



Lewis Ginter Botanical Garden



INTANGIBLE QUALITIES

JUNE 2016





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FROM THE DIRECTOR



Lewis Ginter Botanical Garden

Founded in 1984, the relatively brief trajectory of Lewis Ginter Botanical Garden has been meteoric and unabated; its impact on many in the Richmond region powerful and lasting. In the year of our incorporation, the rose beds cultivated by our benefactor Grace Arents were long gone. The main house and outlying buildings, all suffering from age and neglect, were surrounded by 73 acres of untended fields. Payroll for the handful of staff was recorded in cursive in a ledger. The people who fought for the foundation of the Garden were here: passionate volunteers and supporters with an eye for unearthed potential and a faith in the future of Richmond's community-oriented, non-profit botanical garden.

After thirty-two years, the Garden stands at 82 acres, with 4 lakes, 15 distinct outdoor gardens encompassing 50 intensely cultivated acres, a conservatory and 5,500 unique genera of plants. Each year we teach, energize and engage over 18,000 students in 850 education programs. Each year this cadre of identified learners is just a fraction of the 350,000 visitors who learn what a garden can mean for body and spirit as well as the mind. In recent years the Garden has been honored with inclusion in a number of top ten lists of botanical gardens in North America. For the 615 volunteers and 72 FTE staff, the honors serve as spurs for continued commitment and effort.

For three decades Garden visitation has climbed continuously, creating new challenges including a need for improved infrastructure, more educational and event spaces, and innovative programs. With the acquisition of the Lewis Ginter Nature Reserve the Garden's opportunities will expand by 80 acres containing 1,800 varieties of azaleas, 50 varieties of deciduous azaleas, and 300 varieties of rhododendrons as well as numerous introduced trees and protected and preserved native specimen trees.

Our current planning will yield a conceptual master site plan that integrates existing gardens, programs and facilities along with updated strategic initiatives to incorporate a branch site, expand collections, add gardens, build capacity, provide new education opportunities, and become a "garden without walls" to our community. It will pair visionary thinking and hard-nosed business practices, guest amenities and the finest in horticulture practice, sanctuary and community engagement. We are grateful to the participants in the IQ Charrette who shared their hearts and minds so freely to help us unearth our potential, again.

A handwritten signature in black ink, likely belonging to Shane Tippet, the Executive Director.

Shane Tippet, Executive Director

A stylized teal leaf with a textured, sketch-like appearance, positioned horizontally behind the title text.

INTRODUCTION TO IQ

INTRODUCTION

IQ DEFINITION

IQ, an acronym for “Intangible Qualities,” refers to those inherent or intrinsic characteristics of a site, campus, building, or institution that have coalesced over time to form its unique “sense of place.” An IQ Study identifies, defines, and categorizes these characteristics, and uses them to create a conceptual and visual pattern book. The IQ Study, which serves as a project guidebook for the client and design teams, includes design concepts and guidelines that address all aspects of a project. This study addresses various aspects of landscape design and landscape features, the renovation of existing structures and the construction of new structures, and the development of comprehensive environmental graphics.

The IQ Study ensures that, in the final product, all aspects of the Lewis Ginter Botanical Garden master plan project are characterized by consistent authenticity and characteristic integrity that have emanated from the Lewis Ginter Botanical Garden IQ Charrette and IQ Study.

IQ OBJECTIVE

The specific objective of the IQ Study is to ensure that design and development decisions made by Lewis Ginter Botanical Garden and its design team are based on genuine characteristics that emanate from the Garden, its property and its brand. The overall objectives are to preserve and enhance the property’s inherent value, and strengthen the Garden’s overall image and mission.

The ultimate goal is to create, through thoughtful design, a cohesive identity with a compelling integrity and unique character; such qualities will serve to entice and heighten guest perception, and to differentiate the Garden within a wider regional, national, and global marketplace.

IQ PROCESS

The IQ Study process discovers and identifies a myriad of interconnected elements and issues by studying the history, context, mission, and goals of an institution and its property, and then translates them into visual forms and design concepts. Merged with historical and contextual studies are a clear identification of the organization’s mission, goals, and aspirations for renovation, growth, and development, and the consideration of optimum branding.

The IQ process consists of many types of studies: historical and contextual studies discover the characteristics of geographic location, site and landscape features, and context; a unique combination of these IQ Characteristics over time has helped to create the Garden’s story. In addition, the IQ Charrette brings together a number of expert parties, community members, staff, and friends of the Garden to explore and discover in depth all aspects of current operations in order to envision its future. These people work together as members of small teams to help envision the future of Lewis Ginter Botanical Garden.

Participants represent a wide range of Garden stakeholders. A small number of people from key groups are included, ensuring that viewpoints from a broad range of groups and people are captured. Included are Lewis Ginter staff, board members, and volunteers, local planning and government officials, students and academics, representatives from local business and industry, and community advocacy and non-profit leaders.

After studying and analyzing findings and characteristics (through research, discovery and charrette processes), the IQ Study identifies and defines three Conceptual Themes that characterize the nature of the Garden. The themes create an underlying, consistent story line that serves to conceptually inform design decisions for a wide spectrum of project issues. As the design process progresses over time, the conceptual themes become interrelated and expressed physically in elements of design, graphics, and branding; as a result, they help to form and maintain a consistent, unified identity for the Garden and all its venues.

IQ PRODUCT

The end product of the IQ process is the creation of a pattern book of design elements unique to the property. Included are a Historical Chronology of Site Development, a bubble chart of the Garden’s IQ Characteristics, and three primary Conceptual Themes that form the basis of the Garden’s “story.”

