fountain with the larger cascades fountain in the background. Photo by Cosette McCave.. 82
Figure 31. Reddy's framework applied to my experience at Freeway Park..... 84
Figure 32. Reddy's framework applied to my experience at Freeway Park..... 85

Table 1. Quantification of Danadjieva's metaphors across literature and/or interviews..... 37

Chapter 1: Introduction

Introduction

Angela Danadjieva (1931-2023) was a female landscape designer primarily working in the 20th century. She went from working in set design to being a lead designer in Lawrence Halprin's office, to co-founding a landscape architecture firm. Danadjieva often used metaphors to characterize her designs. They appeared to be an important piece for her design process, as well as in contextualizing her work to others. This thesis aims to uncover Danadjieva's method behind metaphor usage in the design process, the meaning behind those metaphors, and how they manifest within their built form.

Despite literature describing metaphors and their relation to landscapes, none have quantified or analyzed Danadjieva's use of metaphors in her landscape designs. Using Danadjieva as a case study, this thesis adds to the understanding of using metaphors as a contextualization tool for landscapes.

Biography

Angela Danadjieva was born in Sofia, Bulgaria in 1931.[1] Despite this, she remembers her childhood fondly as a time filled with creativity.[2] She and her sister, Fani Danadjieva-Hansen, a practicing architect in California, often spent time walking with their mother and grandmother wandering the forest. As her sister described, these walks were important and nurturing for them both growing up. The sisters also spent time in a village close to a mountainous forest where they went to admire the rock formations and reflection of light off the water.[3]



Figure 1. Angela Danadjieva (top) and Fani Danadjieva-Hansen (bottom). Undated photo courtesy of Fani Danadjieva Hansen[4]

Encouraged by their father, Danadjieva went on to receive her degree in architecture from Bulgaria's State University in Sofia in 1956. Since finding a job in architecture proved to be a challenge after graduation, she began her career as a set designer in the Bulgarian film industry, later advancing to art director.[5]

Danadjieva used her skills to help shape the narrative through her set designs. She is said to have felt that set design was an expression of themes from the movie, as well as reflective of the actors and camera movements.[6] [7] Taking this with her through her career, Danadjieva worked on the movies *Pleneno yato* (1962), *We Were Young* (1961), and *Legenda za Paisiy* (1963).[8] These films were produced around the time when the communist party was investing in the film industry by supporting the opening of studios, training for personnel, development of film festivals, and the launch of publications.[9] *We Were Young* follows an anti-fascist activist during the Second World War and explores themes of political resistance and young love in the face of adversity. *Pleneno yato*, which won a Golden Rose Award for Best Film, is about members of an anti-fascist combat group who try to stick together while under police investigation. The last movie she worked on in Bulgaria was *Legenda za Paisiy* which takes place during Ottoman rule and depicts a monk searching for books about Bulgaria's early empire. These movies were considered controversial at the time, as they dealt with an "anti-fascist resistance theme".[10] Danadjieva applied her set design skills in model building and narrative development to her landscape design work (Fig. 2 and 3).[11]



Figure 2. Danadjieva works on the model for the Ira Keller Fountain. Undated photo courtesy of Fani Danadjieva-Hansen[12]

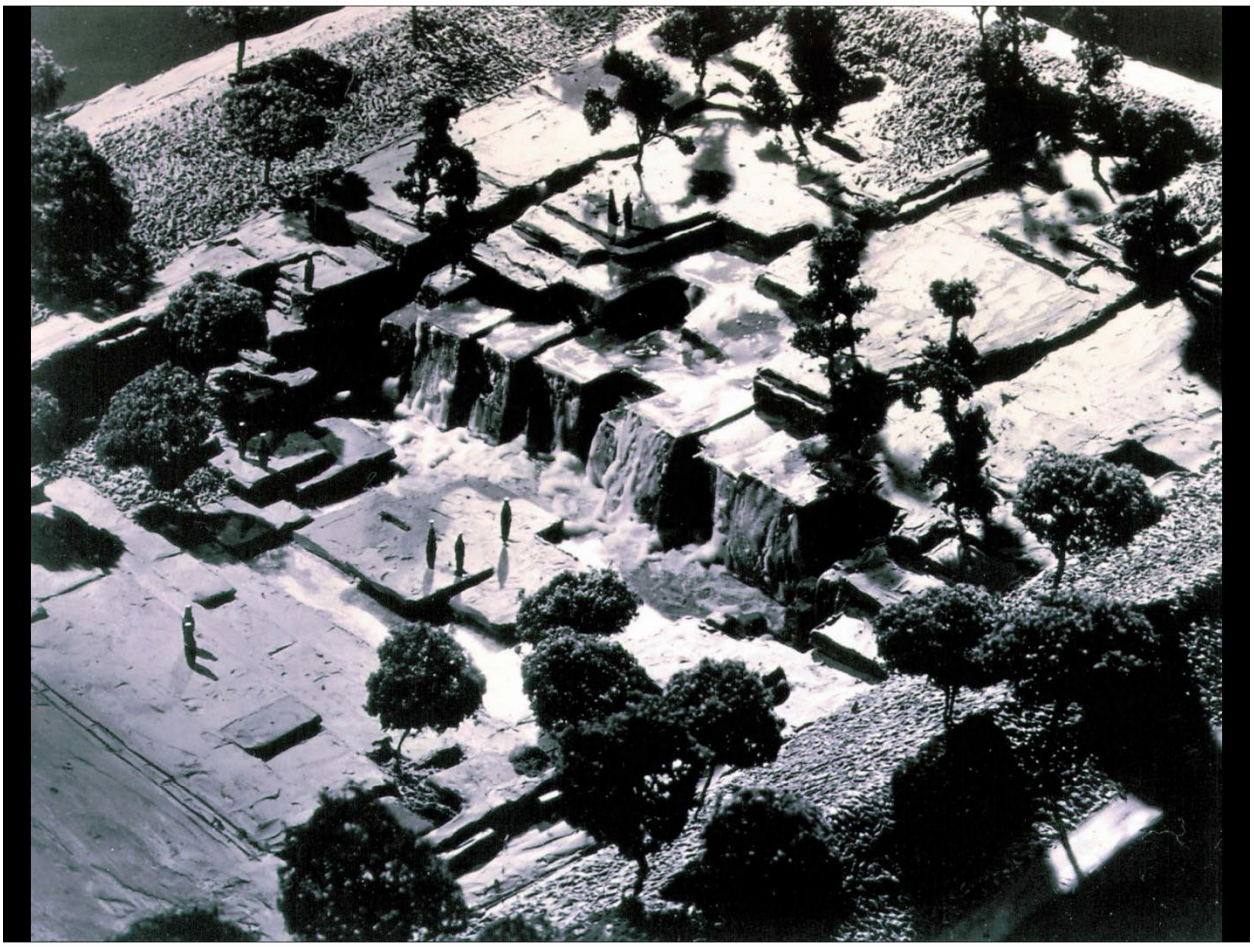

Figure 3. Model of the Ira Keller Fountain, Undated photo courtesy of Fani Danadjieva-Hansen[13]

After the Bulgarian film industry suffered a recession, Danadjieva found herself without work. While on this hiatus, she and her partner, architect Ivan Tzvetin, won second place in an international competition for their design of the Bay of Pigs Memorial in Cuba. The $3,000 she received helped her to attend Ecole Nationale Superieure de Beaux Arts in Paris to pursue architectural studies. After the three years of study for her degree, Danadjieva and Tzvetin entered another competition, this time for the San Francisco Civic Center Plaza, and won first place in 1965.[14] These competitions provided a way for Bulgarians

to more easily leave the country, which was instrumental in allowing Danadjieva to travel after her win.[15]

On their trip to San Francisco to present their work, Danadjieva met Lawrence Halprin where he promised her creative freedom if she worked at his firm. In her time as a lead project designer there, she worked on such projects as the Ira Keller Fountain in Portland, Oregon (Fig. 4) which led to her designing Freeway Park in Seattle, Washington.[16]



Figure 4. Ira Keller Fountain. Undated photo courtesy of Fani Danadjieva-Hansen[17]

She left Halprin and Associates in 1976 to start her own firm with Tom Koenig called Danadjieva and Koenig Associates. The mission of her firm was to prioritize the creation of

environmental amenities in urban spaces with a sensitivity to people's health and economic needs. The firm was located within her home in Tiburon, California, just outside of San Francisco. Her team was small, often consisting of her, Tom Koenig, and one to just a few fellow designers. She also hired model makers to help build miniatures of her designs (Fig. 5). While working on projects, Danadjieva found it important to become familiar with the surrounding area. This was sometimes where she found inspiration, like the limestone quarries for the Indianapolis White River Park in Indianapolis, Indiana. Danadjieva was passionate about her designs. She would use her feistiness and charm to help sell the design she knew would work best for the project, such as the Seattle Convention Center spanning over Interstate 5.[18]



Figure 5. Danadjieva and team working on the model for the West Point Wastewater Treatment Plant. Undated photo courtesy of Fani Danadjieva-Hansen[19]

The work Danadjieva did at her own firm includes Freeway Park, Seattle, Washington, first freeway cap in the country; Ira Keller Fountain, Portland, Oregon, a fountain as a plaza; Pigott Memorial Corridor in Seattle, Washington, connecting Freeway Park to downtown and residential First Hill; Washington State Convention Center building to span a freeway with a park-plaza and winter garden lobby; Community Connector in Vancouver, Washington, bridging the I-5; James River Park System in Richmond, Virginia; Virginia Museum of Fine Arts in Richmond, Virginia; Western Reserve Building in Cleveland, Ohio; West Point Wastewater Treatment Plant in Seattle, Washington,

transforming the sewage treatment plant into a regional waterfront park; Indianapolis's White River State Park, Promenade in Indianapolis, Indiana; The Mission Bay Masterplan in San Francisco, California, introducing a new grid to the Bay, while transforming 250-acres of railroad yard into a residential district; Jewish Home of San Francisco, San Francisco, California; Thomas Polk Park, Charlotte, North Carolina; an expansion of Seattle Freeway Park; Washington State Capitol East Plaza; and many others(Fig. 6).[20]

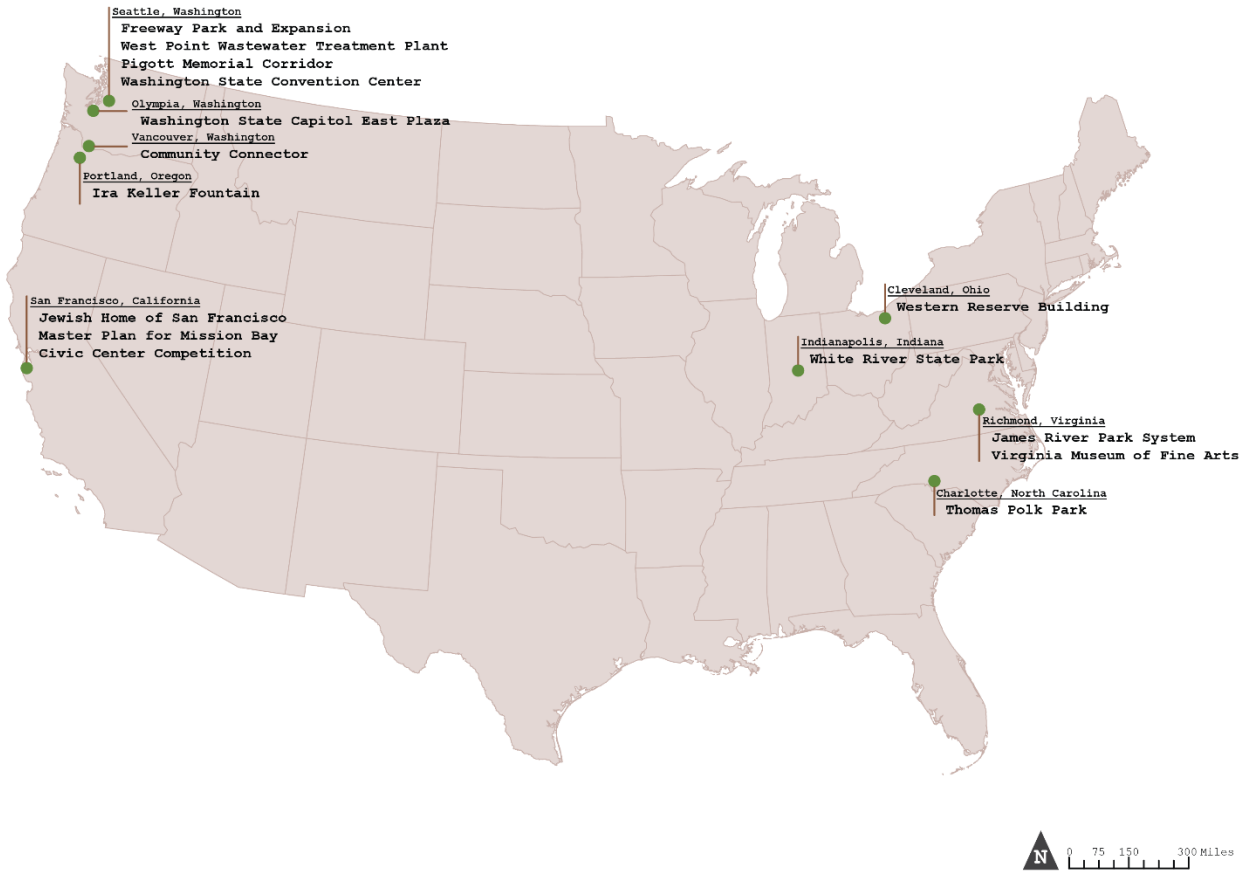

Figure 6. Map showing Danadjieva's most well-known projects across the U.S.

Angela Danadjieva's move to the United States furthered the inspiration she felt from nature. She also became increasingly

concerned about the impact cars were having on the urban environment.[21] Danadjieva discussed how her overarching concern with her designs is how to provide a "healthful improvement of people's environment" (pg. 404).[22] Her work on Freeway Park included walls and berms to limit the pedestrian's exposure to fumes from Interstate 5. These structural elements along with plantings are meant to provide fresh, fragrant air to the user.[23] Her emphasis on natural elements continued in her design for the Ira Keller Fountain in Portland, Oregon. This ambitious plaza design spanned a full city block at the front of a municipal auditorium and centered on a fountain modeled after the Columbia River Gorge and the Grand Canyon.[24]

Much of Danadjieva's connection to and passion for the natural world arose from her travels with her sister across the United States and other countries. The sisters were moved by the practices and artwork of Indigenous people they met across the U.S., Indonesia, and Africa, especially by natural problem-solving methods.[25] They also found inspiration from the Sierra Nevada Mountain Range, the Grand Canyon, and Bryce Canyon as they traveled across the U.S.[26]

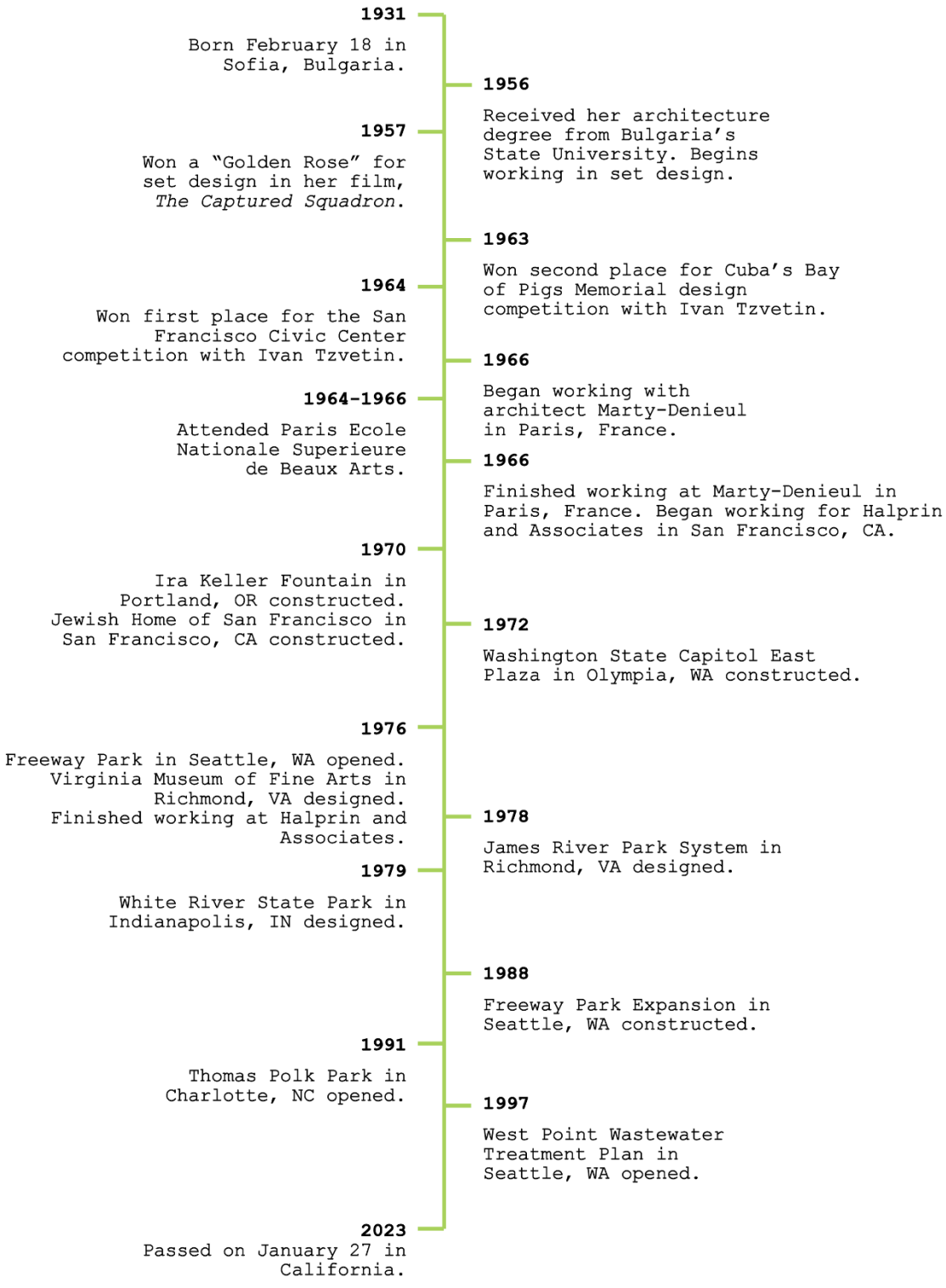

Figure 7. Timeline of noteworthy events in Danadjieva's life.