Based on these studies, design palettes are then developed to help visualize the conceptual themes, which are translated into form and design elements. Design palettes are included for materials, site furnishings, architecture, color, and interpretive elements. IQ Dashboards, which synthesize the design palettes according to venue, are then developed to reveal an overall and consistent conceptual design image for Lewis Ginter Botanical Garden. Finally, Proof Points are created. IQ Proof Points are proposed, stand-out features of the Garden that simultaneously convey style and substance. The IQ Proof Points represent those ideals and elements that make the Garden a special, memorable place that visitors want to return to time and time again.

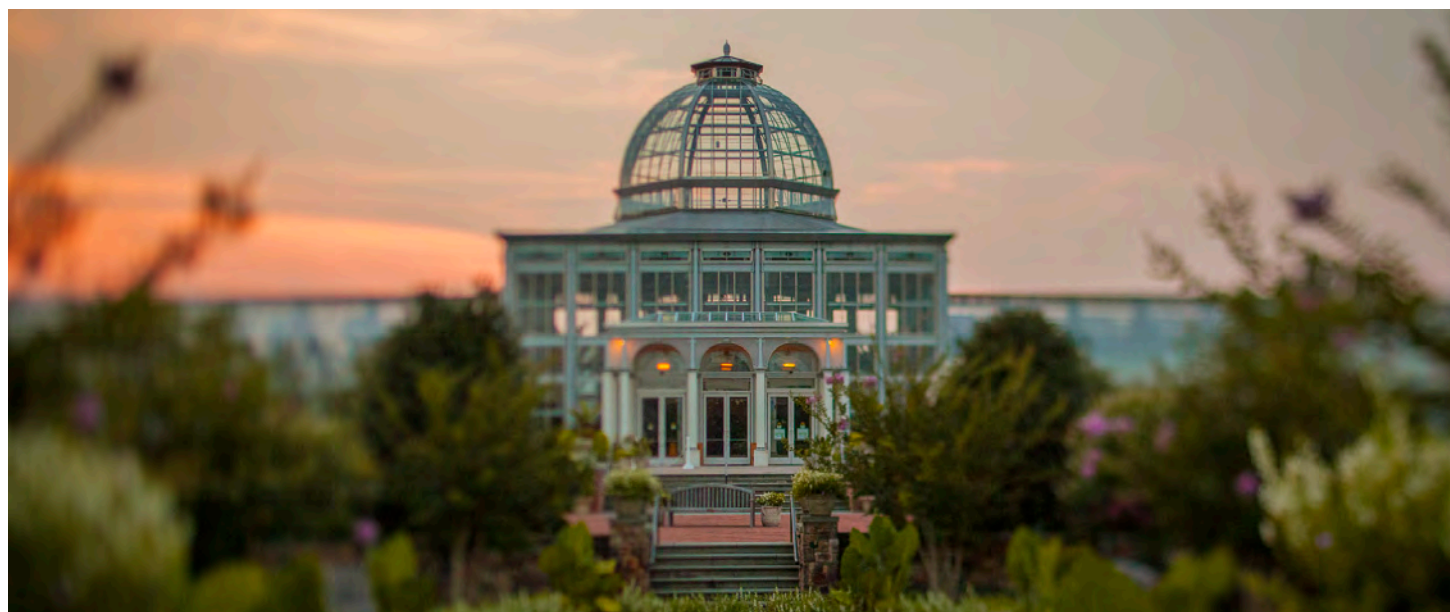


photo by Tyler Darden



IQ PROCESS

HISTORICAL CHRONOLOGY

PHASE I

The IQ process begins with research into the historical development of Lewis Ginter Botanical Garden's site and context. The Historical Chronology may serve as a basis, reference point, and source of ideas for the subsequent development of story-telling and theming, for future design phases of the project, as well as for interpretation, exhibition, and artwork purposes.



CHARRETTE

PHASE II

The Charrette phase pairs participants with designers and consultants in a two-day intensive, collaborative, and creative work session that serves to define objectives, identify priorities, and build consensus among all of the involved stakeholders. Participants work together to discover, conceptualize, and give creative form to the project's story.



THEMES

PALETTES

DASHBOARDS

PROOF
POINTS

PHASE III

When IQ characteristics are organized and analyzed, they inevitably coalesce to reveal several IQ Conceptual Themes, which are developed to express key concepts in the property's story. Themes are expanded upon to develop visual palettes and dashboards that express these themes graphically. Proof points are key action items that build upon these IQ Themes.



HISTORICAL CHRONOLOGY

The IQ process begins with research into the historical development of Lewis Ginter Botanical Garden's site and context. Historical and archival research is compiled in the Historical Chronology of Site Development, which is an illustrated timeline of land ownership and use. The research phase discovers and compiles historic maps and photographs, architectural and landscape drawings, primary source archival documents, press articles, and secondary sources.

The Historical Chronology may serve as a basis, reference point, and source of ideas for the subsequent development of story-telling and theming, for future design phases of the project, as well as for interpretation, exhibition, and artwork purposes.

HISTORICAL CHRONOLOGY

EARLY LAND USE 1690-1890S

The tract of land on which the Lewis Ginter Botanical Garden is now located, originally called Uffnum, then Ufton, was once home to Powhatan Indians and then granted by Nathaniel Bacon to James Moore in 1690. Various parts of the property changed hands several times during the 18th century, and some acreage was owned briefly by Patrick Henry in 1786-1788. In 1805, the land became the property of John Robinson, an attorney, who planted groves of trees and a peach orchard. In 1828, Robinson's property, described as "healthy, well-watered, in a good neighborhood," was sold at auction. Over the next fifty years, its owners would be successively Newton Hill, James Hill, Jr., Nathaniel King and Mildred King Ladd; upon the latter's death, Ufton is divided among the Ladd heirs, from whom Lewis Ginter would eventually buy a tract of land to be used by the Lakeside Wheel Club, the original clubhouse of which remains ensconced in Grace Evelyn Arent's Bloemendaal House.¹



Smith's Map of Henrico County, Virginia, from *Actual Surveys by James Keily*, Richmond, Robert P. Smith & C. Carpenter, 1853. Library of Congress.

1879

At age 31, Grace Evelyn Arents, who is trained as a nurse, moves with her mother and her older brother, George, to live with her uncle, Lewis Ginter, a tobacco magnate, real estate developer, and philanthropist in Richmond, Virginia. Grace, born in 1848 in the borough of Manhattan in New York City, is youngest of the four children of Stephen Arents and Jane Swain Ginter Arents; when Grace was seven years old, her father died, and Jane Arents began to receive financial support from her brother, Lewis. George Arents stays in Richmond only briefly and soon rejoins his other two sisters in New York City, where he will become a major benefactor of the New York Public Library.²

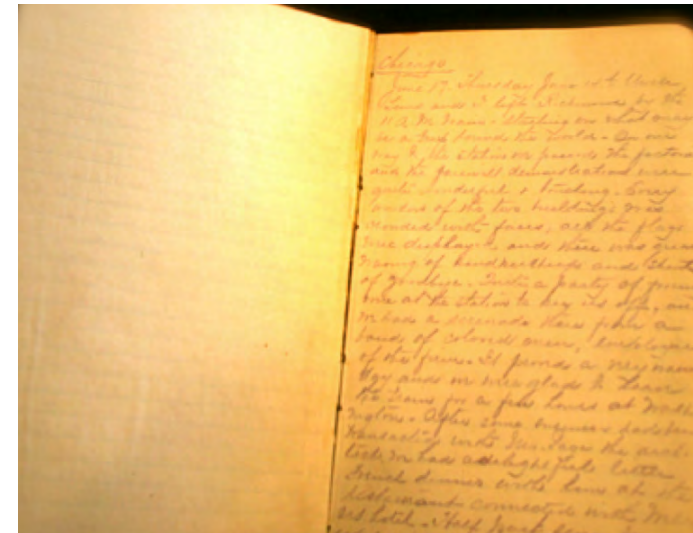


Grace Arents at Skyland Rock near Luray, Virginia, c. 1880. Lewis Ginter Botanical Garden.

1888

Grace travels with her Uncle Lewis to Melbourne, Australia, where Ginter's tobacco products are to be on display at the Centennial Exposition in Melbourne. She keeps a detailed diary of the trip, which includes railway stops in Chicago and San Francisco followed by a long ocean voyage with stops in Hawaii, New Zealand, Australia, Ceylon, the Suez Canal,

and Naples, Italy. Grace's writing indicates her passionate interest in trees, plants, and flowers, and the many botanical gardens of Australia, but also includes astute observations on architecture, urban planning, and public parks.³



Grace Evelyn Arents, *Travel Diary*, 1888. Virginia Historical Society.

1888

As Grace and Lewis visit conservatories, botanical gardens, and public parks in Melbourne, Sydney, Ballarat and Adelaide, Grace writes, *I do not think I have enjoyed anything in these strange lands more than the wonderful beauty of trees and flowers growing as we seldom or never see them...*⁴

1894

Lewis Ginter and fellow members of the Commonwealth Club and the Westmoreland Club conceive the idea of developing a retreat for bicyclists in the country. Lewis Ginter purchases 9.8 acres of land from one of Mildred King Ladd's heirs along the west side of the North Branch of Upham Brook for the site of the Lakeside Wheel Club. The property, known as Calls Pond and later, Clarke's Pond, had been a well-known fishing resort..⁵



T. Crawford Redd & Bro. *Map of Richmond, Virginia*, 1887. Library of Congress.

1895

July: the *Times Dispatch* reports that plans for the Lakeside Wheel Club building and the Missing Link Track are being prepared. In the fall, the bicycle Track, running along the east side of The Boulevard and Hermitage Road from Broad Street to the Lakeside Wheel Club, is laid out one-half of its projected distance under the direction of its designer, E.T.D. Myers, Jr.⁶



The Missing-Link Track. *Times Dispatch*, Sunday, July 21, 1895, 17.

HISTORICAL CHRONOLOGY

1895

November: The Lakeside Wheel Club, “Home for Richmond Bicyclists” formally opens with “an elegant banquet” at the new clubhouse.⁷



Lakeside Wheel Club, 1895. Collection of Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Garden.

1896

Lewis Ginter’s Lakeside Park, adjacent to the Wheel Club site, opens to the public on Sunday, March 15, and is described in a news story in the *Richmond Dispatch* the day before:

*Lakeside Park, the beautiful new north side resort, situated about five miles from the city, on the Brook Road, will be thrown open to the public tomorrow, and a large crowd is expected to use it. Within the enclosure are two large sheets of water, the clubhouse of the Lakeside bicycle club, a casino, a cafe, bowling alleys, billiard rooms, deer house, park office, and apartments for officers. The lake which is fed by springs, has been specially stocked with fish, and will be supplied with an abundance of rowboats, and a convenient and speedy two-horsepower naphtha launch. The cafe, billiard rooms, and bowling alleys are beautifully furnished and supplied with the most approved appointments. A large collection of water fowl will grace the lake, and a herd of seven deer will make their home in the grounds.*⁸



T. Crawford Redd & Bro., Map of Henrico County, Virginia, 1901. Library of Congress.

The fanciful architecture and decorative outbuildings at Lakeside Park resemble those of fairground and international exhibition buildings, styled in a light-hearted and delicate decorative idiom that began to appear in summer resorts and parks in the 1850s. Note how the rectangular plan, hipped roof with deck, and decorative brackets of the diminutive boat house on the lake relate to the Casino building, which presides over the park on the bluff above. Ginter established a trolley line directly out to Lakeside Park (later taken over by an electric trolley company), where he established imported rare and exotic plants and trees, a menagerie of exotic animals, a labyrinth, and a hedgerow maze that replicated the one at Hampton Court Palace near London, and the city’s first golf course.⁹



Entrance to Lakeside Park, Richmond, Virginia. Colorized Postcard, c. 1900. Special Collections, Virginia Commonwealth University.