Danadjieva took those features and compared them to her designs, saying that the Ira Keller Fountain is cascades. They became an important part of her landscape design process when looking for a muse. In many of her articles and interviews, she refers to elements in her designs not only as natural features but also cultural features or artistic works. This thesis will explore that inspiration in Danadjieva's design process, specifically through her use of metaphors.

Research Questions and Objective

Metaphors have been used to describe a variety of elements within landscape architecture. Angela Danadjieva often references large, monumental, natural landscape features, such as canyons, cultural landscape features, like limestone quarries, or artistic expression, such as weaving, to visualize and bring to life her designs. The study of how Danadjieva uses metaphors within her design process adds to the understanding of how she, and others, tells the story of landscape designs. Studies have described metaphors and their relation to landscapes, but none have quantified or analyzed Danadjieva's use of metaphors when discussing her landscape designs. The overarching objective for this thesis is to develop an understanding of Danadjieva's use of metaphors in the landscape design process. This will add to the understanding of using metaphors as a contextualization tool for landscapes.

The following research questions helped to lead the research:

- What metaphors did Danadjieva use to inspire and discuss her professional work?
- What do her metaphors communicate to herself and the public?

- Where/how did these metaphors manifest in her designs?

Methods

This project explores Danadjieva's use of metaphors through three methods, a textual analysis, a linguistic analysis, and design interpretation (Fig. 8). A textual analysis critically investigates, quantifies, and classifies words, phrases, and syntax of a document or set of documents to understand communication patterns.[27] It is used here to quantify and categorize the specific metaphors used by Danadjieva. In contrast, a linguistic analysis examines the meaning, context, and structure of language.[28] This thesis uses it to understand how Danadjieva used metaphors and the meanings they were intended to convey. Finally, interpretation is a mode of inquiry in which one uses their experience and knowledge to inform their observations. In this project, interpretation is used to evaluate how Danadjieva's metaphors are manifested in two of her built landscape designs, using the knowledge gathered from the other two chapters.

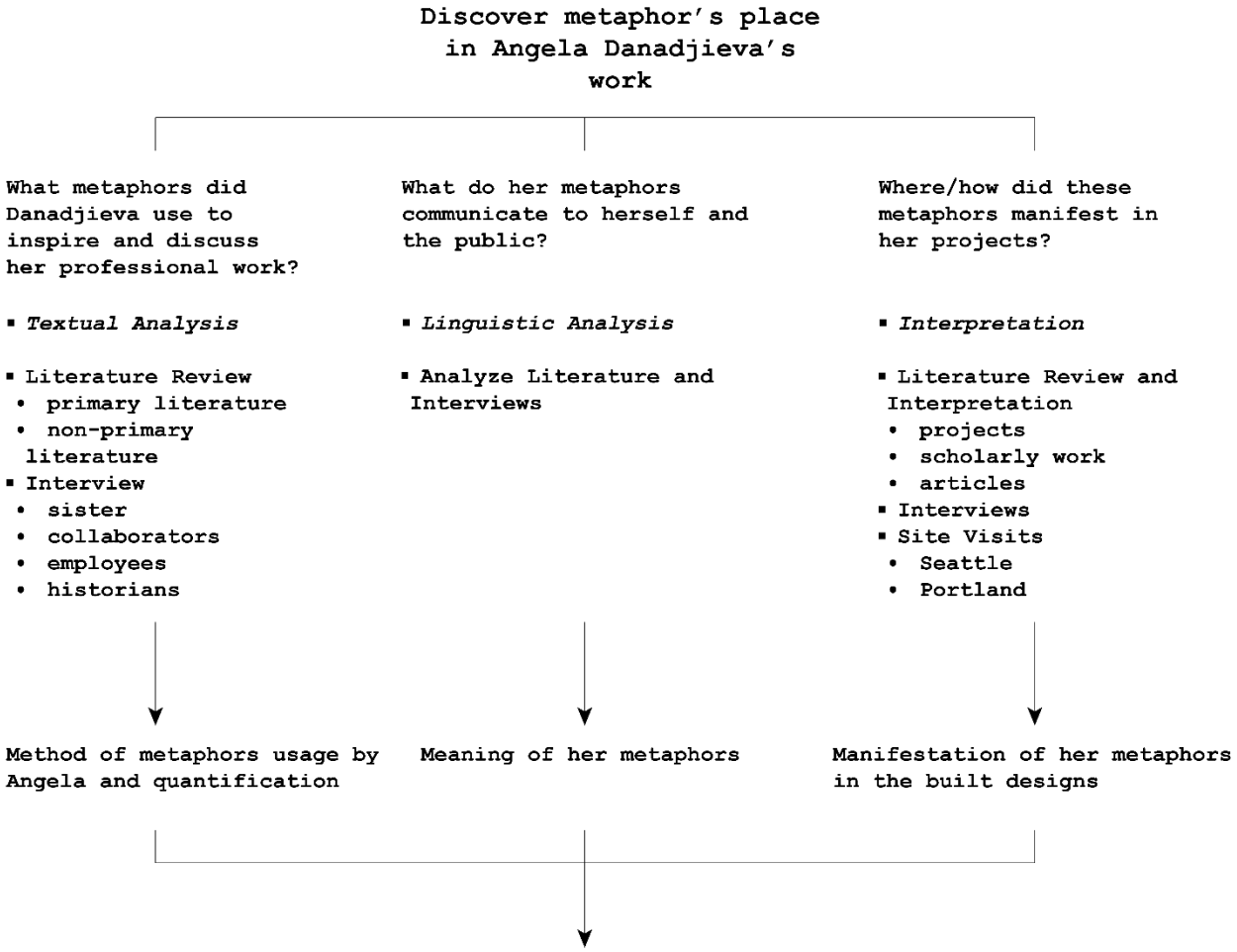

Figure 8. Thesis methods diagram.

Initially, publicly available literature was collected to gather a basic understanding of metaphors and metaphors in landscape. A combination of Google Scholar and basic internet searches were first used to gather relevant literature. Common search terms used were "metaphor definition" and "landscape metaphors." Literature was also recommended by an advisor both for general metaphors and landscape metaphors.

The next step was to gather relevant texts for the textual analysis. A collection of three articles written by Danadjieva

were found. An additional 9 articles written about Danadjieva were gathered. The metaphor data stated directly by Danadjieva in her writings and is referenced as saying in the articles was put into a table for quantification. The collection was used to inform the base of the thesis, as well as for comparison as to Danadjieva's design process and style. This, in turn, informed the interview process.

To supplement the published literature, original interviews were conducted with historians and personal acquaintances of Danadjieva. The semi-structured interviews covered a variety of topics based on the person's focused knowledge. Historians gave their expertise on topics related to Danadjieva's work, her professional relationship with Lawrence Halprin, and her status within the field of landscape architecture. Interviews with people who knew Danadjieva personally expanded on her biography, what she was like both personally and professionally, and their knowledge of her metaphors in design. These interviews were used to further explore the context of her designs, an important aspect for analysis.

A textual analysis of the literature and the interviews quantified and analyzed her use of metaphors across designs. Most of the metaphors were words found in the articles and interviews that Danadjieva used or was explicitly said to have used.

Next, the linguistic analysis processed the data from the textual analysis. To do this, frameworks from Lakoff and Johnson's book, *Metaphors We Live By*, and Michael J. Reddy's chapter, *The Conduit Metaphor – A Case of Frame Conflict in Our*

Language about Language, was used. The frameworks look at the phrasing of metaphors and how they are communicated.[29]

The final part of the project was interpretation of how her metaphors physically manifested at two of her designs: the Ira Keller Fountain in Portland, Oregon and Freeway Park in Seattle, Washington. Time was spent walking around the spaces, taking pictures, and reflecting on how her metaphors came across in the built environment. The reflection was based on the information gathered and analyzed in the textual and linguistic analyses. After the site visits, the metaphors were compared to the current state of the built designs to find if the metaphors came across or may have changed through the years, especially in relation to maintenance. Data from interviews, her writings, photos, and the analysis informed whether her original intention for the site still stood or if it was diminished. To limit the subjectivity of this process, the features of her designs were compared to the qualities of those metaphors she used to describe them and placed into Reddy's framework from the linguistic analysis. The metaphors used as reference for the site visit to Ira Keller Fountain were stage, curtains, theatre, waterfall, the Columbia River Gorge, and the Grand Canyon. For Freeway Park, the metaphors canyon and cascades were compared to the qualities of the design.

Notes

[1] "Angela Danadjieva | TCLF," accessed October 30, 2025, https://www.tclf.org/pioneer/angela-danadjieva.
[2] Thomas W. Schurch, "Angela Danadjieva: Reshaping the American Urban Center," *Landscape Architecture Magazine* 78, no. 3 (1988): 72. 74, 76–77, https://doi.org/https://www.jstor.org/stable/44680100.
[3] Fani Danadjieva-Hansen, "Angela Danadjieva: Oral History," February 6, 2026, Video Call.
[4] Fani Danadjieva-Hansen, *Angela and Fani as Children*, n.d., Photograph.
[5] "Angela Danadjieva | TCLF."

[6] Danadjieva makes a similar comment for her design of Freeway Park, "As an art director for movies I composed the sets for the motion of the camera. For the Freeway Park I attempted to relate the design to the motion of city traffic (pedestrian and vehicular)." See Angela Danadjieva, "Seattle's Freeway Park II: Danadjieva on the Creative Process," *Landscape Architecture Magazine* 67, no. 5 (1977): 404–6.
[7] Fani Danadjieva-Hansen, "FDH Corrections of Cosette Draft for Angela," May 18, 2026.
[8] "Angela Danadzhieva | Production Designer," IMDb, accessed October 30, 2025, https://www.imdb.com/name/nm0199090/.
[9] Nadège Ragaru, "'Millions for the Movies' in Late Socialist Bulgaria:," *Sociétés Politiques Comparées*, 2023.
[10] IMDb, "Angela Danadzhieva | Production Designer."
[11] Roland Aberg, "Angela Danadjieva: Oral History," February 6, 2026, Video Call.
[12] Fani Danadjieva-Hansen, *Angela Designing Ira's Fountain in Portland, Oregon USA*, n.d., Photograph.
[13] Danadjieva-Hansen, *Angela Designing Ira's Fountain in Portland, Oregon USA*.
[14] Schurch, "Angela Danadjieva: Reshaping the American Urban Center."
[15] Danadjieva-Hansen, "Angela Danadjieva: Oral History."
[16] Schurch, "Angela Danadjieva: Reshaping the American Urban Center."
[17] Danadjieva-Hansen, *Angela Designing Ira's Fountain in Portland, Oregon USA*.
[18] Aberg, "Angela Danadjieva: Oral History."
[19] Fani Danadjieva-Hansen, *Angela's Office 30,106*, n.d., Photograph.
[20] Schurch, "Angela Danadjieva: Reshaping the American Urban Center"; Danadjieva-Hansen, "FDH Corrections of Cosette Draft for Angela."
[21] Schurch, "Angela Danadjieva: Reshaping the American Urban Center."
[22] Danadjieva, "Seattle's Freeway Park II: Danadjieva on the Creative Process."
[23] Danadjieva, "Seattle's Freeway Park II: Danadjieva on the Creative Process."
[24] Schurch, "Angela Danadjieva: Reshaping the American Urban Center"; Danadjieva-Hansen, "FDH Corrections of Cosette Draft for Angela."
[25] Danadjieva-Hansen, "FDH Corrections of Cosette Draft for Angela."
[26] Danadjieva-Hansen, "Angela Danadjieva: Oral History."
[27] Jennifer Morey Hawkins, "Textual Analysis," *The SAGE Encyclopedia of Communication Research Methods* (Thousand Oaks, CA), 2017, 1754–56, https://doi.org/https://doi.org/10.4135/9781483381411.n623.
[28] Lily Hulatt, *Linguistic Analysis*, vaia, n.d., https://www.vaia.com/en-us/explanations/anthropology/slavic-studies/linguistic-analysis/.
[29] Michael J. Reddy, *Metaphor and Thought*, Book Chapter, *The Conduit Metaphor - A Case of Frame Conflict in Our Language about Language*, Cambridge University Press, 1993; George Lakoff and Mark Johnson, *Metaphors We Live By* (The University of Chicago Press, 1980).

Chapter 2: Metaphors and Landscape

Metaphors

To engage with the findings of this thesis, it is important to have a basic understanding of metaphors. The Oxford Dictionary defines a metaphor as, "A figure of speech in which a name or descriptive word or phrase is transferred to an object or action different from, but analogous to, that to which it is literally applicable; an instance of this, a metaphorical expression."[1] Simply put, metaphors compare two different things stating that one "is" the other to highlight their shared, symbolic characteristics. Metaphors are often used to clarify ideas, making them more tangible for the audience.

A common example of a metaphor is, "My life is an open book." This metaphor is not literally saying that one's life is a book but rather comparing a person's willingness to share their life experiences freely with an open, accessible book that anyone can walk up and read. The phrase expresses that the person does not have anything to hide and is glad to share stories of their life. A more complex metaphor is, "They wear their heart on their sleeve." The person's heart is being compared to their emotions, and their sleeve is being compared to their openness. The format of this metaphor could be considered more complex, as it does not follow the traditional, "this is that," format. One must deconstruct the metaphor to find the comparisons. These two examples of metaphors both express one's ability to be open about their life or emotions but are structured in different ways showing the variance in even commonplace metaphors. Metaphors like these have become a part of everyday conversations. The fact that they are metaphors does not often cross people's minds.

Donald Schön has a more complex definition of metaphors that relate to people's thought process. He begins by stating that metaphors allow us to understand "how we think about things", "make sense of reality", and "set the problems we later try to solve" (pg. 137).[2] Schön articulates that a person's experience and culture can dictate how they conceptualize a topic, especially in relation to metaphors.[3]

Schön narrows their metaphor type to what they call, "generative metaphors." He defines these as, "…a special version of SEEING-AS[4] by which we gain new perspectives on the world…" (pg. 138).[5] This type of metaphor describes how people's views of something can change using metaphors. Schön uses the example of product-development researchers describing a paintbrush as being a pump. A paintbrush pushes paint out onto the surface through its bristles like a pump pushes liquid from one place to another. The goal of their research was to improve the performance of a synthetic bristled paintbrush when one found that the bristles push paint out between the bristles. A pump and paintbrush are different in their purpose and function but using the metaphor of "paintbrush as pump" the researchers were able to think outside the box of what is possible. They discovered ways to experiment with synthetic materials just by viewing the paintbrush in a new way through the use of a metaphor.[6] Metaphors allow people to expand their horizons and develop new ideas. They can inspire and spark creative thinking.

The Oxford definition and Schön's definition both discuss the basis of a metaphor, the comparison of one thing to another. Oxford provides a more basic understanding of the word that speaks to everyone. People across disciplines can share this definition to get to a common understanding of metaphors.

Schön's definition can also be understood across disciplines but has a more specific expression. He molds the original definition into his description of generative metaphors. While not using the word "comparison" directly, Schön describes metaphors as a way to see or view things. He gives more details on how they manifest and what it means to people, which the Oxford Dictionary is not necessarily meant to do. While different, the basic definition from the Oxford Dictionary is a jumping off point for people to form their own interpretations, as Schön has done.

In their book, *Metaphors We Live By* (1980), George Lakoff and Mark Johnson discuss how metaphors are used in our everyday life as descriptors, actions, or thought. Metaphors are so embedded in our language that we barely notice their existence. This concept is clear when considering how we describe, feel, and understand arguing, for example.[7] The way arguments are described, such as "attacking a position," defines the visual and emotional feeling from which those words affect people; "…we act according to the way we conceive of things" (pg. 5),[8]

Metaphors also help conceptualize words that may not be tangible, for example the saying "time is money." Time can be used in tandem with "spend," "invest," "budget," "run out of," or "give." Despite time not being a physical commodity, language is used as if it can be moved around, lost, or shared.[9] Time comes to feel like a tangible experience, rather than a concept. Like Schön's definition, the authors describe metaphor usage as structuring, "…what we perceive, how we get around in the world, and how we relate to other people" (pg.3).[10]

Lakoff and Johnson introduce three metaphor types: orientational, ontological, and structural. Orientational metaphors are based on spatial relationships, such as up-down, on-off, or deep-shallow. As an example, we often associate up with happy, which could be stated as, "Happy is up." One way to demonstrate this is, "I am feeling up today." In western culture we can understand this phrase based on our experiences; the person is feeling happy.[11]

Another metaphor described by the authors are the ontological metaphors. These metaphors discuss concepts in terms of people's experiences with physical objects. They use physical, often bounded, objects for comparisons.[12]

Structural metaphors use one structured concept to structure another. They systematically correlate with human experiences. The metaphors describing a concept bring it down to earth, so the listener can better understand it using tangible experiences. The listener uses the metaphorical expression to easily unpack what is meant by the communicator. The structure of the metaphor informs the listener of how to interpret the greater concept being expressed, such as the metaphor, "Argument is War." The concept of war is a real physical experience that people understand. This tangible experience is used to frame the listener's view of an argument. The phrase, "His criticisms were *right on target*," uses war as a way to express to the listener that *his* feedback is correct.[13]

Landscape Metaphors

Landscape and metaphors have often been discussed in scholarly literature, but there is little that addresses metaphors and landscape architecture. Despite being understudied, there are

cases of landscape architects using metaphors in their design process. For example, Lawrence Halprin designed his spaces with meaning and symbolism behind them, often using nature as inspiration, not imitating it, but using it within his design language.[14]

Anne Whiston Spirn is one of the few scholars who have discussed metaphors and landscape architecture. In her book *Language of Landscape* (1998), she notes that, "Elements of landscape language are like parts of speech, each with separate functions and associations" (pg. 85).[15] This quote compares parts of the landscape with parts of speech. Everything in a landscape has its own function that connects to the other. It is similar to building a sentence. The landscape features work together to tell a story. Spirn later explains how landscapes guide our way of thinking and acting.[16] We may view the landscape as separate from ourselves, but everything we do is in relation to our place in the landscape. We become a part of the story being told. We walk across a grassy field which tramples the blades. This changes the way the landscape functions, and perhaps how we function in that landscape. Others may follow that newly trampled trail until it becomes a dirt path. The field of grass is no longer a fully connected space, but one that we have greater influence over. Therefore, changing the environment and how each element functions to tell a new story.

Spirn further states, "Landscapes are the world itself and may also be metaphors of the world" (pg. 20).[17] She finds that landscape elements can shift from being a part of the landscape to being compared to the elements they represent. For example, a tree is a part of the landscape, but when it is placed in the Garden of Eden it becomes the Tree of Life or Knowledge. It

takes on "the archetype of Tree."[18] This demonstrates that features of a landscape can change to what humans imagine them to be. People give them meanings or representations using metaphors. Landscape architects often use this tactic when designing. Like in the discussion of Schön's writing, designers can use metaphors to develop ideas and articulate what their vision is for a project.[19]

In their research, Sema Mumcu, Serap Yilmaz, and Duygu Akyol studied students in a design studio to better understand the use of green metaphors in their process. One of the metaphors they found a group of students using was focused on nature. Half of the group considered either the negative human-nature relationships, such as people's disconnection from nature, or the positive features of nature, such as the idea of renewal or metamorphosis. Compared to that, the other half of the group discussed ideas about natural forms, such as valleys. The authors found some students designed using natural elements to create natural topography or mimic natural formations. Another group imagined how the user and nature can coexist and relate to one another. Others took a more abstract route by using natural forms as their inspiration for design. This perspective can connect humans with the natural landscape while controlling the natural forms they use as their metaphor.[20]

While the designer uses metaphors for a project, the viewers' experiences and knowledge of place can influence how they relate to the designed landscape.[21] When the viewer looks at a landscape and is reminded of something else, the space becomes a metaphor.[22] While a designer may intend for their project to emulate the Sierra Nevada or Cascade Mountains, someone from the east coast may not have those as reference. For example, their

interpretation could relate to the Adirondack Mountains, a place they may be more familiar with. An individual experience can also shift from one metaphor to another depending on how their life has evolved. While someone may have connected the Adirondack Mountains to a design the first time they visited, after moving to the Pacific Northwest they may begin to assign a different mountain range, like the Cascades, to the design because of this shift in perspective.[23]

The *karesansui* garden at Ryoan-ji in Kyoto, Japan is an example of a landscape that can be interpreted in multiple ways based on a person's perspective. The garden is within a rectangular space that contains gravel and stones of various shapes and conditions. The gravel is commonly viewed as an ocean and the stones as mountains. The crack within one of the stones feels purposeful, indicating that mountains are vulnerable to the weathering of time. In contrast, others may view the garden as an abstraction that cannot be captured in images or words. It is said to be the "very essence of Zen."[24]

In addition to the designer's intention and the visitor's background influencing the experience of metaphor in a landscape, the dynamic nature of landscape can also play a role. Landscapes do not simply remain static while time passes. They evolve and grow based on changing conditions and ownership.[25] The original metaphor imagined by the designer may be less evident than when the design was first built. Take the stones representing mountains at Ryoan-ji. When first placed, they may have appeared as newly shaped mountains with minimal weathering. As time has gone on, the stones may have changed shape and condition due to natural processes, which in turn may have changed the way the "mountains" appear to visitors. The

mountains have become less rugged and perhaps grown “forests” of moss and lichen. Though the stones still stand, they cannot remain the same or be perfectly preserved. The quality of the metaphor’s expression can change over time.[26]

Metaphors can take many forms and be expressed in a variety of ways in landscape design. Those metaphors can be applied to an urban park or ancient temple gardens. A park built on fill can emulate geological structures meant to convey the depth of time and tectonics.[27] The walls of Saisho-in are covered in moss and lichen creating intricate patterns making the space feel like a form of pottery. The walls feel like the outside of a pot with the moss and lichen growth being reminiscent of the patterns one may find painted on the ceramic piece.[28]

The metaphor types, definitions, and a basic understanding of Danadjieva’s metaphor usage helped inform her way of framing landscape metaphors. For her, landscapes and their features can be compared to elements outside of themselves to articulate their function, meaning, and/or design. This helps to conceptualize the relationship between landscape design and metaphors, especially in relation to Danadjieva’s work.

In the following chapters, her method of using metaphors, their meaning, and how they manifest will be discussed. The textual analysis breaks down and quantifies her metaphor usage using interviews and literature. The linguistic analysis finds the meaning behind her metaphors. Finally, the interpretation paints a picture of how her metaphors manifested in the built designs. Together, these chapters will provide a well-rounded understanding of the role of metaphors in Danadjieva’s work and the influence they had on her design process.

Notes

[1] "Metaphor," *Oxford Dictionary* (Oxford University Press, 2001), https://www.oed.com/dictionary/metaphor_n?tab=meaning_and_use#37059120.
[2] Donald Schon, "Generative Metaphor: A Perspective on Problem-Setting in Social Policy," in *Metaphor and Thought* (Cambridge University Press, 1979).
[3] Schon, "Generative Metaphor: A Perspective on Problem-Setting in Social Policy."
[4] Emphasis from the original.
[5] Schon, "Generative Metaphor: A Perspective on Problem-Setting in Social Policy."
[6] Schon, "Generative Metaphor: A Perspective on Problem-Setting in Social Policy."
[7] Lakoff and Johnson, *Metaphors We Live By*.
[8] Lakoff and Johnson, *Metaphors We Live By*.
[9] Lakoff and Johnson, *Metaphors We Live By*.
[10] Lakoff and Johnson, *Metaphors We Live By*.
[11] Lakoff and Johnson, *Metaphors We Live By*.
[12] Lakoff and Johnson, *Metaphors We Live By*.
[13] Lakoff and Johnson, *Metaphors We Live By*.
[14] TCLF, *Introduction*, n.d., https://www.tclf.org/sites/default/files/microsites/halprinlegacy/introduction.html.
[15] Anne Whiston Spirn, *Language of Landscape* (Yale University Press, 1998).
[16] Spirn, *Language of Landscape*.
[17] Spirn, *Language of Landscape*.
[18] Spirn, *Language of Landscape*.
[19] Schon, "Generative Metaphor: A Perspective on Problem-Setting in Social Policy."
[20] Sema Mumcu et al., "With Nature in Mind: 'Green Metaphors' as an Approach to Reflect Environmental Concerns and Awareness in Landscape Design," *A|Z ITU Journal of the Faculty of Architecture* 16, no. 3 (2019): 131–44, https://doi.org/10.5505/itujfa.2019.00236.
[21] Robert Melnick, "Angela Danadjieva: Oral History," January 28, 2026, Video Call.
[22] Matt Dallos, "Seeing Landscape: Geography, Autobiography, and Metaphor," *Studies in the History of Gardens & Designed Landscapes* 34, no. 2 (2014): 146–50, https://doi.org/10.1080/14601176.2013.830424.
[23] Melnick, "Angela Danadjieva: Oral History."
[24] Allen S. Weiss, "On the Circulation of Metaphors in the Zen Garden," *AA Files*, no. No. 60 (2010): 89–93.
[25] Weiss, "On the Circulation of Metaphors in the Zen Garden."
[26] Weiss, "On the Circulation of Metaphors in the Zen Garden."
[27] Dallos, "Seeing Landscape."
[28] Weiss, "On the Circulation of Metaphors in the Zen Garden."

Chapter 3: Textual Analysis

Metaphors are often used by Danadjieva to describe her designs, as evidenced in published literature and interviews. Her inspiration stemmed from a diverse range of sources, from decorative embroidery to a river flowing through a canyon or city.

Data was collected to better quantify her metaphors, organize them based on the design, and categorize them to define their themes. The data collected are those metaphors found within the published literature authored by her or others, as well as published and non-published interviews. Six projects were identified through this process: Freeway Park, Freeway Park Expansion, Ira Keller Fountain, James River Park System, White River State Park Master Plan, and West Point Wastewater Treatment Plant. The metaphors gathered helped develop an organizational system to better understand her process in metaphor usage. This system was based around a hierarchy which defined the levels at which her metaphors relate to one another, and a spectrum which places metaphors along an axis according to their type.

Quantification of Metaphors

Overall, 35 metaphors used by Danadjieva were collected from literature and interviews with a total of 76 uses of those metaphors (Table 1). Each design has a certain number of metaphors that are stated at least once in relation to a design. The complete total and design totals show the number of metaphors, not accounting for the overlap of a metaphor being used more than once.

Table 1. Quantification of Danadjieva's metaphors across literature and/or interviews.

Project	Metaphor Type: Natural Landscape Features	Metaphor Type: Cultural Landscape Features	Metaphor Type: Artistic Expression	
Freeway Park	5 Canyon 3 Sierra Nevada Mountains 2 Rocks/Stones 2 Cascades 1 Waterfalls	2 Hanging Garden 1 City	1 Sculpture 1 Necklace 1 Embroidery	Total 19
Freeway Park Expansion	1 Rock Formations 1 Basalt Rock Formations 1 Sandstone 1 Hill	3 Hanging Gardens	1 Weave	Total 8
Ira Keller Fountain	3 Sierra Nevada Mountains 3 Rocks/Stones 2 Waterfalls 2 Water 1 Grand Canyon 1 Columbia River Gorge	2 Theatre Arts 1 Curtains 1 Stage		Total 16
James River Park System	1 River	6 Gardens	1 Sculpture	Total 8
White River State Park Master Plan	1 River 1 Caves 1 Canyon 1 Islands	6 Limestone Quarries 2 Barn 2 Museum 1 Jewels 1 Hanging Gardens		Total 16
West Point Wastewater Treatment Plant	1 Tides 1 Water 1 Bluff Topography 1 Puget Sound Shoreline 1 Wetlands 1 Dunes 1 Forest 1 Waves		1 Sculpture	Total 9
				Overall Total 76

Amount of times a metaphor is used

Metaphors from literature and/or interviews

See appendices for the quotes used to identify metaphors

The design with the largest number of metaphors referenced is Freeway Park with 19 references to metaphors in total. The next highest count designs, each having 16 metaphors referenced, are White River Park and the Ira Keller Fountain. After that, with nine metaphors referenced, is the West Point Wastewater Treatment Plant. Freeway Park Expansion and James River Park have the least number of metaphor references, at eight each.

Freeway Park has 19 references to metaphors with 10 of those metaphors being unique (Table 1). These include canyon,

Sierra Nevada Mountains (Fig. 9), rocks/stones, cascades, waterfalls, hanging gardens, city, sculpture, necklace and embroidery. The most referenced metaphor is canyon at five references.



Figure 9. The Sierra Nevada Mountain Range.[1]

Ira Keller Fountain has 16 references to metaphors with nine of those metaphors being unique (Table 1). The metaphors used were Sierra Nevada Mountains (Fig. 9), rocks/stones, waterfalls, water, Grand Canyon (Fig. 10), Columbia River Gorge (Fig. 11), Theatre, curtains, and stage. The most used metaphors were rocks/stones and the Sierra Nevada Mountains at three references.



Figure 10. The Grand Canyon.[2]



Figure 11. The Columbia River Gorge.[3]

White River Park has 16 references to metaphors with nine of those metaphors being unique (Table 1). The metaphors include river, caves, canyon, islands, limestone quarries, barn, museum, jewels, and hanging gardens. Limestone quarries were used the most out of the metaphors at a total reference of six times. This was used significantly more than the next highest, barn and museum both at two references.

The West Point Wastewater Treatment plant has nine total references to metaphors, each of them being unique (Table 1). Each metaphor is used just once. The metaphors include sculpture, tides, water, bluffs, wetlands, dunes, forest, waves, and Puget Sound Shoreline (Fig. 12).

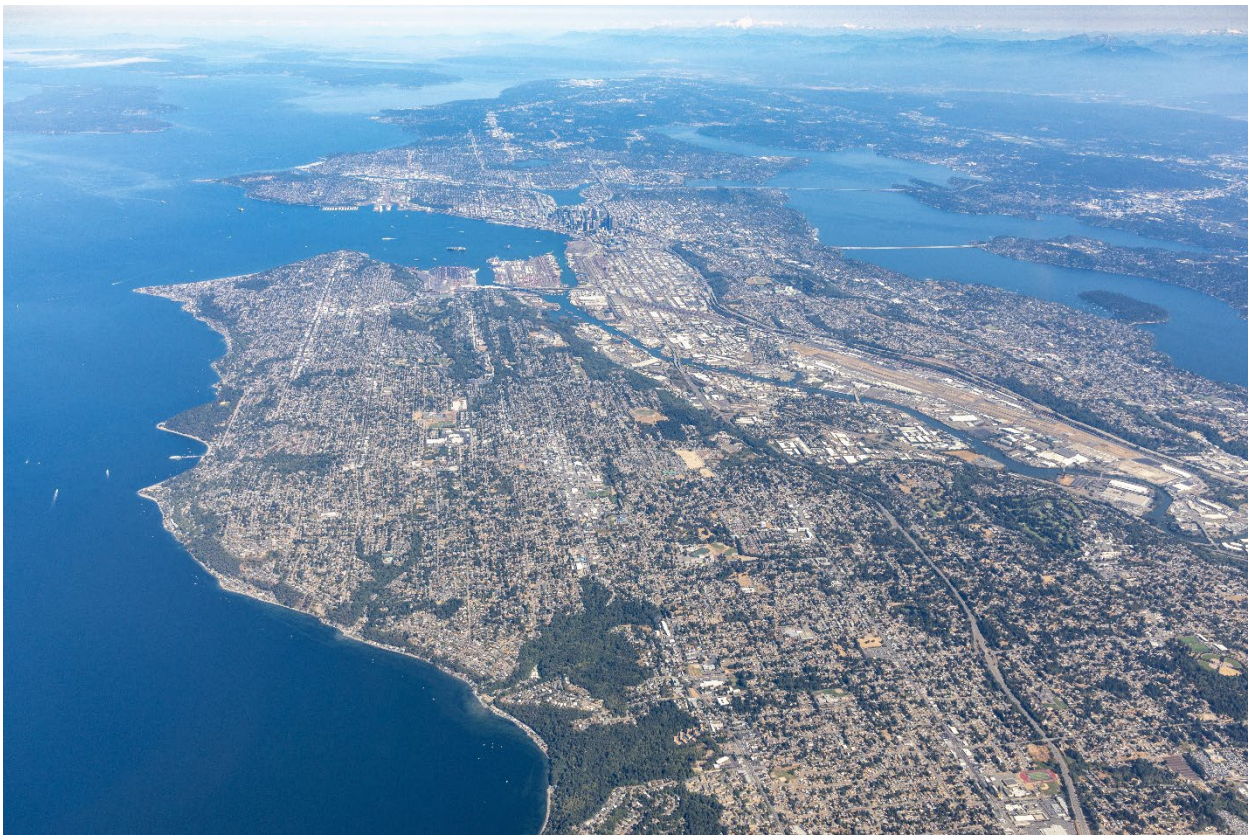

Figure 12. Seattle Puget Sound shoreline.[4]

Freeway Park Expansion has eight references to metaphors with six of those metaphors being unique (Table 1). The metaphors referenced are rock formations, basalt rock formations, sandstone, hill, hanging gardens, and weave. Hanging gardens are referenced the most out of the metaphors at three references total.

James River Park has eight references to metaphors with three of those metaphors being unique (Table 1). The design only contains the metaphors gardens, river, and sculpture. Gardens are referenced the most at six total references. James River Park has the most referenced metaphor, gardens, out of all the designs. Danadjieva wrote an article about James River Park with "gardens" in the title.[5] This could be the reason for its large number of uses, as well as being brought up in the interviews.

Out of the designs, Freeway Park has the largest number of unique metaphors at 10 (Table 1). Freeway Park has the most amount of literature found which may influence the number of metaphors, as well as the unique values.

Hierarchy

This textual analysis of the metaphors suggests they can be organized into a hierarchy with three levels, from general to specific: type, source[6], and example (Fig. 13).

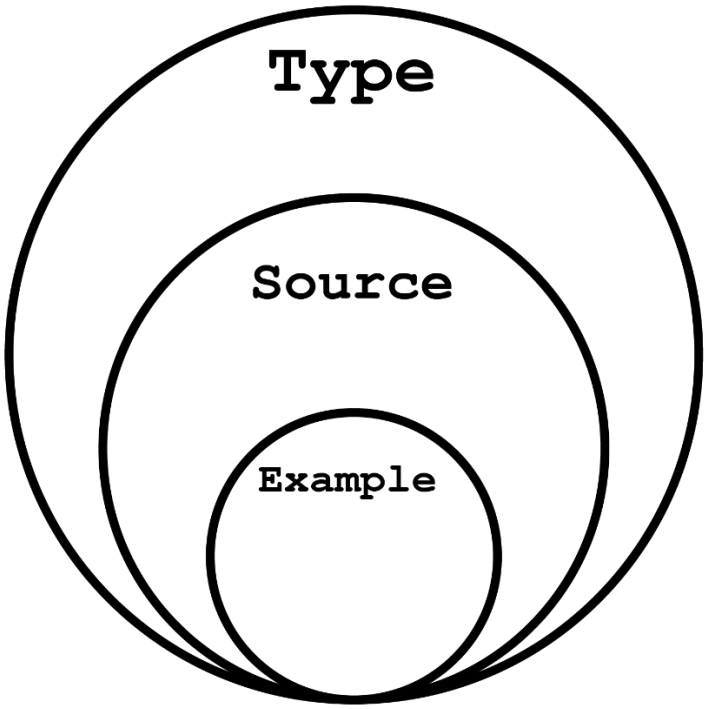

Figure 13. Hierarchy.

Types are themes that organize her metaphors and help to identify patterns of usage. It is acknowledged that some metaphors could fit within multiple themes, such as a garden being categorized as a cultural landscape while still relating to natural landscape features.

The three types used in the framework are natural landscape features, cultural landscape features, and artistic expression. The natural landscape feature type includes metaphors that are often caused, or largely caused, by natural forces and processes. These features are primarily, but not exclusively, found outside of an urban setting. The natural landscape features have minimal effect from humans on how the features were formed, while outside natural forces had the most effect on their formation.

The cultural landscape features type includes metaphors referencing form and elements in the landscape caused, or largely caused, by cultural forces and processes. The features can be found in natural and/or urban settings. They possess a deeper meaning to people compared to natural landscape features which may hold some meaning but were not influenced by humans. The cultural landscape features type has an influence from humans, while also having natural features attached to them in some way.

The artistic expression type includes metaphors that refer to products made through human creativity, typically smaller than landscape features. These metaphors reference elements created by humans. They represent expressions of humans' creative works.

Below the type level is the source level. The source is more specific than the type, as it names entities Danadjieva used for comparison to her designs (Fig. 13). These are the actual words used by Danadjieva as metaphors, or they were found by identifying the root metaphor of her examples.

Sources were found through literature and interviews. They are referenced across Danadjieva's designs, from when she worked with Halprin and Associates to working at her own firm, Danadjieva and Koenig Associates. Sources are the middle level within the hierarchy because they are more specific than type and more general than example.

The sources in this level are theatre, stage, curtains, necklace, sculpture, embroidery, weave, barn, museum, city, jewels, gardens, hanging garden, limestone quarries, hill, dunes, wetlands, shoreline, islands, waterfalls, gorge, waves, forest, bluffs, tides, water, rocks/stones, sandstone, cascades, mountains, rock formations, basalt rock formations, caves, canyon, and river (Table 1).