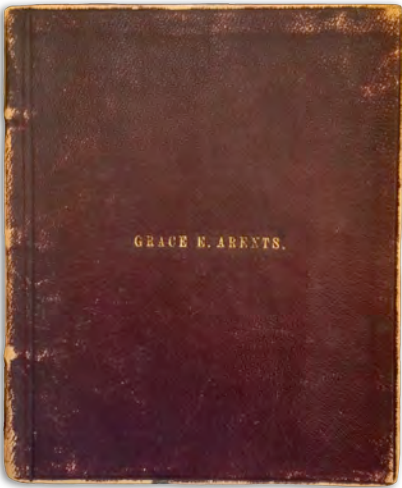
1896

The Lakeside Wheel Club, which is considered a part of the park, is located on a bluff across the lake from the boathouse and the Casino.



Lakeside Park, View from the Casino across the lake to the Lakeside Wheel Club (encircled at upper right), c. 1896. Collection of Valentine Richmond History Center.

August: Grace Arents takes one last trip with her ailing Uncle Lewis. They travel to England and Scotland with her sisters and a companion. Grace keeps a diary, commenting on the architecture and history of towns like Oxford, Cambridge, and Edinburgh. In the Scottish Highlands, she notes “the brilliancy of the coloring, the lack of trees, and delicate softness of the pink of the heather running over the bare sides of the hills and mountains, and lonesome wildness of the scenery were what I most noticed.”¹⁰



Grace E. Arents, Travel Diary, 1896. Virginia Historical Society.

HISTORICAL CHRONOLOGY

1897

Lewis Ginter dies, leaving portions of his real estate and monetary holdings to Grace and her siblings.¹¹



Hollywood Cemetery, Richmond, Virginia, c. 1900, with view of Lewis Ginter Mausoleum (upper left). Colorized Postcard, Special Collections, Virginia Commonwealth University.

1898

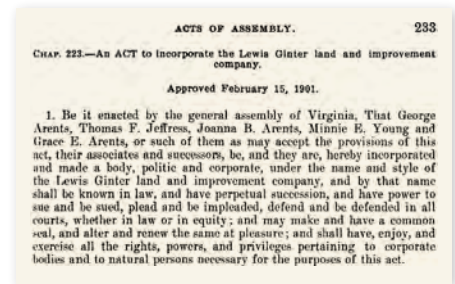
October: A resolution to change the name of Lakeside Wheel Club to Lakeside Country Club is unanimously approved by its members.¹²



Lakeside Wheel Club, c. 1898. Collection of Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Gardens.

1901

February 15: The Lewis Ginter Land and Improvement Company is incorporated by the Ginter heirs – George Arents, Joanna B. Arents, Minnie E. Arents Young, and Grace E. Arents – along with Thomas F. Jeffress, Ginter’s former business partner.¹³



Chap. 223: An Act to incorporate The Lewis Ginter Land and Improvement Company, Approved February 15, 1901.

1911

At some point between 1901 and c. 1911, Grace Arents purchases the abandoned Lakeside Wheel Clubhouse and its 9.8 acres from the Lewis Ginter Land and Improvement Company. Especially interested in helping Richmond’s inner city children, she conceives the idea of a summer convalescent home in the country for sick infants to benefit from fresh air and sunshine. Grace anonymously donates the former Lakeside Wheel Club building and land to the Instructive Visiting Nurse Association

for use as a hospital for babies.

The *Times-Dispatch* reports that “a public-spirited and generous woman... had made to the Board of the nurses association the offer of equipping the building formerly used as the Lakeside Clubhouse as a hospital for babies, and turning it over to the association with the guarantee that it would furnish a nurse, or nurses, as may be required and maintain the hospital.”¹⁴



“Gives Lakeside Club as Hospital for Babies,” *The Times Dispatch*, April 12, 1911, 1.

The Lakeside Wheel Club building is significantly altered to accommodate the baby hospital: the roof is raised to provide a second floor of bedrooms, and a large wing is added to the rear of the house to create classroom, library, and playroom spaces.¹⁵



Renovation and conversion of Lakeside Wheel Club to Bloemendaal House, c. 1911. Collection of Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Garden.

The renovations create a large home in the Dutch Colonial style.



Bloemendaal House, Front View, 1920. Collection of Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Garden.

1919

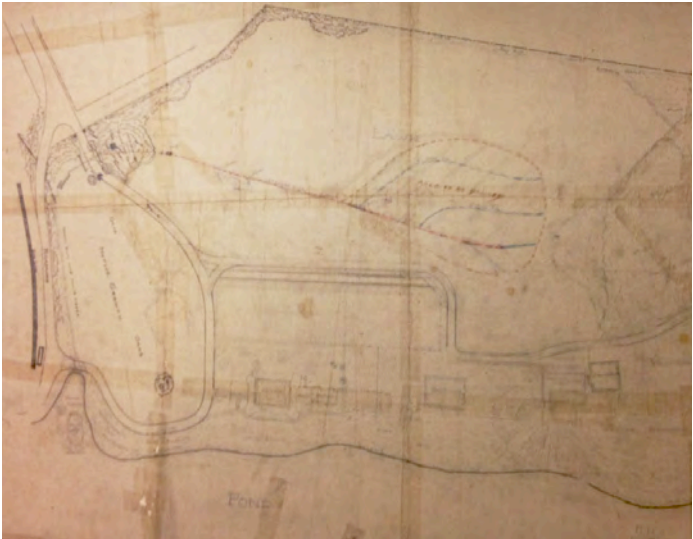
A property map of Bloemendaal Farm, dated 1919, indicates that Grace Arents’ has added to the 9.8 acres of her original property, bringing the total acreage to 68.3. Adjoining the property are two country clubs: the Hermitage Country Club on the southeast, and the Suburban Club on the northeast.



Map of “Bloemendaal Farm” in Henrico County, VA. Property of Miss Grace E. Arents April 1, 1919. T. Crawford Redd & Bro., Surveyors and Engineers, 1919. Courtesy of Lewis Ginter Botanical Garden.

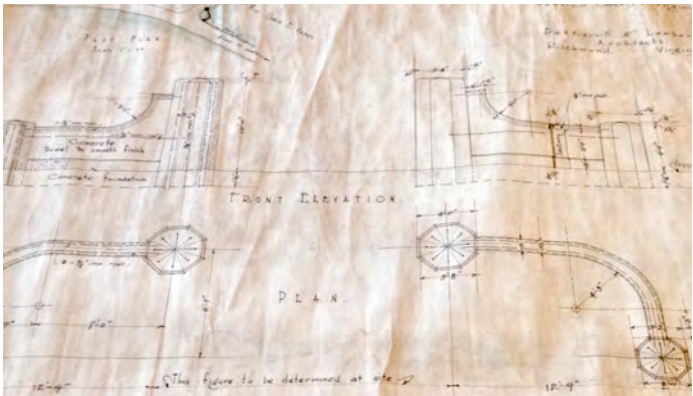
HISTORICAL CHRONOLOGY

A landscape and garden plan for Bloemendaal is drawn up; Grace may have collaborated on the plan with a local landscaper or gardener.

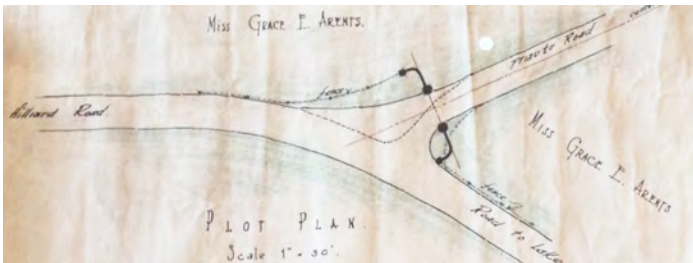


Garden and Landscape Plan for Bloemendaal, c. 1920. Lewis Ginter Botanical Garden.

The firm of Baskervill & Lambert designs entrance gates to Bloemendaal Farm.



Baskervill & Lambert, Concrete Entrance Gates for the Estate of Miss Grace E. Arents, Henrico County, Virginia, 1919. Virginia Historical Society, Courtesy of Baskervill.



Baskervill & Lambert, Detail of Concrete Entrance Gates for the Estate of Miss Grace E. Arents, Henrico County, Virginia, 1919. Virginia Historical Society, Courtesy of Baskervill.

Located high on a bluff across the lake from the Wheel Club and accessible by a long, processional stairway leading up from the lake, the elegantly classical Casino building, which dominates the landscape, is clearly the most important building in the park’s architectural assemblage. The Italian word “Casino” (from “Casa” – house – and the diminutive “ino”) originally meant a small summerhouse or pavilion. In late 19th century America, Casino came to refer to a pavilion, usually with an abundance of windows and frequently next to a golf course or tennis courts at a summer resort, where leisure activities, such as dancing, musical activities, card-playing, and lounging, took place. Elevated on a high basement with a steep, hipped roof with enclosed deck at the ridge, the Casino provides panoramic views through all-around glazed elevations consisting of tall windows with decorative arched transoms. Inside, the open rectangular plan provides open space that can be adapted for a variety of uses.



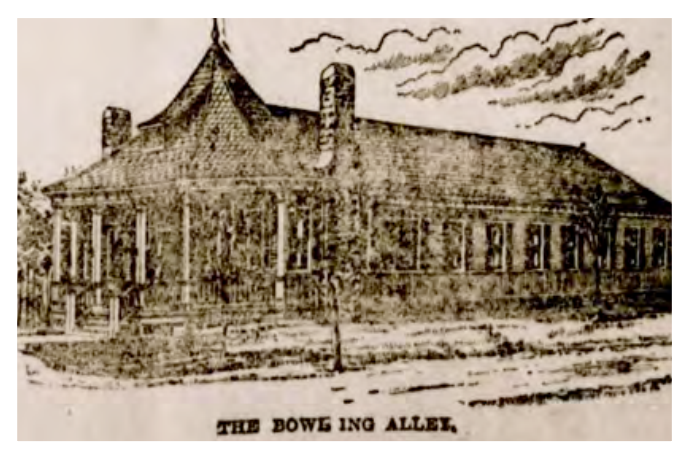
The Casino, Lakeside Park, c. 1896. The Times-Richmond, Va. May 18, 1897.

The Café at Lakeside Park, a low structure that included a Billiards Room, was designed in a blend of the Carpenter Gothic Style and the Stick Style. The building is surrounded by a wide veranda and features cross-gable pavilions with deep eaves that extend out into the landscape, a feature compatible with its bucolic setting. Delicate posts, decorative brackets, and an irregular, “feathered” skyline convey a light, airy, tent-like quality to the building.



Café, Lakeside Park, c. 1896. The Casino, Lakeside Park, c. 1896. The Times-Richmond, Va. May 18, 1897

Every reputable summer resort on the East coast had a bowling alley by the 1890s. While the Bowling Alley Building at Lakeside Park was designed specifically to house side-by-side lanes, the rectangular monotony of the long, narrow body of the building is relieved by its whimsical porch. Hexagonal in plan and covered by a steeply pitched, swooping roof supported by paired and colorfully trimmed posts, the porch imparts a charming, storybook quality to the overall design.