The sources theatre, stage, curtains, necklace, sculpture, embroidery, and woven fall under artistic expression (Table 1). These are made through human creativity and not influenced by natural processes.

Barn, museum, city, jewels, gardens, hanging gardens, and limestone quarries fall under cultural landscape features (Table 1). These elements are primarily human-made, or humans greatly shape them, although they are also greatly impacted by natural processes and are a part of the landscape.

Dunes, wetlands, shoreline, islands, waterfalls, hill, gorge, waves, forest, bluffs, tides, water, rocks/stones, sandstone, cascades, mountains, rock formations, basalt rock formations, caves, canyon, and river are categorized under natural landscape features type category (Table 1). Some of these features can be affected by human involvement, but they are most often formed and influenced by natural processes.

Some sources are broken down even further into examples. This is the last level within the hierarchy and is the most specific (Fig. 13). Examples were also found in the literature and interviews. The example metaphors are scattered throughout Danadjieva's design descriptions, but they are found less often than metaphors placed under the source level of the hierarchy. Danadjieva traveled to a variety of natural features across the country, as well as places near her design locations. These specific locations are often what she used as examples. Despite being used by Danadjieva, the examples can fall under a more general source that she used or implied. As an example, the Grand Canyon falls under the canyon source level.

The example metaphors are the Grand Canyon, Columbia River Gorge, Puget Sound Shoreline, and Sierra Nevada Mountains. The base of these can be considered a part of the source level, while their deeper specificity makes them an example (Table 1). As stated before, the Grand Canyon falls under the canyon source. The Columbia River Gorge falls under the gorge source. The Puget Sound Shoreline connects back to the source of shoreline. The Sierra Nevada Mountains are under the mountains source. Each of the examples fall under the more general type of natural landscape features.

Danadjieva used a variety of sources and examples to communicate her designs, each adding to the narrative she was trying to write. The type she used most often is natural landscape features, although cultural landscape features and artistic expression play an important role in her design process as well.

Spectrum

The data reveals that Danadjieva found inspiration across a spectrum of metaphors, from human-made elements, such as sculpture, to non-human-made features, such as canyons, with some metaphors falling in between, especially those with a cultural element (Fig. 14). The location on the spectrum of the in-between metaphors was determined based on the amount of human influence versus natural influence. Based on the spectrum, the metaphors can be seen leaning to one end, as discussed below, indicating which type of metaphors Danadjieva prefers.

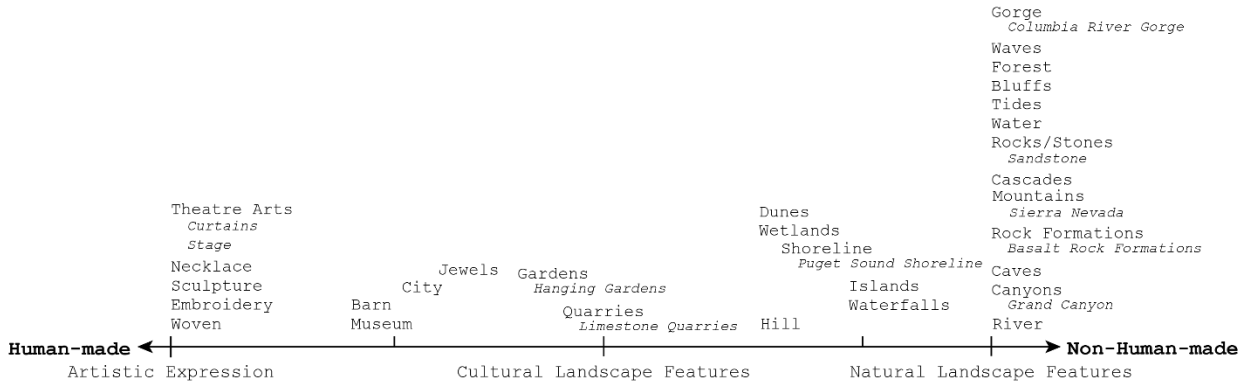

Figure 14. Spectrum of metaphor sources and examples.

The human-made end of the spectrum describes those metaphors that have no natural influence (Fig. 14). These elements are completely human-made and could not exist otherwise. This end of the spectrum can include metaphors like sculpture, necklace, or embroidery. Each of these would not be possible without the touch of a human.

On the non-human-made end of the spectrum, the metaphors have no influence from humans (Fig. 14). They are strictly formed through natural processes. Metaphors on this end of the

spectrum include features such as canyon, river, or cascades. The formation of these elements comes from outside, natural forces.

Although some metaphors may fall on one end of the spectrum or the other, many occupy an intermediate location (Fig. 14). They each have their unique properties that determine which end they fall closest to, or if they fall evenly between the two ends. These types of metaphors can include quarries, gardens, or barns.

The sources theatre, stage, curtains, necklace, sculpture, embroidery, and woven fall on the far end of human-made (Fig. 14). Each of these sources are created by humans and are not elements of a landscape. They are not created by or influenced by natural processes.

Jewels, city, barn, and museum fall between the human-made end and the center (Fig. 14). These elements are primarily human-made, or humans greatly shape them, although they are also greatly impacted by natural processes and are a part of the landscape. For example, cities, museums, and barns can be influenced by weather or natural hazards which can change their aesthetics or function. Jewels are a special case compared to the others. They come from the earth's natural processes, but humans mold them, therefore often losing their natural form. There are also cases where they can be manufactured in a lab. Therefore, they are positioned along the spectrum to reflect the significant influence of humans.

The sources in the center of the spectrum are gardens, hanging gardens, and limestone quarries (Fig. 14). Each feature comes from natural processes. Quarries and plants in a garden

only exist because of natural processes although their form would not exist without a human's touch. Humans control these features in order to take what they need from them, but they would not exist if it was not for natural processes. They each provide a cultural benefit to humans.

The sources and examples dunes, wetlands, shoreline, Puget Sound Shoreline, islands, waterfalls, and hills are located between the center and non-human-made end of the spectrum (Fig. 14). While most instances of these features are influenced by natural processes, humans can disrupt, manufacture, or change their original form. Wetlands provide an example of this, as they occur naturally but can also be designed, engineered, and manufactured. This can include wetlands created by people for functional purposes, such as treating wastewater, or large wetland restoration projects.

The largest group of sources and examples lie closest to the non-human-made end of the spectrum (Fig. 14). They include gorge, Columbia River Gorge, waves, forest, bluffs, tides, water, rocks/stones, sandstone, cascades, mountains, Sierra Nevada Mountains, rock formations, basalt rock formations, caves, canyon, Grand Canyon, and river. While humans can impact these features, they are created through natural processes and are not re-created by humans. They require large amounts of time through natural processes to take shape. For example, a canyon requires millions of years to be formed by a river or stream and other natural phenomena.

Along the spectrum and as framed with the hierarchy, the sources also fall near the types (Fig. 14). Artistic expression falls on the human-made end. Compared to the other types, the

artistic metaphor type is more rigid in its location along the spectrum. This is due to the elements being fully made by humans with no natural influence. Cultural landscape features fall in the center. This is because they have an influence from humans, while also having natural features attached to them in some way. Natural landscape features fall closest to the non-human-made end. Humans have no effect on this type, as they are formed or primarily formed by natural forces. Considering this, categorization can be confirmed based on their placement's relation to the types. Whichever type the sources fall closest to on the spectrum is also the type they are grouped under.

Theatre arts, necklace, sculpture, embroidery, and woven fall closest to artistic expression on the spectrum (Fig. 14). These elements are created by humans and are much smaller than landscapes. They have a direct relation to both human-made and artistic expression. Each requires a human's talent to take form.

The sources jewels, city, barn, museum, gardens, and quarries are categorized in the cultural landscape features type (Fig. 13). Despite jewels, city, barn, and museum falling between artistic expression and cultural landscape features on the spectrum, they relate more closely to cultural landscape features. The pieces are formed through humans' cultural processes. Jewels became precious based on humans' attachment to their given meaning. Cities form over time through humans' changing trends and habits. A barn is an important symbol of agriculture in humans' culture. Museums are places that hold pieces often representing humans' cultural evolution. People have used gardens as places to express themselves, grow food, and experiment, but each represents a different cultural

phenomenon. Like gardens, each quarry provides a different use or resource to humans for their specific needs. The human and landscape influence are what determined their categorization and place on the spectrum.

On the other end of the spectrum lies those sources under the natural landscape features type (Fig. 14). The sources in this category are dunes, wetlands, shoreline, islands, waterfalls, hill, gorge, waves, forest, bluffs, tides, water, rocks/stones, cascades, mountains, rock formations, caves, canyons, and river. Although some of these features can be manufactured, they are still based on or are landscapes that are formed through natural processes. Without the Earth's systems, none of these features would exist.

A majority of the sources are located closest to the non-human-made end of the spectrum and under the natural landscape features type (Fig. 14). The concentration of sources to one end is telling of what sources and types Danadjieva gravitated to the most. She appears to have been fond of natural themed sources, especially those humans have no hand in creating.

The examples are placed closest to the non-human-made end of the spectrum and under the natural landscape features type (Fig. 14). This is consistent with the sources' being weighted toward the same end and type.

Danadjieva used a variety of sources and examples to communicate her designs, each adding to the narrative she was trying to write. This narrative can be driven by a spectrum from the human-made to the non-human-made. She gravitated to the end that strays from human influence. This is consistent with the type she used most often, natural landscape features.

The next chapter takes a further look into what Danadjieva's metaphors mean. It looks at their usage and the layers of meanings behind them. This brings forward the ideas that may be hidden beneath her referenced sources and examples.

Notes

[1] Scott Bufkin, *The Sierra Nevada Mountains Sunrise*, n.d., Photograph, 5616 x 3744px.
[2] Sumiko Scott, *Toroweap Point*, n.d., Photograph, 3504 x 2336px.
[3] Sascha Burkard, *Oregon Landscape – Crown Point Columbia River*, n.d., Photograph, 4200 x 2800px.
[4] Kent, *Aerial View of Seattle, Washington, USA*, n.d., Photograph, 6460 x 4307px.
[5] Angela Danadjieva, "Gardens That Vanish and Return: A Concept for Richmond's James River," *Landscape Architecture Magazine* 68, no. 5 (1978): 408–12.
[6] A metaphorical phrase is made up to two parts: the target and source. The source is what the target, or subject, is being compared to.

Chapter 4: Linguistic Analysis

The textual analysis in Chapter 3 quantifies Danadjieva's metaphors, while the linguistic analysis in this chapter looks at the "how" of her metaphors, using principles from Lakoff and Johnson's book, *The Metaphors We Live By*, and Michael J. Reddy's chapter, *The Conduit Metaphor – A Case of Frame Conflict in Our Language about Language*.[1] [2]

Lakoff and Johnson's "This is that" Framework

Lakoff and Johnson use a "this is that" framework to define everyday metaphors. This linguistic expression is a basic way to phrase the parts of a metaphor, the target and source. The target part of the expression is the subject to be compared, "this." The source is what the target is being compared to, "that."[3]

Lakoff and Johnson's "this is that" framework can be transformed to "a design is an entity" to analyze Danadjieva's use of metaphors.[4] According to the Merriam-Webster Dictionary, an entity is, " something that has separate and distinct existence and objective or conceptual reality."[5] In the linguistic expression developed here for Danadjieva, "design" is the target, or subject of the phrase, and "entity" is the source that the target is being compared to. The word, "design," describes the idea a person has for their landscape project. It is then compared to, "an entity," which are tangible things outside of oneself. The metaphors used by Danadjieva are most often tangible features or products that ground her designs.

Here, the "entity" is the type, source, or example discussed in the textual analysis, as they are ways of describing her designs. These manifest as the linguistic expressions:

i. "a [design] is [type]"
ii. "a [design] is [source]"
iii. "a [design] is [example]"

For example, the hierarchy of linguistic expressions can begin as "a [design] is [example]." The beginning of the expression, "[design]" can be replaced with Ira Keller Fountain to create, "Ira Keller Fountain is [example]." The "[example]" portion can be replaced with the Grand Canyon to make the complete linguistic expression, "Ira Keller Fountain is the Grand Canyon." The next expression in the progression would be "Ira Keller Fountain is [source]." Based on the hierarchy, the "[source]" for the Grand Canyon would be canyon, making the phrase, "Ira Keller Fountain is a canyon." The type linguistic expression for the Ira Keller Fountain would be, "Ira Keller Fountain is [type]." According to the source and example, the type is natural landscape feature creating the expression of, "Ira Keller Fountain is a natural landscape feature."

Each of her metaphors can be placed within this phrasing. First, the framework was applied to the types. The type metaphors are natural landscape features, cultural landscape features, and artistic expression. This phrasing works for categorization, but when placed into the framework the wording has evolved. The evolution of the language still holds true to the original types but it is stated in a way that fits within the metaphorical expression more cleanly.

The type metaphors can be stated as:

i. [Design] is a natural landscape feature.
    1. Freeway Park is a natural landscape feature.
    2. Freeway Park Expansion is a natural landscape feature.
    3. Ira Keller Fountain is a natural landscape feature.
    4. James River Park System is a natural landscape feature.
    5. West Point Wastewater Treatment Plan is a natural landscape Feature.
    6. White River State Park is a natural landscape feature.

ii. [Design] is a cultural landscape feature.
    1. Freeway Park is a cultural landscape feature.
    2. Ira Keller Fountain is a cultural landscape feature.
    3. James River Park System is a cultural landscape feature.
    4. White River State Park is a cultural landscape feature.

iii. [Design] is an artistic form.
    1. Freeway Park is an artistic form.
    2. Freeway Park Expansion is an artistic form
    3. James River Park System is an artistic form.
    4. West Point Wastewater Treatment Plan is an artistic form.

A majority of the sources are taken directly from Danadjieva's language, while a few were found when analyzing the examples level. Those sources derived from the examples will not

be listed here, only those metaphors directly stated or said to be stated by Danadjieva. The designs are stated directly as the sources Danadjieva used to describe them. They are then separated out based on the type they share the closest relation to.

The phrase "[Design] is a natural landscape feature" is the expression above these sources for individual designs:

i. Freeway Park is [source].
    1. Freeway Park is a waterfall.
    2. Freeway Park is a rock.
    3. Freeway Park is a stone.
    4. Freeway Park is a canyon.
    5. Freeway Park is a cascade.
    6. Freeway Park is sandstone.

ii. Freeway Park Expansion is [source].
    1. Freeway Park Expansion is a rock formation.
    2. Freeway Park Expansion is a stone.
    3. Freeway Park Expansion is a hill.
    4. Freeway Park Expansion is a basalt rock formation.

ii. Ira Keller Fountain is [source].
    1. Ira Keller Fountain is a canyon.
    2. Ira Keller Fountain is a waterfall.
    3. Ira Keller Fountain is a stone.
    4. Ira Keller Fountain is a rock.
    5. Ira Keller Fountain is water.

iii. James River Park System is [source].
    1. James River Park System is a river.

iv. West Point Wastewater Treatment Plant is [source].

1. West Point Wastewater Treatment Plant is tides.
2. West Point Wastewater Treatment Plant is water.
3. West Point Wastewater Treatment Plant is a bluff.
4. West Point Wastewater Treatment Plant is a wetland.
5. West Point Wastewater Treatment Plant is a dune.
6. West Point Wastewater Treatment Plant is a forest.
7. West Point Wastewater Treatment Plant is waves.

v. White River State Park is [source].
   1. White River State Park is a canyon.
   2. White River State Park is a cave.
   3. White River State Park is a river.
   4. White River State Park is an island.

The phrase "[Design] is a cultural landscape feature" is the expression above these sources for individual designs:

i. Freeway Park is [source].
   1. Freeway Park is the city.
   2. Freeway Park is a hanging garden.

ii. Freeway Park Expansion is [source].
   1. Freeway Park Expansion is a hanging garden.

ii. Ira Keller Fountain is [source].
   1. Ira Keller Fountain is theatre arts.

iii. James River Park system is [source].
   1. James River Park System is a garden.

iv. White River State Park is [source].
    1. White River State Park is a limestone quarry.
    2. White River State Park is a hanging garden.
    3. White River State Park is a barn.
    4. White River State Park is a museum.
    5. White River State Park is jewels.

The phrase "[Design] is an artistic form" is the expression above these sources for individual designs:

i. Freeway Park is [source].
    1. Freeway Park is embroidery.
    2. Freeway Park is a sculpture.
    3. Freeway Park is a necklace.
ii. Freeway Park is [source].
    1. Freeway Park Expansion is woven.
ii. James River System is [source].
    1. James River System is a sculpture.
iii. West Point Wastewater Treatment Plant is [source].
    1. West Point Wastewater Treatment Plant is a sculpture.

The hierarchy finally ends with the example level. They are the most specific out of the levels within the hierarchy. They all start as, "[Design] is [example]." The examples become the linguistic expressions:

i. Freeway Park is [example].
    1. Freeway Park is the Sierra Nevada Mountains.
        a. This Phrase connects back to the source phrase "Freeway Park is a mountain

range“ and the type phrase “Freeway Park is a natural landscape feature.”

ii. Ira Keller Fountain is [example].
    1. Ira Keller Fountain is the Columbia River Gorge.
        a. This phrase connects back to the source phrase “Ira Keller Fountain is a canyon” and the type phrase “Ira Keller Fountain is a natural landscape feature.”
    2. Ira Keller Fountain is the Grand Canyon.
        a. This phrase connects back to the source phrase “Ira Keller Fountain is a canyon” and the type phrase “Ira Keller Fountain is a natural landscape feature.”
    3. Ira Keller Fountain is the Sierra Nevada Mountains.
        a. This phrase connects back to the source phrase “Ira Keller Fountain is a mountain range” and the type phrase “Ira Keller Fountain is a natural landscape feature.”

iii. West Point Wastewater Treatment Plant is [example].
    1. West Point Wastewater Treatment Plant is the Puget Sound Shoreline.
        a. This phrase connects back to the source phrase “West Point Wastewater Treatment Plant is a shoreline” and the type

phrase “West Point Wastewater Treatment Plant is a natural landscape feature.”

Reddy’s Conduit Metaphor Framework

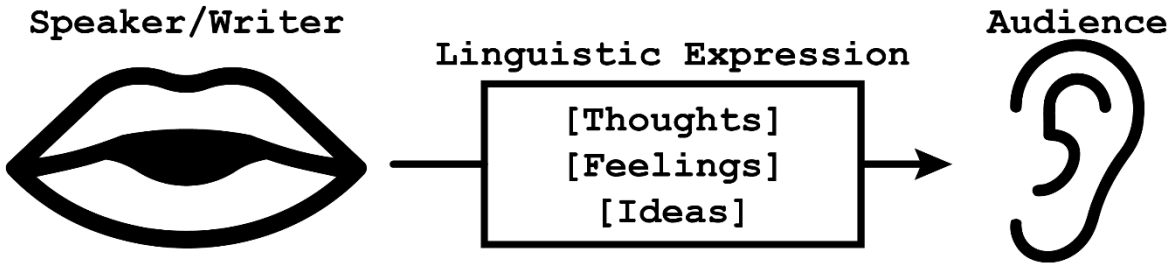

Figure 15. Diagram of Reddy's framework.

Those linguistic expressions can then be placed within the conduit metaphor framework adopted from Reddy’s chapter. It describes the act of sending metaphors to an audience as thoughts, feelings, and/or ideas contained within a linguistic expression. Those are then sent through a conduit by the communicator, oftentimes the act of speaking or writing. Each step is important for the communicator to get their idea across to the listener through the use of metaphor (Fig. 15).[6]

Lakoff and Johnson also refer to this within their book. The process can be demonstrated using a linguistic expression they often reference, “Argument is war.” The expression contains the thoughts, feelings, and/or ideas of how a communicator sees an argument as being like a war. The communicator speaks or writes the expression to the audience. The audience then unpacks the expression they receive, “Argument is war,” to see how an argument can resemble a war. The thoughts, feelings, and/or ideas are the underlying meaning the language uses to communicate with the audience. They are what the communicator

means without using the exact words, such as implying that an argument can feel and be described like a war.[7]

Conduit Framework Applied to Danadjieva's Metaphors

This same logic can be used for Danadjieva's metaphor usage. The "a design is an entity" phrase is implied within her communication to the audience (Fig. 16). She does not directly compare her designs using the word "entity," but they are each something outside of oneself, an entity. Individually, the words laid out in the textual analysis, such as natural landscape features or cascades or Grand Canyon, standalone as their own thing. They act as their own entity, being tangible in some way outside of their metaphorical use. The words contain the thoughts, feelings, and/or ideas to communicate her inspiration to the audience.

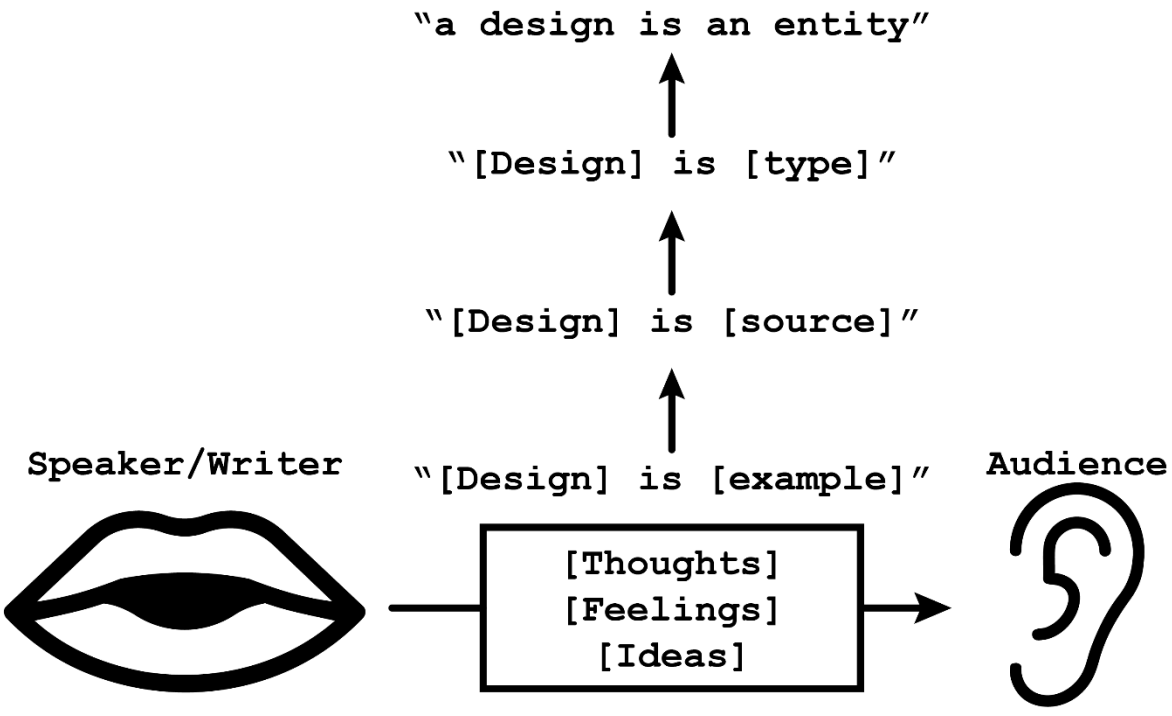

Figure 16. Reddy's framework applied to the hierarchy.

They become more specific by using the types, sources, or examples from the hierarchy discussed in the textual analysis to describe specific designs. These connect back to the general linguistic expression, "a design is an entity" (Fig. 16).

Freeway Park can be used as an example of how the layers of linguistic expressions would be placed within this framework (Fig. 17). Take the source expression, "Freeway Park is a canyon," as a starting point. This can be followed back through the hierarchy. "Freeway Park is a natural landscape feature" is the type expression, and "a design is an entity" is the most general linguistic expression. Within these layers of linguistic expressions are the thoughts, feelings, and/or ideas related to what the communicator is attempting to get across to the audience, how Freeway Park's design resembles a canyon. The communicator sends those thoughts, feelings, and/or ideas to the audience by speaking or writing them. The audience then interprets the linguistic expressions to better understand how the communicator is describing Freeway Park. They take their understanding of a canyon and apply it to how they visualize that source for the park.

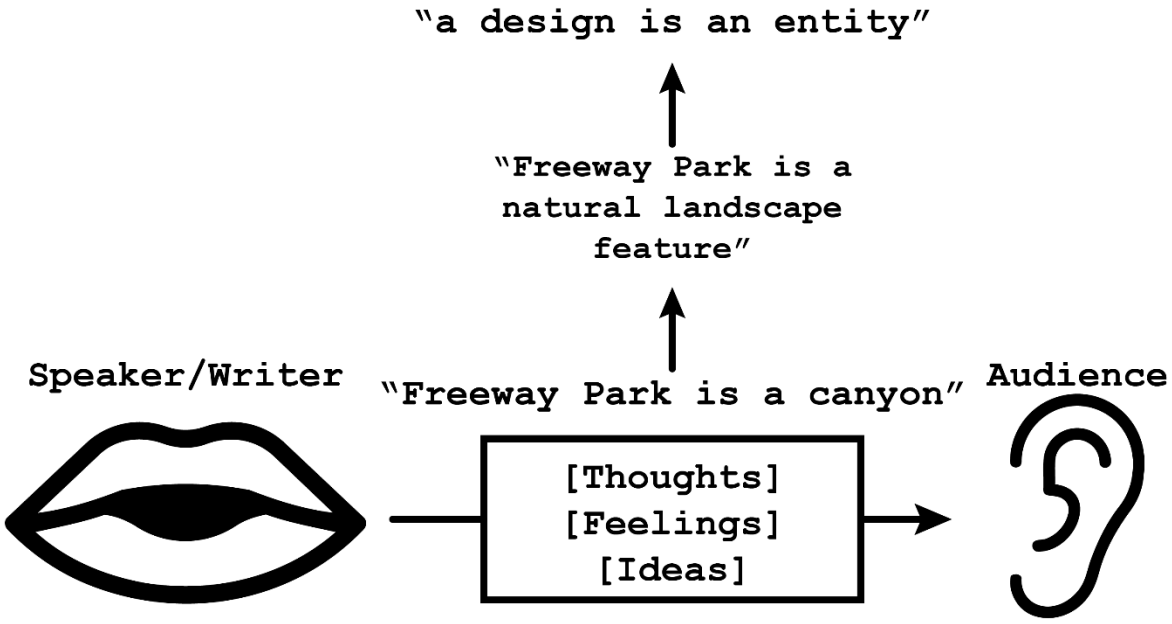

Figure 17. Reddy's framework applied to Danadjieva's metaphor for Freeway Park.

The thoughts, feelings, and/or ideas within each linguistic expression are more subjective when the communicator and audience have not visited or seen the space. For example, simply saying "Freeway Park is a canyon" can mean multiple things to different people based on their experiences with those landscapes. It is not until a person sees the design that they can see the specific elements that make the park feel like a canyon.

Most of the sources used by Danadjieva are not clarified with a specific example. Although, there are a few sources used that are given a specific example to demonstrate what Danadjieva is comparing her design to. Ira Keller Fountain can be used to illustrate this, take the expression, "Ira Keller Fountain is the Columbia River Gorge" (Fig. 18). Moving up through the hierarchy, "Ira Keller Fountain is a gorge," "Ira Keller Fountain is a natural landscape feature," and "a design is an

entity” can be added. The communicator is telling the audience, how the Ira Keller Fountain design resembles the Columbia River Gorge. The communicator sends those thoughts, feelings, and/or ideas to the audience by speaking or writing them. The audience then takes their understanding of the Columbia River Gorge and apply it to how they visualize that example for the Ira Keller Fountain.

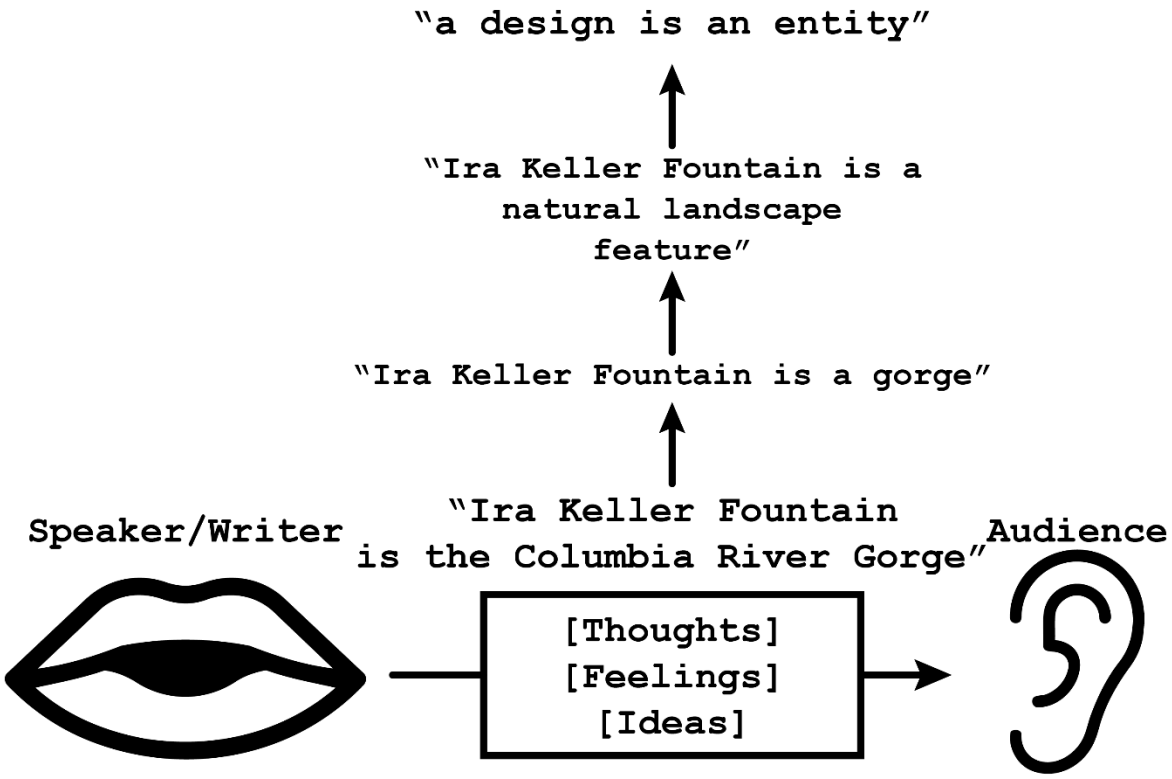

Figure 18.Reddy's Framework using the Ira Keller Fountain and example of Columbia River Gorge.

Structural Metaphors

As discussed in Chapter 2, structural metaphors help ground concepts using tangible experiences. Danadjieva’s metaphors work in the same way. The expression “a design is an entity” takes the concept of “design” and makes it tangible by comparing it to

an "entity." An entity is an experience outside of oneself which is understood as a thing rather than a concept, like a design idea. Danadjieva takes an entity, such as cascades, and compares it to her design idea. People have experience with, or an understanding of, the entities she uses to describe her design ideas.[8] Take her source of canyons and cascades, "The composition of the park elements is arranged such that the most exciting areas (the canyon, the cascade) are oriented towards the south and do not get shadowed" (pg. 404).[9] People can tangibly relate to canyons and cascades and often have personal experiences with them. Therefore, when Danadjieva compares her design to those forms, people can use them to visualize what she means when describing her designs.

While Danadjieva's initial metaphors are applied to a non-tangible concept, a design idea, that idea is later manifested into her physical design. The structural metaphor still stands in this instance. Our structured experience of her metaphors, such as a canyon, are now applied to the visitor's feeling in the space. The metaphor moves from being applied to the concept of Danadjieva's design idea, to the concept of the visitor's feelings while there. Again, take the metaphor of a canyon and cascades from above. When someone visits Danadjieva's designs they take in the space and feel the power of her metaphors. At the Ira Keller Fountain, the water flows from an artificial source over concrete masses, but the visitor can feel the same energy and apply the metaphor of a river flowing through a canyon or gorge to the fountain. This stems from Danadjieva's original design idea of manifesting cascades in her some of her designs.[10]

These structural metaphors can be plugged into an even more specific structure. There are six steps within the structure to greater conceptualize a metaphor: participants, parts, stages, linear sequence, causation, and purpose. Participants are those who take a role within the metaphor's conceptualization, such as people in a conversation. The parts are the activity being done by the participants, like talking. Stages are those that move the activity along, such as conversations beginning with a greeting and ending with a goodbye. The linear sequence is how the activity is performed, such as taking turns to speak. The causation is what the expectations are throughout the interaction, like taking turns speaking. The purpose is the reason for the interaction, oftentimes people converse to socialize.[11]

Metaphors used by Danadjieva can be placed into this structure. This provides a deeper understanding of how she interacts with her design ideas and how they manifest for the visitor.

i. Participants: The participants are Danadjieva and those visiting her designs. Danadjieva begins by developing metaphors to compare them to her project design. She communicates this metaphor to visitors through the design's physical manifestation. In turn, the visitor compares the metaphor to their feelings in the space based on their personal experiences, if they have knowledge of the metaphor beforehand.
ii. Parts: Danadjieva determines what metaphor she will use for a design. The visitor spends time at

the design location which stirs feelings related to Danadjieva's metaphor.

iii. Stages: Both Danadjieva and the visitor categorize the design metaphor in their minds. The process moves from "a design is an entity" to type metaphors to the source metaphor to the example metaphors. These levels, along with the spectrum in the textual analysis, move the silent conversation between Danadjiva and the visitor along. Both Danadjieva and the visitor connect their thoughts, feelings, and/or ideas to the metaphor being communicated.

iv. Linear Sequence: Danadjieva uses the metaphor to design. The visitor then spends time with her design where they will interpret how the metaphor physically manifested and whether the metaphor is clear.

v. Causation: Danadjieva expects the visitor to experience her design based on the metaphor. Visitors expect Danadjieva to provide them with some type of experience or feeling.

vi. Purpose: Danadjieva designs to evoke a feeling from the visitor. The visitor spends time at Danadjieva's designs to experience something outside of themselves.

Every type, source, and example connect back to the overall metaphor, "a design is an entity." The breakdown of each level reveals how Danadjieva thought of her designs at different scales. Most of her sources and examples can be traced back to "[Design] is a natural landscape feature." The phrase brings

understanding to the underlying meanings behind her words. She seems to have the closest connection to natural forms considering the frequency at which they appear in her language both within the linguistic analysis and textual analysis.

The structural metaphor type found using Lakoff and Johnson's book speaks to the depth of Danadjieva's metaphors. They are each connected and build off one another. She uses them to have silent conversations with those who visit her designs. She expresses her thoughts, feelings, and/or ideas about her designs through metaphors, and their manifestation steer the visitor's interpretation of the metaphor. The way her built designs manifest brings those metaphors to life. The forms create a space where the visitor may feel like they are in a canyon, even if they do not have knowledge of her metaphors to compare it to.

The linguistic analysis provides a clear look into how Danadjieva's metaphors are used. They each hold deeper meanings than what is found on the surface. Her communication style paints a picture for the listener who then uses her language to unravel what is behind the metaphor. The metaphors manifest within Danadjieva's designs as various elements. The projects' designs are intended to represent her metaphors in the physical world. The next chapter will reveal how site visits were used to interpret the accuracy of her metaphors and how they hold up today.

Notes

[1] Reddy challenge this communication process, but we are looking simply at how the metaphors work. This is a helpful first step in breaking down those metaphors.
[2] Reddy, *Metaphor and Thought*; Lakoff and Johnson, *Metaphors We Live By*.
[3] Lakoff and Johnson, *Metaphors We Live By*.
[4] Lakoff and Johnson, *Metaphors We Live By*.

[5] *Entity*, n.d., https://www.merriam-webster.com/dictionary/entity.
[6] Reddy, *Metaphor and Thought*.
[7] Lakoff and Johnson, *Metaphors We Live By*.
[8] Lakoff and Johnson, *Metaphors We Live By*.
[9] Danadjieva, "Seattle's Freeway Park II: Danadjieva on the Creative Process."
[10] Lakoff and Johnson, *Metaphors We Live By*.
[11] Lakoff and Johnson, *Metaphors We Live By*.

Chapter 5: Site Interpretation

The previous chapters have analyzed Danadjieva's use of metaphors. This next chapter will give a glimpse into what imagery, memories, or feelings her designs evoke in the present day. Each provides their own unique impression when stepping into them, even when two have similar metaphors attached to them.

Interpretation of Danadjieva's designs can show whether the metaphors she used to describe them hold up today. I was able to visit two of Danadjieva's designs: the Ira Keller Fountain in Portland, Oregon and Freeway Park in Seattle, Washington (Fig. 19).

The conduit metaphor framework from the linguistic analysis was applied to my experience during the site visits. The features of the built designs were compared to the qualities of the metaphors they were being compared to.



Figure 19. Map of the Pacific Northwest, showing the locations of Freeway Park and Ira Keller Fountain.