Bowling Alley Lakeside Park, c. 1896. The Casino, Lakeside Park, c. 1896. The Times-Richmond, Va. May 18, 1897.

HISTORICAL CHRONOLOGY

1920

By this time, the Instructive Visiting Nurse Association has established clinics in Richmond and a camp for children in Clarke County; the hospital for babies at Lakeside is evidently no longer needed. Grace, now 71 years of age, and her companion, Mary Garland Smith, a fellow teacher and principal at St. Andrews School, make the property their full-time residence, and build a garden cottage on the property.¹⁶

At some point, Grace names her property “Bloemendaal” after a town in the province of North Holland in the Netherlands, the Ginter ancestral home. Bloemendaal translates from Dutch to English as “flower valley.”



Bloemendaal House, Rear View, and Garden Cottage, c. 1920. Collection of Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Garden.

Bloemendaal Farm, Rose Garden (right), c. 1920. Collection of the Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Garden.

They develop a variety of gardens on their property, including vegetable gardens that become renowned regionally as model examples of modern agricultural practice. Grace “imported rare trees and shrubs, and constructed a charming series of three ridge and furrow greenhouses connected to a sturdy headhouse...An intelligently laid out border of herbaceous perennials ran along one side the greenhouse range...”¹⁷



Bloemendaal Farm Vegetable Gardens, c. 1920. Collection of the Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Garden.

Large cross-shaped beds on the front lawn were filled with shrubs and hybrid tea roses. A large gazebo and three separate seating areas covered by trellises, all painted white, were embowered in the lushest possible growth of rambler roses and clematis. Later, after the rose beds were established, the lawn was truncated by a veritable hodgepodge of low boxwood hedges and beds of tulips and other flowers...Well tended shrub borders lined the approaches from the main gate to the house, and the complementary collections of herbaceous plants included generous drifts of peonies, irises, hostas, yuccas, daylilies, and annuals...several...Trees and shrubs stand out in the arboreal population...The immense female ginkgo on the front lawn, the massive American hollies and southern magnolias, and the impressive plum yew (Cephalotaxus)...”¹⁸



1925

On July 26, 1925, Grace Arents handwrites a will bequeathing Bloemendaal Farm and an endowment of \$100,000, plus one-fourth of the residual of her estate, to the City of Richmond for a botanical garden and public park to be named for her uncle. A clause in the will grants life rights to the property to her companion, Mary Garland Smith.



Grace Evelyn Arents in her Rose Garden at Bloemendaal Farm, c. 1925. Collection of Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Garden.

1926

June 20: Within a year of preparing her will, Grace Arents dies of a heart attack at age seventy-eight. She is buried in Hollywood Cemetery near the mausoleum of her uncle. Although the City of Richmond takes title to Bloemendaal Farm, Mary Garland Smith continues to live quietly there, caring for the house and gardens.¹⁹



Grace Evelyn Arents. Hollywood Cemetery, Richmond, Virginia.

1968

Mary Garland Smith dies at age 102.



The House at Bloemendaal Farm, c. 1974. Valentine Richmond History Center. Courtesy of Lewis Ginter Botanical Garden.

HISTORICAL CHRONOLOGY

Upon Smith’s death, the administration of Bloemendaal becomes the responsibility of the city’s Department of Parks and Recreation. A nursery is established to produce trees for the city streets, and a small fiberglass greenhouse supplies bedding plants each year for the public parks. The city investigates several plans for a botanical garden, but none came to fruition. Bloemendaal Farm languishes.



Bloemendaal Farm, Aerial View, c. 1986. Lewis Ginter Botanical Garden.

1981-1984

First and Merchants National Bank, the trustee of the Grace Arents Trust, asks the court for guidance about the Trust, which has grown substantially since Grace died in 1926. The Richmond Horticulture Association becomes involved in the issue, and led by Mary Mitchell and Betsy Saunders, a group of botanists, horticulturalists, and interested citizens band together to form Lewis Ginter Botanical Garden, Inc. with the purpose of upholding the terms of Grace’s bequest.²⁰ In 1984, Lewis Ginter Botanical Garden, Inc. is chartered by court decree as an independent non-profit corporation charged with the creation of the garden. A court-appointed committee of five oversees the dispensation of funds from the Grace E. Arents Trust.

1985-1987

Under the leadership of the Garden’s first Executive Director, Robert Hebb, the firm of Environmental Planning and Design (Jeffrey Rausch, partner in charge), based in Pittsburgh, PA works with local firm, Marcellus Wright Cox & Smith (Fred Cox) to create a master plan for “a complex and audacious vision for a world class botanical garden in Virginia...”²¹

In 1987, Lewis Ginter Botanical Garden opens to the public.