Ira Keller Fountain

When arriving at the Ira Keller Fountain from the southeast in the warmer months, I was hit by the sound of rushing water. I would have thought a large waterfall was waiting just around the corner. As I walked down the concrete steps toward the fountain, the sounds of the city became faint, and I was greeted by large, rectangular, concrete extrusions. They appeared even bigger as I moved closer. I took the stairs further down to the floating platforms where I was now surrounded by the extrusions and water (Fig. 20).

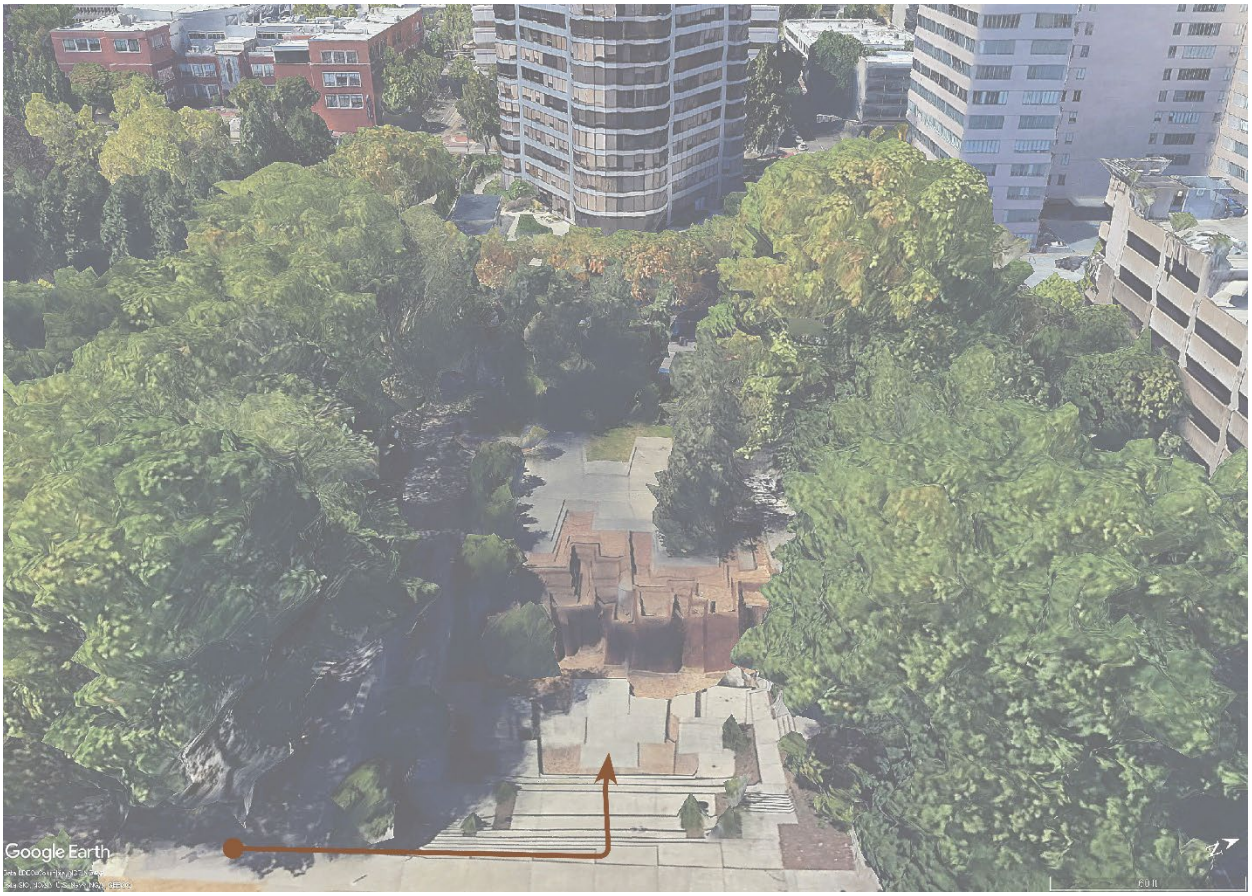

Figure 20. Path taken when arriving at the Ira Keller Fountain, beginning at the circle and ending at the arrowhead.

While I stood there, I felt the power of the design. From this location, the metaphor becomes clear. The concrete walls surrounding you feel like those in a gorge or canyon. The rushing water feels like that of a river carving out the natural forms. I felt the massiveness of the fountain and geometric forms that surrounded me. When I closed my eyes, Danadjieva's metaphors come to life and make me feel as though I am in a natural environment while in the center of the city (Fig. 21).



Figure 21. Photo of fountain and platforms at the Ira Keller Fountain. Photo by Cosette McCave[1]

Located in downtown Portland, the materials and shapes fit the urban setting. Not only do the rectangular forms mirror a canyon how Danadjieva intended, but the towering buildings surrounding the fountain add to the effect. There does not appear to be a record of Danadjieva mentioning the buildings around the plaza as a metaphor, although I could not help but notice the parallel between the geometric forms and skyscrapers that surround them.

As I turned my back to the water, the feeling transformed to that of a performance. Danadjieva was said to view the floating platforms as a stage and the water as a curtain.[2]

Standing on those platforms it really did feel like I was ready to perform for an audience. The stairs act as the auditorium seating where an audience could enjoy the entertainment (Fig. 22).



Figure 22. Photo from standing on the platforms with the fountain behind. Photo by Mark Eischeid[3]

The top of the fountain plaza features peaks of water flowing to the pools atop the cascades. The quiet pools provide contrast to the crashing water below. The sounds of the water and gentle pools gave me a moment of peace after absorbing the massiveness of the fountain space. This part of the plaza reminds me of a slow river spot where I could spend my time resting and recharging. The space lacks enclosed walls, but the

trees create a forest feeling within the downtown setting. Despite the space having a distinct feeling, Danadjieva did not use metaphors to specifically describe the quieter side of her plaza.

The Ira Keller Fountain has received continued maintenance and is visited by many. Anyone even just walking by will want to stop and take in the view of the waterfall from the top of the auditorium steps. If you are lucky, you may even catch a small performance like I did on one of my visits. People were using the platforms to film a small couple's dance routine. This space is well utilized and continues the legacy designed for by Danadjieva.

The metaphors I used to compare the built design to were the Columbia River Gorge, the Grand Canyon, waterfall, stage, curtains, and theatre. The Columbia River Gorge and Grand Canyon seemed to manifest in the design features similarly (Fig. 23 and 24). The high walls reminded me of being between the tall land formations on either side of a gorge or canyon. The flowing water reminded me of a river cutting through the two landscape types.

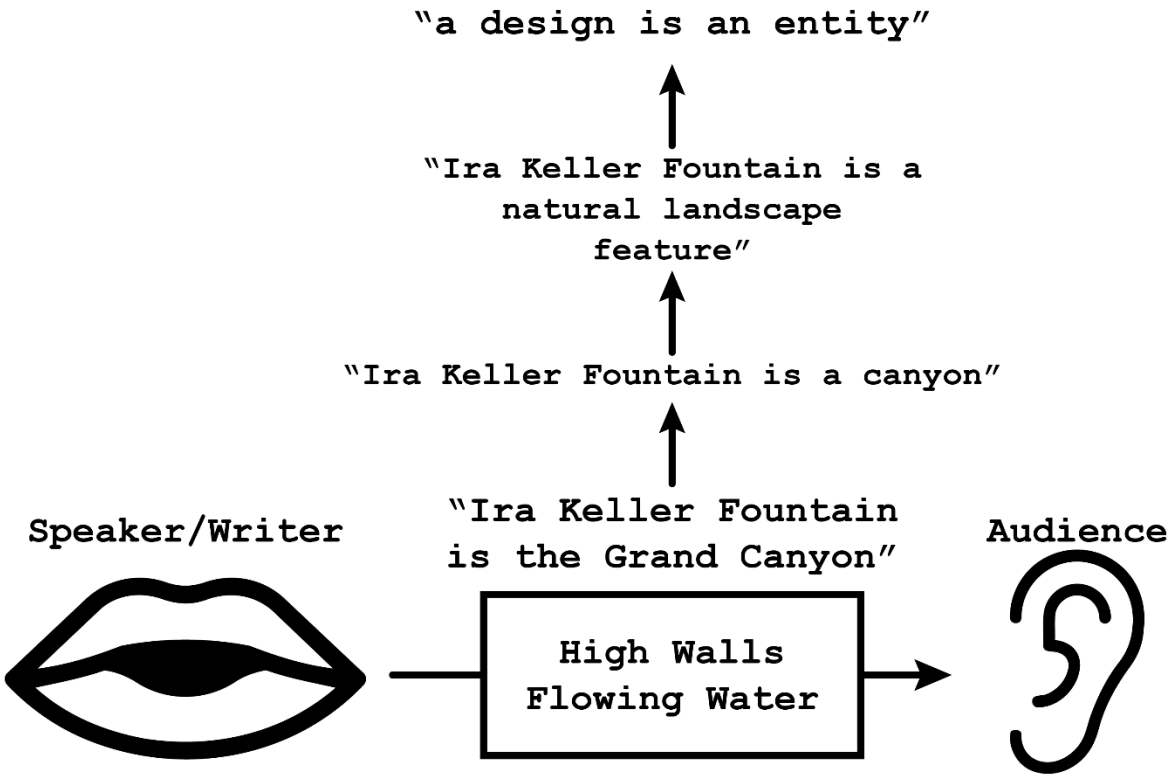

Figure 23. Reddy's framework applied to my experience at the Ira Keller Fountain.

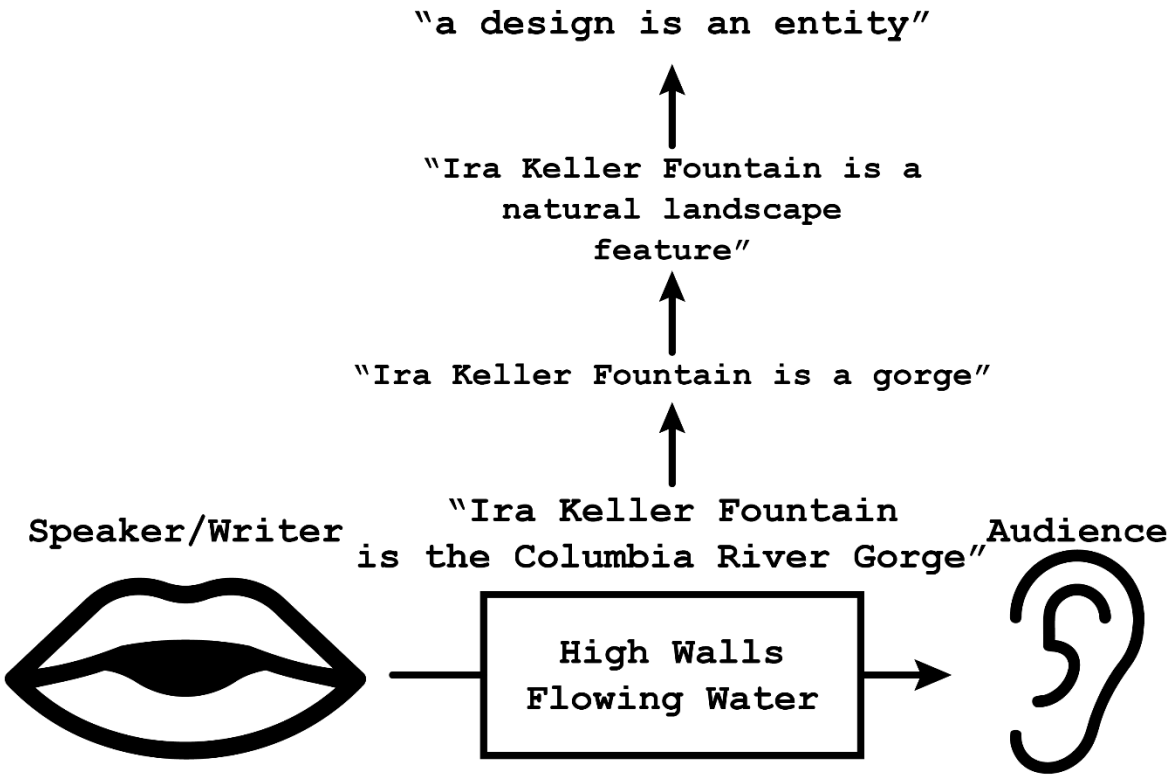

Figure 24. Reddy's framework applied to my experience at the Ira Keller Fountain.

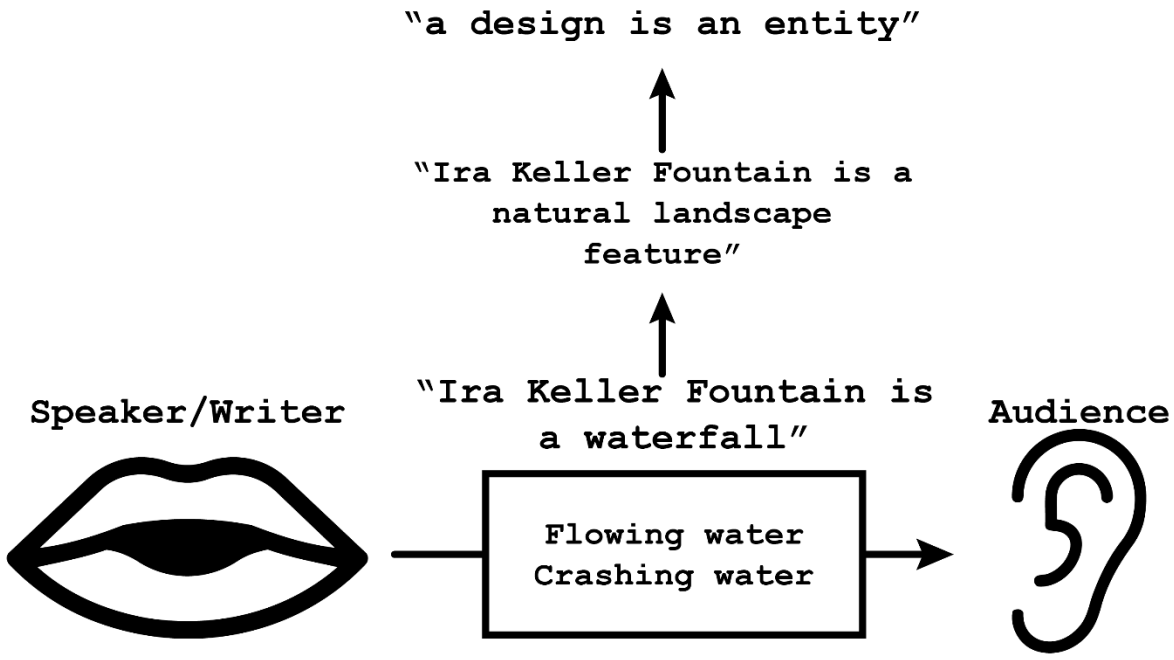

Figure 25. Reddy's framework applied to my experience at the Ira Keller Fountain.

The waterfall metaphor was the most obvious, as the main quality of the design is the crashing water into a pool below (Fig. 25). The water at the high point of the plaza flows to the crashing water element reminding me of a river leading to a waterfall.

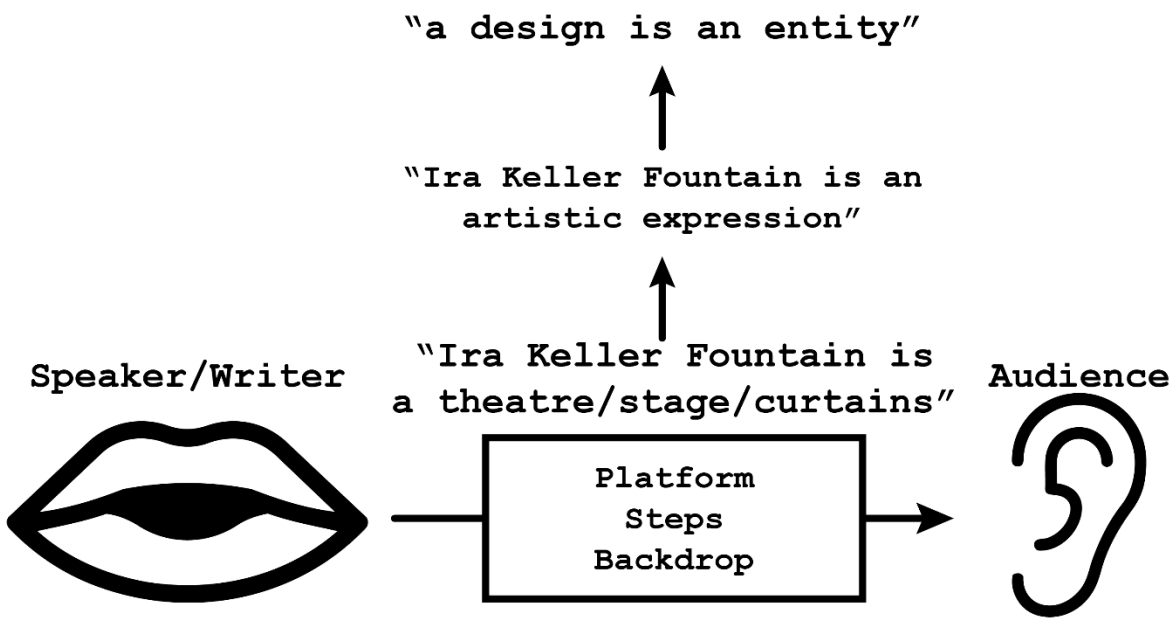

Figure 26. Reddy's framework applied to my experience at the Ira Keller Fountain.

The theatre, stage, and curtains metaphors were most obvious when standing on the platforms (Fig. 26). While looking away from the fountain from the platforms, the stairs are like seats in a theatre. The people passing by or spending time on the steps could feel like the audience as you are exposed on the platforms. The water and extrusions act as a backdrop. They create walls from either side and behind me like a theatre would have the wings and background.

Freeway Park

Starting from the eastern peak of Freeway Park, I walked down a set of concrete stairs descending into what Danadjieva calls the canyon. The stairs acted as switchbacks as I made my way down. The concrete walls blocked my view until I arrived at the bottom. I looked around and saw large, rectangular, concrete masses rising around me. It made me feel small (Fig. 27).



Figure 27. Path taken when arriving at Freeway Park, beginning at the circle and ending at the arrowheads.

The canyon's cascades, once flowing fountains, have become an empty rock bed, feeling as though a drought dried it up in the rainy city of Seattle (Fig. 28). The power of water that is meant to drown the sounds of the city no longer exists for those passing through. The concrete extrusions around me provided a feeling of enclosure, but the lack of water to soften the city sounds took me out of what was meant to be. This does not negate the impressiveness of the space. It is just not what I imagine Danadjieva would have wanted for her design. Similar to the Ira Keller Fountain, the rectangular masses appear to mirror the skyscrapers on either side of the park. She did not mention this connection explicitly in her work, but it is hard to ignore

while looking up in the canyon to see the concrete masses and the buildings seemingly growing around you.