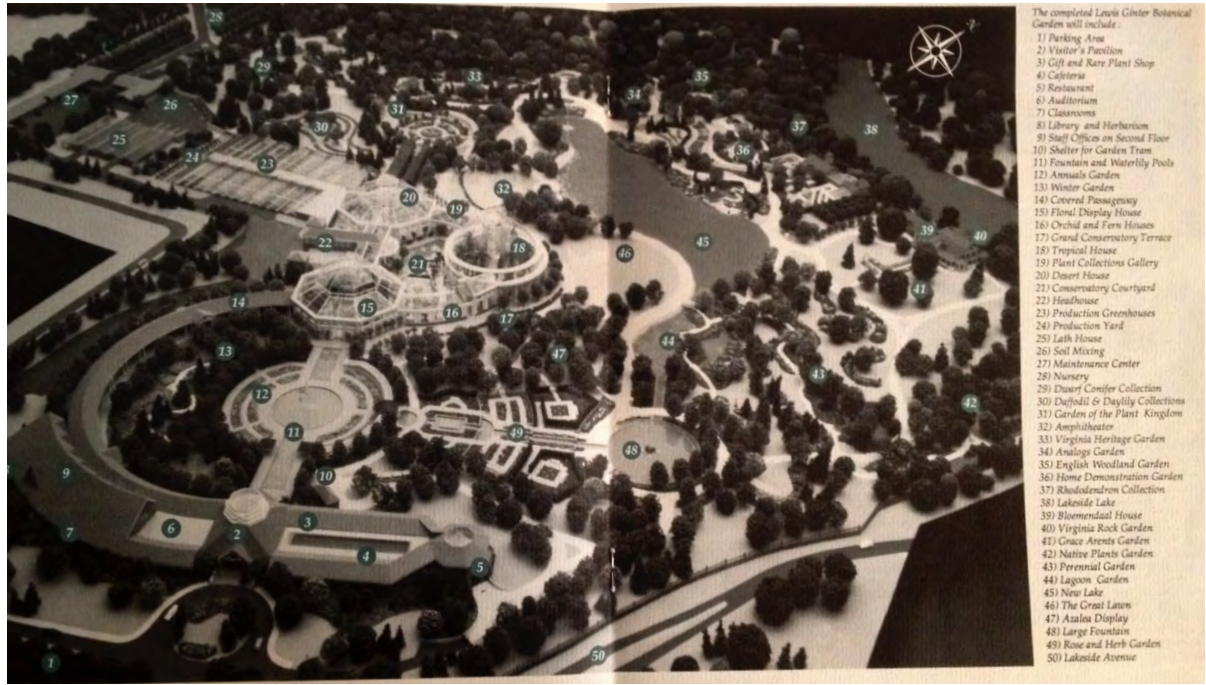
Environmental Planning and Design, Final Concept Plan, Lewis Ginter Botanical Garden,
June 4, 1986. Virginia Historical Society.



Mary Mitchell and Betsy Saunders, c. 2012. Lewis Ginter Botanical Garden.

1988

A scale model of the new master plan is on public display at Bloemendaal House...²²

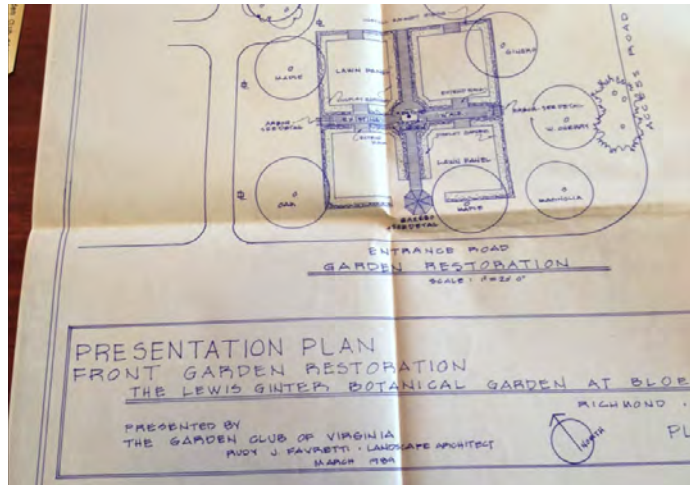


Environmental Planning and Design, Master Plan for Lewis Ginter Botanical Garden, Model on Public Display, 1988.

HISTORICAL CHRONOLOGY

1988-1990

The Garden Club of Virginia agrees to fund the restoration of the Grace Arents Gardens at Bloemendaal House. Restoration plans are prepared by Rudy J. Favretti (Professor of Landscape Architecture at the University of Connecticut, 1955-1989) of R.J. Favretti, Landscape Architect, based in Storrs, Connecticut.²³



Rudy J. Favretti, Landscape Architect, Presentation Plan Front Garden Restoration, March 1989. Virginia Historical Society.

1993-1995

In 1993, the Flagler Garden is completed; this was the first major project from the Garden's original Master Plan. Flagler Garden contains a wide variety of perennial plants and shrubs within its three acres. During this period, the Robins Tea House is also constructed, providing a full service, 75 seat restaurant designed in a Japanese style.

Under the direction of Frank Robinson, the Garden's second Executive Director, a second master plan is prepared in 1995 by Higgins and Associates (Ralph Higgins, partner-in-charge) of Richmond, Virginia and RRLA, Inc. (Rodney Robinson and Allan Summers, Landscape Architects).



Higgins and Associates, Master Plan for Lewis Ginter Botanical Garden, 1995. Lewis Ginter Botanical Garden.

1996

Lewis Ginter Botanical Garden launches its capital campaign, "A Growing Vision."²⁴



1999

The E. Claiborne Robins Visitors Center, designed by Cooper-Robertson, opens. This was the first major structure that was built from the Lewis Ginter Botanical Garden Master Plan. During 1999, visitation hit 180,000, three times the previous year.



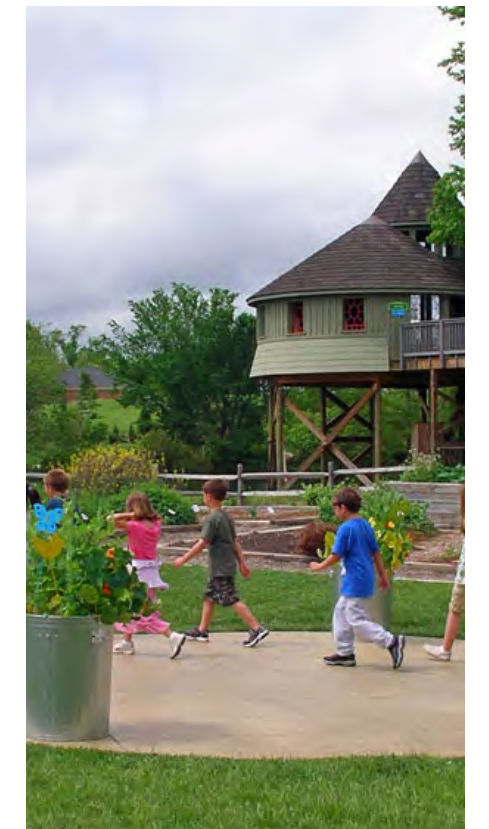
E. Claiborne Robins Visitors Center. Lewis Ginter Botanical Garden.