Figure 28. Photo looking from a platform down into the canyon fountain. Photo by Cosette McCave[4]

As I continued my stroll, I went up another set of concrete stairs and turned to approach what Danadjieva called the cascades. I went right and saw the same concrete masses as the

canyon, but this time with water laying atop them and in the pool they drop into. I then went left and found myself at a small fountain space with miniature versions of the concrete masses from the canyon that I could step across. The lack of running water at each fountain makes the space seem quiet, except I could hear the sounds of the city and the interstate below.

The fountain to the right appears to be what should be the climax of the three fountains. The water should be crashing down the concrete masses into the pool below. When I look up to what was, I can feel the potential of what Danadjieva had designed for. The space where water once rushed looked dark and uninviting. It did not help that I was there on a gloomy day. This space really did not hold true to the cascades metaphor. There was no hint of comparison to a natural landscape feature.

The smaller fountain was perhaps meant to be a smaller version of the larger cascades behind it, although I could only compare their resemblance from pictures, not from what stood in front of me (Fig. 29). The sitting water looked as though it was taken from a pond. It was an algae green color with leaves both lining the bottom of the pools and floating atop the water. The green was like the color of a pond in the summer, and the leaves reminded me of the vegetation often covering the top layer of a pond. The smaller geometric forms mirror those in the background. I felt like it was once a great place to view the canyon and larger cascades. Almost like a final look before you moved on with your commute. This was my final look, but I do not think I got from it what was intended.



Figure 29. Photo looking to the small fountain with the larger cascades fountain in the background. Photo by Cosette McCave[5]

As I stood on one of the floating platforms looking over the park, I saw how disheveled it has become. The lack of maintenance and security shows. Graffiti that I saw on my first visit had been scrubbed away, but new pieces had been sprayed somewhere else within the space. The small efforts cannot keep up with what the park has become, a forgotten shell of what it once was.

The small fountain is the only spot in the space where I felt safe. I was closer to the road and in a more open section of the park. I could see my surroundings and other people commuting by, although most were not pedestrians like Danadjieva had planned

for. They were within the safety of their cars, which she specifically spoke of wanting to prevent with her Freeway Park design.

Freeway Park contains fountains that are meant to drown out the surrounding city and interstate below, but they have not run in years. Despite this I could feel the power while walking through the geometric forms. The canyon evokes the same enclosed, monumental feeling you would get from the natural feature. The cascades elements are also not running. They feel more like quiet ponds where you can hop across the platforms like lily pads or river rocks. I could see the vision, but the broken fountains and graffiti took me out of the narrative Danadjieva was writing.

The metaphors applied based on my experience to the linguistic analysis framework for Freeway Park were canyon and cascades. The high walls all around me felt like the sides of a canyon towering over me. The winding steps reminded me of switchback trails that lead to the bottom of a canyon. The park's vegetation is located in the top of the extrusions, reminiscent of a canyon's vegetation primarily located at the top of the edges (Fig. 30).

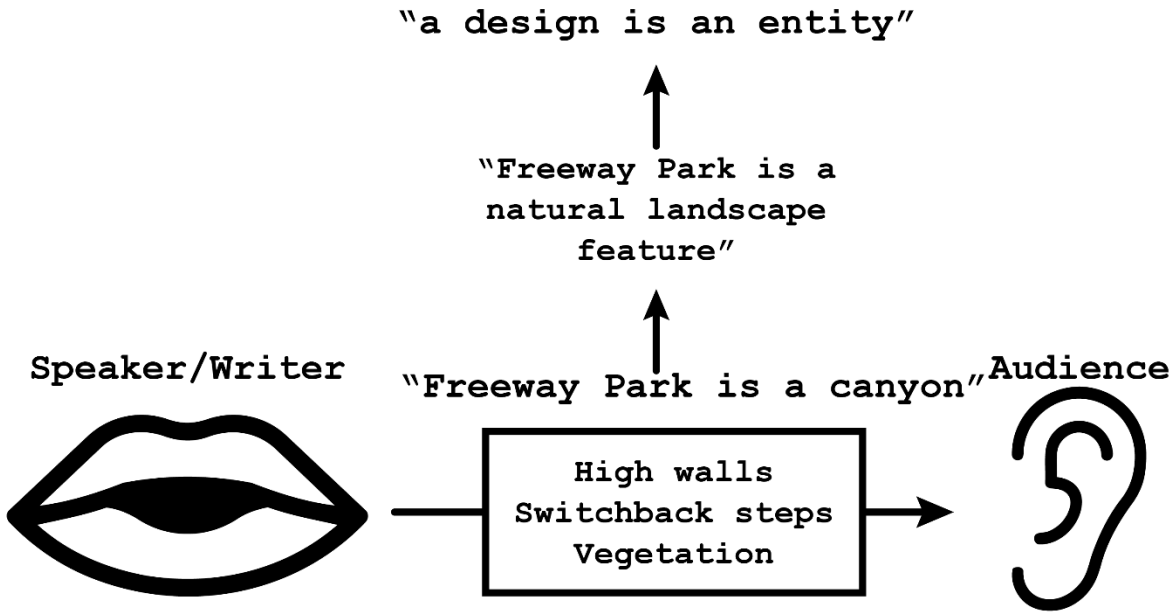

Figure 30. Reddy's framework applied to my experience at Freeway Park.

The only indication of the cascades metaphor are the descending forms in the dry fountains. I could see the steps the water would take in order to crash down to the pool below. Despite these features being present throughout the park, the lack of water and obvious vandalism muted the metaphors Danadjieva had used as inspiration (Fig. 31).

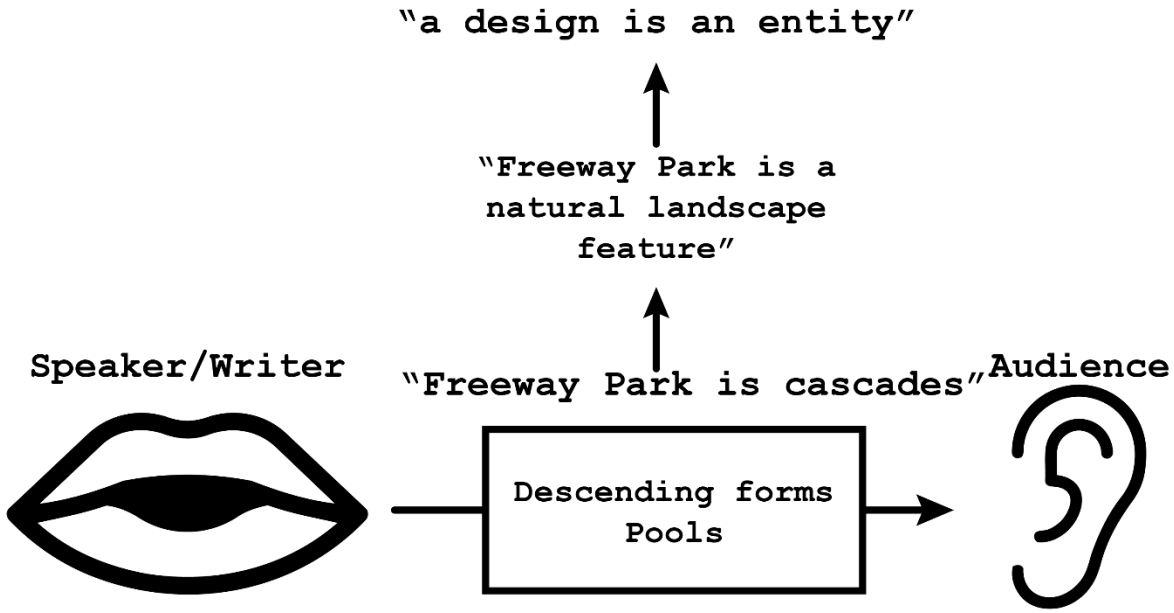

Figure 31. Reddy's framework applied to my experience at Freeway Park.

Comparison

Although Danadjieva uses similar metaphors for the Ira Keller Fountain and Freeway Park designs, they have very different feelings, mostly based on their maintenance over the years. Ira Keller Fountain has been well maintained and in working condition. This allows it to continually express the narrative Danadjieva designed. Meanwhile, Freeway Park has become run down and lacks the original feeling it was meant to evoke.

The effect time and maintenance have on a design became clear after visiting both locations. I was able to compare the two experiences and reflect on what appeared to make them so different. The designs use similar shapes, materials, and are in urban environments. Both have at least one large water feature meant to be the focus and drown out the city surroundings.

The difference is the most obvious when based simply off the water running at one and not the other. Ira Keller Fountain still retains the metaphors of a canyon and cascades. The feelings of being within a natural landscape feature are hard to miss. The urban fountain drowns out the city and draws you onto the floating platforms where you can really experience its impressiveness. This design holds true to what I expect Danadjieva to be envisioning. The space is a great representation of how a designer can connect with an audience through their work, even 50 years later.

Freeway Park does not have any running fountains. It appeared that a lack of maintenance on top of time taking its toll on the design stopped the water from being able to run at the 50-year-old fountains.[6] This diminishes the original design intent and feeling of the metaphors, but the lack of resources is not an uncommon occurrence. Without maintenance, a park is going to evolve, often for the worse, but there is not much that can be done to prevent this if there is limited ability to acquire the necessary resources. This appears to be the case for Freeway Park.

The change over time, specifically the evolution of a city, can impact how it feels when visiting. Because of this, Freeway Park lacks the meaning of the original metaphors Danadjieva used as inspiration. The closed off spaces throughout the park prevent the eyes on the street principle from being affective, this can then attract less desirable behavior. The canyon is cluttered with trash and needles, which feels unsettling and nothing like an escape from the city. This creates a more claustrophobic feeling and hyperawareness of your surroundings. This hyperawareness, on top of low maintenance, follows you

throughout the park. The large cascades no longer have that wow factor. They sit dormant with no one around to breathe life back into them. The smaller cascades remind you of what the park is missing, proper maintenance and care.

As the Ira Keller Fountain has shown, Danadjieva's metaphors can still be found within her designs, but not without work put behind them. Even within an evolving world, the fountain still communicates her metaphors. Freeway Park makes it evident that changing times can take a toll on the infrastructure of a design, as well as the uses of a park. Historic landscapes require maintenance and adaptability to evolve based on the times. With this care put behind them, Danadjieva's designs can still evoke the metaphors she compared them to.

Notes

[1] Cosette McCave, *Ira Keller Fountain*, May 17, 2025.
[2] Aberg, "Angela Danadjieva: Oral History."
[3] Mark Eischeid, *2019-05-11 12.06.13*, May 11, 2019, Photograph.
[4] Cosette McCave, *Freeway Park - Canyon*, February 1, 2026.
[5] Cosette McCave, *Freeway Park - Small Fountain*, February 1, 2026.
[6] This was confirmed during a conversation with someone at the historic preservation office at the City of Seattle.

Chapter 6: Conclusion

This thesis quantifies and analyzes metaphor usage in Angela Danadjieva's landscape designs, how she uses them (method), what they communicate (meaning), and how a person interprets the metaphors within the landscape itself (manifestation). This research began with data collection and a textual analysis to understand Danadjieva's method of metaphor communication. Then, a linguistic analysis looked at the meaning behind her metaphors. Finally, an interpretation reflected on how the metaphors show up in her built designs. The work in this thesis adds a specific example to the discussion surrounding metaphors in landscape. The analysis process and its framework contribute a novel system for processing designers' metaphors in their design techniques.

This analysis finds not only that Danadjieva uses a variety of metaphors in her work but that these metaphors often contain layers of meaning that draw on both her life experiences and the places she designed for, such as traveling to the Grand Canyon and using it as a metaphor for the Ira Keller Fountain design. She found inspiration from all around her, primarily in the natural landscape, which manifested in her designs. How they manifested varies based on time, maintenance, and execution, as seen with how the metaphor of cascades show up as broken fountains at Freeway Park. Every visitor can have their own experience, but they are shaped through her designs.

The textual analysis's quantification of Danadjieva's metaphors from literature and interviews gives a glimpse into what most inspired her narratives. When placing those metaphors in a hierarchy and spectrum, relationships arise that tell the story of her design process. She has an obvious bias to non-

human-made, natural landscape features. This finding illuminates the often-unseen characteristics of a designers' creative process, Danadjieva's being a fascination with natural forms. These features have a strong presence in a natural landscape setting that she may have wanted to emulate with her own creative endeavors. Natural processes provide the world with canyons, rivers, and waterfalls, each showing up as metaphors in her designs. Danadjieva found ways to use those designs in often urban settings. The type, source, and example levels dive deeper into the hierarchy of her descriptions. The hierarchy can show patterns of use and themes within her metaphors.

The linguistic analysis builds on the findings of the textual analysis to explore the "how" behind the identified metaphors. Lakoff and Johnson's *The Metaphors We Live By,* provided a jumping off point for developing an analytical framework for this linguistic analysis. Adopting Reddy's framework, the "a design is an entity" phrase was established as a framing to show the comparison of her metaphor to her design. The hierarchy expressions layer upon each other to communicate Danadjieva's metaphors and the designs they were used for. This set up is an easily digestible way to visualize how her metaphors are used to describe her designs. This simplification paves the way for understanding her view of her designs.

The analysis of "how" her metaphors are used shows how Danadjieva thought of her designs at different scales. As seen in both the textual analysis and linguistic analysis, this often ties back to natural landscape features. When considering her methods and meanings, the specific kind of metaphor she uses can be decided, which was found to be structural metaphors. Structural metaphors build off one another, just as Danadjieva's

do. She expresses a non-tangible concept, design idea, using a tangible entity, often natural landscape features. This grounds one's experience with her designs. They are the manifestations of the metaphors she uses.

Site visits explored how her metaphors manifested and held up over the years. It was found that maintenance and safety are important to consider when looking at the designs today. Those with more maintenance felt safer and the metaphors were much more evident when viewing the space. Designs with less maintenance had a more muted feeling of the metaphors used to describe them. The unsafe and loud surroundings also contributed to the lack of an obvious metaphor, although those designs still show glimmers of the metaphors because of Danadjieva's strong vision.

Interviews with historians and people close to Danadjieva played an important role in this thesis and provided a lasting contribution to the field of landscape history beyond the findings of this research. Together they represent an in-depth biography of Danadjieva's life and work, especially when used in tandem with her own comments and writing. There is an opportunity to dive deeper into how she used plants and materials to make her metaphors come to life, especially when considering her brutalist leaning design style. This work could be expanded into the greater conversation surrounding the recognition of women landscape architects through the 19th and 20th centuries.

The framework developed by this thesis for analyzing metaphor usage can be applied to the works of other designers. While these designers may have a different method, meaning, and

manifestation when using metaphors, each part of the framework can be adapted or used independently for various types of analysis needs.

There is another chance to look at how, perhaps, people of different genders use metaphors in their design processes compared to others. The analytical framework could be a starting point for understanding their different ways of using metaphors. This expands into understanding how this potentially has changed over time and who were the most influential in this realm of design processes.

Danadjieva's metaphors have the potential to continue her designs' intentions as they are a direct connection to her personal travels and with the landscapes she found most powerful. It is apparent that she understood how to manipulate a visitor's experience using plantings and materials based on the manifestation of the design metaphors. Despite her designs holding similarities, they each have their own distinct feeling for a visitor. Whether they now stray from her metaphors or not, Danadjieva's impressive design work is obvious. She was a free thinker who used metaphors to evoke feelings and shape perspectives.

Appendix A: Interview and Literature Quotes

Interview Quotes

White River Park:

"Where all these *limestone quarries* are. We went down there, we looked at the stuff, shot tons of slides. We use that for referencing for some of the form stuff that we're doing." – Bruce Race, 1:29:19, 1/27/2026

"So, like, the *quarries* with the Indianapolis project sort of thinking, you know, this… these quarries are here, this is part of the… the identity of this area, so I'm gonna bring that in, and just having sort of that direct relation to The area and where… where her projects were located." – Fani Danadjieva, 1:52:40, 2/6/2026

"We went down to look at all of this before as we were even working on the on the state park the master plan and we said we gotta be bringing this story and these *limestone* up to the park so that we are going to create regionalism." – Roland Aberg, pg. 15 2/6/2026

"We thought wouldn't it be fun to do a *hanging garden* and go over the bridge in Malta levels with restaurants and things in it so you are really celebrating the White River Park." – Roland Aberg, pg. 3, 2/10/2026

“Angela’s concept of where does the *river* begin and end and how does it…so we…this idea of creation of *islands* and cutting through some of the stuff that was down there and having water.” – Roland Aberg, pg. 3, 2/10/2026

“There you'll see how we turned it into a *museum* further down you'll see the Empire State building that's over 12 feet tall.” – Roland Aberg, pg. 24, 2/10/2026

“The idea of the *barn* shape, so the roof forms, the big canopy roofs.” – Roland Aberg, pg. 7, 2/17/2026

“One would have been on the White River Park. We took many photos in the *quarries* of Bloomington and there, as I mentioned before, but we would start off with those showing people what was around and they would always be up on the wall. So people, as they start to see what we were drawing or showing or designing, they could not miss going back to those elements.” – Roland Aberg, pg. 6, 3/5/2026

“Which is when we decided to do the, you know, kind of walking *museum* with the, you know, Washington Cathedral, the Empire State Building and some of these other buildings. We had them carved in.” – Roland Aberg, pg. 10, 3/5/2026

“I can't tell you on different projects where she felt that these things were the *jewels*. And she used the word jewels.” – Roland Aberg, pg. 10, 3/5/2026

Freeway Park Expansion:

“The *basalt rocks*, like, from central Washington, right? And so if you look at those *rock formations*, I think also some…look at this coastal *sandstone* and stuff you see in Washington.” – Bruce Race referencing the sculpture by AD, 1/27/2026

“We had *hanging gardens* that go off you know into these and whatever.” – Roland Aberg, pg. 29, 2/6/2026

Freeway Park:

“So look at the fountain in there, so Angela is taking the same idea of the *Cascades to Sierra's*…I'm gonna use the word rustic as opposed to the notion of stage and background and performance platform now it's a landscape with a more of a rugged depiction, but abstract of the *Sierra's* right there in downtown and over the top of the freeway.” – Roland Aberg, pg. 11, 2/6/2026

“Angela’s first Freeway Park Design, the *hanging garden*.” – Roland Aberg, pg. 3, 2/10/2026

“We did we call it the *hanging gardens*.” – Roland Aberg, pg. 6, 2/10/2026

“Angela was up in the *Sierras* sketching *rocks*, sketching *stone*, how *water* moved and everything. That's the basis of the-- both the freeway parks, and you can see it in it, and the basis of, you know, then the forecourt, and then later on the ones we did in other places.” – Roland Aberg, pg. 13, 3/5/2026

Ira Keller Fountain:

“Really, the fountains and the beauty of the nature, in the *Sierras* created Portland.” – Fani Danadjieva, 27:16, 2/6/2026

“That was a very unusual design, and like I said, it's totally inspired by the *Sierras*.” – Fani Danadjieva, 41:32, 2/6/2026

“Who was going to put a fountain in the middle of the, *waterfall*, in the middle of the city.” – Fani Danadjieva, 42:15, 2/6/2026

“Forecourt fountain, so Angela started to realize that this space in front of the court should be a fountain and it's gotta be dramatic and she watched how the *stones* and everything work and she abstracted the notion of how *water* is done in the mountains, and pools to make more of a sculptural piece for it.” – Roland Aberg, pg. 6, 2/6/2026

"Now think of *theatre*. This is a big theme of hers, theatre, of being there. *Theatre* of those platforms floating in the front." – Roland Aberg, pg. 9, 2/6/2026

"Those platforms were intended, where the *waterfall* was…the *curtains* and the platforms were the *stage*. And she would use those terms, by the way, again, in language and metaphor. These are the *stage*, these are the platforms, these are whatever. Then lighting and everything would be theatrical in idea, not just how do we put lights in. No, they're to create spectacle and theatre and excitement in that regard." – Roland Aberg, pg. 8, 3/5/2026

"Angela was up in the *Sierras* sketching *rocks*, sketching *stone*, how *water* moved and everything. That's the basis of the-- both the freeway parks, and you can see it in it, and the basis of, you know, then the forecourt, and then later on the ones we did in other places." – Roland Aberg, pg. 13, 3/5/2026

West Point Wastewater Treatment Plant:

"*Sculpture* so they fit and they're part of a place instead of just elements stuck in." – Roland Aberg, pg. 29, 2/6/2026

"We thought also being on the waterfront again now having things that were fluid. OK, there's an organic…that picked up on the

tides the movement of water and everything." – Roland Aberg, pg. 13, 2/10/2026

"Now look at these things we built in to create like moving *water*." – Roland Aberg, pg. 15, 2/10/2026

James River Park:

"I'll say more, who would ever say they are the disappearing river or disappearing *gardens* or whatever. Often you would call them, people would say oh well look there's a you know a little island or there's a little bar, a sandbank or something like that instead she's saying appearing and disappearing *gardens*." – Roland Aberg, pg. 19, 2/17/2026

General (not quantified):

"The canyons, of course, in their lights, and how the hotel were cathedrals, really." – Fani Danadjieva, 1:50:44, 2/6/2026

"Not a lot of allegories though I imagine she must have mentioned "plants dancing together" at some point." – Rick leBrasseur, QIIB

"Angela would refer to things As In terms of like clothing or how women look so I'll give you an example of that. We would talk about things like earrings, a woman how she looks as in make up, and earrings being these kind of, this is her words,

would be the star things that need to happen in projects. so she would actually present it and say these are the earrings of a star, and that's what we need here. She we would do a lot of things that was lace work or lacey, and she referred to like women's lingerie. And you know scarves or even petty coat or that kind of thing. That is very common. Into Turkish and Bulgarian traditions as this lace work and referred to things in landscape as lace work, so those metaphor are in part of your questions in through here. I'll think of more, but those two, earrings and the sort of lace work, of women's lace work were big parts of themes and things she talked about." – Roland Aberg, pg. 21, 2/6/2026

"Imagery is inherent in so much of our writing in so much of what Angela said. Going back to her time on a stage and that kind of thing so using even words like veils or do you know the skirts or the you know the earrings. – Roland Aberg, pg. 11, 2/10/2026

"She the students would love her because they got this right away and they were so excited about it. And here's someone not pretentious but just saying well look these are like the skirt. These are like the veil." – Roland Aberg, pg. 11, 2/10/2026

"I told you she would use metaphors like material. She would talk about lace and she talked, she'd use a lot of words like that. Who uses that in presentations professionally or in or professional project presentations and school presentations. But

these metaphors like the use of the word lace or, you know, like knots or beads." – Roland Aberg, pg. 2, 3/5/2026

"I would say she used these like mostly women, women dress, women style, because she was involved in costume a little bit in Bulgaria too." – Roland Aberg, pg. 3, 3/5/2026

"She would talk about earrings when she did that. She would talk about women's hair of the the way that I had long hair and then skirts. So you have this flowing, you know, gown and flowing hair very much in costume. She talked about lace and she talked about, you know. So she never had any qualms in what she said, but she would talk about lingerie even, you know, and alluring and things that would pick up. And you get this right away, what she's trying to say or something that a blouse or something over the top. So, we're doing a sort of fabric over fabric, but we might be doing, in the landscape, where we're doing planting shrub on top of another type of ground cover and whatever." – Roland Aberg, pg. 3, 3/5/2026

"So you know how the flamenco, they have the sort of the skirt and the different lace, and then a solid skirt, and a lower one is a little lower, and then that flamenco woman might wear a shawl or a vest that's kind of more, I'll use the word, braided or beaded, or big lacey, and she would talk about those layers of what we were doing with that one picture, but she would not necessarily bring it in." – Roland Aberg, pg. 8, 3/5/2026

Literature

Freeway Park:

"The composition of the park elements is arranged such that the most exciting areas (the *canyon*, the *cascade*) are oriented towards the south and do not get shadowed." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 404

"The space between the lanes became a *canyon with waterfalls* and plant material." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 405

"For the Freeway Park I attempted to relate the design to the *motion of the city* traffic (pedestrian and vehicular). Motion changes the perception of the scale of the *city* texture." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 405

"But it will probably take five years before we will have the growth which will provide the green *embroidery* I have planned so as to form a cover at different levels over the Freeway Park elements." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 405

"Seattle is characterized by strong changes in elevation, both natural and man-made: the *hills*, the Freeway depression, suspended on/off ramps, highrise buildings atc. The configuration of the park *reflects this character* (the difference in elevation between the highest element of the park

and the lowest is around 90 feet) of deep depressions and high elevated elements." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 406

"Visually, to help create a strong impression of place, most of the views in the central area (the *canyon*) are limited to close up and middle ground views." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 406

"The visitor is a participant in the Freeway Park. He walks, climbs, wades in the water. He becomes a part of the *sculpture*." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 406

"From a viewpoint of aesthetics, the whole development will appear as a green *necklace* floating over the Freeway." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 406

"Modeled after a natural *canyon*, Danadjieva's design features a labyrinth of concrete *cliffs*, corridors, stairwells and footpaths." – Paul Roberts, *Freeway Park: Still an Icon* pg. 56

"She based her design on a natural *canyon*." – Paul Roberts, *Freeway Park: Still* an Icon pg. 57

Freeway Park Expansion:

"She described her concept of the convention center as 'a *hill* of plants and people hanging over the freeway'" – Jestena Boughton, *Making Assets of Liabilities* pg. 8

"She is fascinated by the flow of rivers, cars on a freeway, and people. Common to all her works are strong, natural forms and intricately *interwoven* systems of people, plants, and water. A reverence for the sacred and dramatic events in nature is the essence of her design inspiration. The success and strength of Ms. Danadjieva's designs are based on her understanding of how these natural elements can be translated into open space design." – Jestena Boughton, *Making Assets of Liabilities* pg. 8

"In addition, the DKA team created the concept of the *hanging gardens* with major pedestrian exterior space connecting the First Hill residential community and hospital with downtown Seattle." – Roland Aberg, *Urban Design, Master Planning, Landscape Architecture and Urban Infrastructure Redevelopment Strategies* pg. 5

"The WSCTC plazas, terraces and *hanging gardens* spanning the I-5 Interstate freeway." - Roland Aberg, *Urban Design, Master Planning, Landscape Architecture and Urban Infrastructure Redevelopment Strategies* pg. 9

Ira Keller Fountain:

"She was inspired by the *Columbia River Gorge* and *Grand Canyon*, having visited them upon her arrival in this country, and she was concerned about the impact of cars on the urban environment." – Thomas Tschurch, *Angela Danadjieva: Reshaping the Urban Center* pg. 74

James River Park System:

"These islands we have chosen in our plan to call the Vanishing and Returning *Gardens*, whose beauty is revealed in the continuous changes brought by the seasons. It is this natural phenomenon which is the foundation of the proposed concept: *the river is the park and the park is the river*." – Angela Danadjieva, *A Concept for Richmond's James River* pg. 409

"*The* Vanishing and Returning *Gardens* of Richmond are the river's unique feature - a park in constant change." – Angela Danadjieva, *A Concept for Richmond's James River* pg. 409

"But author Danadjieva sees this as another barrier to river enjoyment: 'We recommend the floodwall to be a *sculpture*' - with terraces, promenades, sitting areas as part of floodwall original design - further linking downtown and river." – Angela Danadjieva, *A Concept for Richmond's James River* pg. 410

"Two other high impact elements, Belle Isle and the islands of the Vanishing and Returning *Gardens* are already city-owned and need only removal work and relatively inexpensive development."

– Angela Danadjieva, *A Concept for Richmond's James River* pg. 411

"One of Danadjieva's most important works has been a planning study for James River Park in Richmond. She describes the James River, which flows a mere two blocks from the state capitol, as the 'vanishing-and-returning *gardens*," due to the seasonal submergence of its habitat." – Thomas Tschurch, *Angela Danadjieva: Reshaping the Urban Center* pg. 76

White River State Park Master Plan:

"*Limestone quarries* in Indiana were the beginning of design concepts for a semi-covered bridge that combines plantings and people." – Jestena Boughton, *Making Assets of Liabilities* pg. 8

"Danadjieva's designs always reflect the site's regional setting. At White River Park she drew inspiration from the form of *limestone quarries*, *canyons* and *caves*, as well as from the *barn* structures that abound in the Indiana landscape." – Thomas Tschurch, Angela Danadjieva*: Reshaping the Urban Center* pg. 75

West Point Wastewater Treatment Plant:

“The environmental design of the treatment facility was inspired by the existing *bluff* topography, *the shoreline of Puget Sound,* and the natural habitat of *wetlands, dune formations* and native forest landscape framing the West Point site. The *wave* patterns of the bay waters and land contours suggested the undulating

forms of the design.” - Roland Aberg, *Urban Design, Master Planning, Landscape Architecture and Urban Infrastructure Redevelopment Strategies* pg. 13

General (not quantified):

"Unable to work unless inspired, Ms. Danadjieva often finds design concepts in surrounding nature or in historical and cultural traditions." – Jestena Boughton, *Making Assets of Liabilities* pg. 8

*"*Angela Danadjieva greeted the gathering with the remark that Seattle is like *her mother."* – Jestena Boughton, *Making Assets of Liabilities* pg. 1

"Danadjieva's ability to understand and address the macro-scale of the pedestrian, has enabled her to *weave* environmental *tapestries* incorporating cultural, educational, recreational and commercial uses in a harmonious manner." – Thomas Tschurch, *Angela Danadjieva: Reshaping the Urban Center* pg. 76

"I consider *canyons* one of nature's most intriguing aspects. Since coming to this country from Bulgaria ten years ago, I have visited such areas as the Grand Canyon, Death Valley, Bryce Canyon, and New Mexico. A visit to Hawaii (which was supposed to be a restful vacation) turned into an exciting month-long exploration of the interior of volcano craters, by helicopter and foot. Each was different, and each was very beautiful. I am

sure my fascination with the configurations and textures of nature carried over into my work on the Seattle freeway Park." – Angela Danadjieva, *Seattle's Freeway Park II* pg. 405

"She described the magic of form-giving, the magic of form-learning in the presence of nature, and then the excitement of thinking through a design - all through the night, down to the last detail. Evanescent forms of light and shadow, flowing waters, the flames from industrial wastes - all these she sees as barely explored." – Grady Clay, *The Ecological Imagination at LABASH* pg. 304

Appendix B: Table of those Interviewed

Relevancy	Interviewee	Date of Interview
Historian	Kenny Helphund	1/26/2026
Historian	Robert Melnick	1/28/2026
Sister	Fani Danadjieva-Hansen	2/6/2026
Worked with Danadjieva	Bruce Race	1/27/2026
Worked with Danadjieva	Dr. Richard leBrasseur	Sent text
Worked with Danadjieva	Roland Aberg	2/6/2026, 2/20/2026, 2/17/2026, 3/5/2026

Appendix C: Literature Used

Relevancy	Title	Author	Publication	Date
Angela	Angela Danadjieva	TCLF		
Angela	Angela Danadjieva: Reshaping the American Urban Center	Thomas W. Schurch	Landscape Architecture Magazine	April/May 1988
Angela	Angela Danadzhieva: Production Designer	IMDb		
Angela	Brief History of Urban Renewal in Portland, Oregon	Craig Wollner, John Provo, Julie Schablitsky		
Angela	Freeway Park: Still an Icon, But a Few Glitches at 25	Paul Roberts	Landscape Architecture Magazine	Feb-93
Angela	Gardens that Vanish and Return: A Concept for Richmond's James River	Angela Danadjieva	Landscape Architecture Magazine	Sep-78
Angela	Project Profile: Freeway Park: Washington State Convention Center Expansion Project, Seattle, Washington	U.S. Department of Transportation: Federal Highway Administration		
Angela	Protecting Puget Sound	Leslie Jaquette	Landscape Management	Aug-97
Angela	Seattle's Freeway Park II: DANADJIEVA ON THE CREATIVE PROCESS	Angela Danadjieva	Landscape Architecture Magazine	Sep-77
Angela	She Made Her Mark	Jennifer Reut	Landscape Architecture Magazine	Nov-20
Angela	The Exological Imagination at LABASH	Grady Clay	Landscape Architecture Magazine	May-80
Angela	Wide Range Wider Audience	Angela Danadjieva	Landscape Architecture Magazine	Nov-79
Metaphor	Generative metaphor: A perspective on problem-setting in social policy	Donald Schön	Metapohr and Thought	1979
Metaphor	Language of Landscape	Anne Whiston Spirn		1998
Metaphor	Metaphers We Live By	George Lakeff, Mark Johnson		1980
Metaphor	On the Circulation of Metaphors in the Zen Garden	Allen S. Weiss	AA Files	2010
Metaphor	Seeing landscape: geography, autobiography, and metaphor	Matt Dallas	Studies in the History of Gardens & Designed Landscapes	4/3/2014
Metaphor	With nature in mind: 'Green metaphors' as an approach to reflect environmental concerns and awareness in landscape design	Sema Mumcu, Serap Yilmaz, Duygu Akyol	A|Z ITU Journal of the Faculty of Architecture	2019

Work Cited

"Angela Danadjieva | TCLF." Accessed October 30, 2025. https://www.tclf.org/pioneer/angela-danadjieva.

Bufkin, Scott. *The Sierra Nevada Mountains Sunrise*. n.d. Photograph, 5616 x 3744px.

Burkard, Sascha. *Oregon Landscape - Crown Point Columbia River*. n.d. Photograph, 4200 x 2800px.

Dallos, Matt. "Seeing Landscape: Geography, Autobiography, and Metaphor." *Studies in the History of Gardens & Designed Landscapes* 34, no. 2 (2014): 146–50. https://doi.org/10.1080/14601176.2013.830424.

Danadjieva, Angela. "Gardens That Vanish and Return: A Concept for Richmond's James River." *Landscape Architecture Magazine* 68, no. 5 (1978): 408–12.

Danadjieva, Angela. "Seattle's Freeway Park II: Danadjieva on the Creative Process." *Landscape Architecture Magazine* 67, no. 5 (1977): 404–6.

Danadjieva-Hansen, Fani. *Angela and Fani as Children*. n.d. Photograph.

Danadjieva-Hansen, Fani. *Angela Designing Ira's Fountain in Portland, Oregon USA*. n.d. Photograph.

Danadjieva-Hansen, Fani. *Angela's Office 30,106*. n.d. Photograph.

Eischeid, Mark. *2019-05-11 12.06.13*. May 11, 2019. Photograph.

Hawkins, Jennifer Morey. "Textual Analysis." *The SAGE Encyclopedia of Communication Research Methods* (Thousand Oaks, CA), 2017, 1754–56. https://doi.org/https://doi.org/10.4135/9781483381411.n623.

Hulatt, Lily. *Linguistic Analysis*. Vaia, n.d. https://www.vaia.com/en-us/explanations/anthropology/slavic-studies/linguistic-analysis/.

IMDb. "Angela Danadzhieva | Production Designer." Accessed October 30, 2025. https://www.imdb.com/name/nm0199090/.

Kent. *Aerial View of Seattle, Washington, USA*. n.d. Photograph, 6460 x 4307px.

Lakoff, George, and Mark Johnson. *Metaphors We Live By*. The University of Chicago Press, 1980.

McCave, Cosette. *Freeway Park - Canyon*. February 1, 2026.

McCave, Cosette. *Freeway Park - Small Fountain*. February 1, 2026.

McCave, Cosette. *Ira Keller Fountain*. May 17, 2025.

Merriam-Webster. *Entity*. n.d. https://www.merriam-webster.com/dictionary/entity.

Mumcu, Sema, Serap Yılmaz, and Duygu Akyol. "With Nature in Mind: 'Green Metaphors' as an Approach to Reflect Environmental Concerns and Awareness in Landscape Design." *A|Z ITU Journal of the Faculty of Architecture* 16, no. 3 (2019): 131–44. https://doi.org/10.5505/itujfa.2019.00236.

Ragaru, Nadège. "'Millions for the Movies' in Late Socialist Bulgaria:" *Sociétés Politiques Comparées*, 2023.

Reddy, Michael J. *Metaphor and Thought*. Book Chapter. *The Conduit Metaphor - A Case of Frame Conflict in Our Language about Language*. Cambridge University Press, 1993.

Schon, Donald. "Generative Metaphor: A Perspective on Problem-Setting in Social Policy." In *Metaphor and Thought*. Cambridge University Press, 1979.

Schurch, Thomas W. "Angela Danadjieva: Reshaping the American Urban Center." *Landscape Architecture Magazine* 78, no. 3 (1988): 72. 74, 76–77. https://doi.org/https://www.jstor.org/stable/44680100.

Scott, Sumiko. *Toroweap Point*. n.d. Photograph, 3504 x 2336px.

Spirn, Anne Whiston. *Language of Landscape*. Yale University Press, 1998.

TCLF. *Introduction*. n.d. https://www.tclf.org/sites/default/files/microsites/halprin legacy/introduction.html.

Weiss, Allen S. “On the Circulation of Metaphors in the Zen Garden.” *AA Files*, no. No. 60 (2010): 89–93.