2001-2003

The Rose Garden is constructed in 2001, followed shortly after by the the Kelly Education Center in 2002. 2003 saw the opening of the Conservatory, the flagship of the Garden's campus. Both the Education Center and the Conservatory were designed by Glave and Holmes.

2005-2006

2005 saw the opening of the new Children's Garden, designed by EDAA. This expansion of the original Children's Garden greatly expands the size and programming of the garden. 2006 marked the conclusion of "A Growing Vision" capital campaign. This campaign raised \$42 million for the Garden.



Children's Garden at Lewis Ginter Botanical Garden. Wikipedia Commons.

HISTORICAL CHRONOLOGY

2008-2011

In 2008 the iconic Moon Gate was added to the Asian Valley, and 2009 saw the construction of the Lotus Bridge on the southern end of Lake Sydnor. This curving bridge allows visitors to closely interact with the adjacent water, aquatic plants, and wildlife. In 2011, significant upgrades were made to the Central Garden. A large fountain sits on axis with the Conservatory, and the square footage of the seasonal display beds was doubled. Additional pathways were added, allowing for improved accessibility and circulation.



Central Gardens. Lewis Ginter Botanical Garden.

2012-2016

This span of five years saw significant changes in the Garden. The West Island Garden was renovated in 2012, while a floating wetland installation was brought to life nearly in Lake Sydnor in 2013.

Also in 2013, Beautiful RVA was founded to support efforts to “expand the Garden beyond its walls.” This collection of regional public and private organizations and agencies works to “empower citizens to foster an improved quality of life for all in greater Richmond through public horticulture, urban greening, and community-based beautification.” The coalition seeks to increase local capacity for community greening initiatives by fostering community collaboration and communication - its members represent over 60

agencies including City of Richmond administrators, heads of local environmental organizations, urban planners and economic development specialists, and grassroots civic associations. Beautiful RVA, with Lewis Ginter Botanical Garden as its anchor organization, provides enhanced communication, networking, and resources for the facilitation of community greening projects. Projects include the Beautiful RVA Green Map and the Community Greening Toolkit.

2014 saw the installation of the Cherry Tree Walk alongside Lake Sydnor, which was designed by H&G Landscape Architects, as well as the start of a new master planning effort. In 2016, a donation of 79 acres by the Cosby family was finalized, providing a rural property to the Garden that is to become the Lewis Ginter Nature Reserve. During this span, the Garden collected a wide range of significant accolades, including being voted No. 02 among America’s Best Public Gardens by USA Today (2014), being listed among the Best Botanical Gardens in the US by the Travel Channel (2013), and being listed among the Top 10 North American Gardens Worth Traveling For by the Canadian Garden Tourism Council (2013).



Installation of Floating Islands. Lewis Ginter Botanical Garden.



Cherry Tree Walk, 2015. www.livingtheseasons.com.

HISTORICAL CHRONOLOGY

WORKS CITED

ABOUT

To understand the unique history and context of the Garden, a detailed historic chronology was developed. 3north uses this process to create a timeline of significant events relevant to the property and organization. As design decisions are made in the IQ and master planning process, this unique history can be respected and celebrated. Research is conducted through the collection of historic photographs, drawings, writings, and other accounts. Previous master planning efforts are also collected, studied, and integrated into the chronology.

This chronology is a document which can be supplemented and reexamined moving into the future. As new sources and narratives are discovered, the dynamic story of Lewis Ginter Botanical Garden will undoubtedly grow and change - this is something to be both expected and celebrated. This changing narrative and history can help to inform decisions as Lewis Ginter continues to grow and move forward.

ENDNOTES

¹ Mary H. Mitchell and Robert S. Hebb, *A History of Bloemendaal* (Richmond, 1986), *passim*.

² Harry Kollatz, Jr., “The Invisible Philanthropist,” *Richmond Magazine*, May 2009, *passim*. <http://www.richmondmagazine.com/articles/the-invisible-philanthropist-05-05-2009.html>

³ Grace Evelyn Arents, Travel Diary, 1888, *passim*. Virginia Historical Society.

⁴ Arents, Travel Diary, August 5, 1888.

⁵ Henrico County Deeds, Book 147A, 1894, p. 217; Book 147B, 1894, p. 83; Book 147B, 1894, p. 316; cited in Brian Burns, *Lewis Ginter: Richmond’s Gilded Age Icon* (Charleston, 2011), 210 n. 254.

⁶ “The Missing Link Track,” *Times Dispatch*, July 21, 1895, 17.

⁷ “Home for Richmond Bicyclists: Lakeside Wheel Club Formally Opened Last Night,” *Times Dispatch*, November 5, 1985, 7.

⁸ *Times Dispatch*, March 14, 1896.

⁹ The Times-Richmond, Va., May 16, 1897, v.

¹⁰ Grace Eveyln Arents, Travel Diary, 1896, August 13. Virginia Historical Society.

¹¹ Brian Burns, Lewis Ginter: *Richmond’s Gilded Age Icon* (Charleston, 2011), 190.

¹² *Times Dispatch*, Richmond, Virginia, Sunday, October 9, 1898, 2.

¹³ Acts Passed at a General Assembly of the Commonwealth of Virginia (Virginia, 1901), 233.

¹⁴ “*Gives Lakeside Club as Hospital for Babies*,” *Times Dispatch*, April 12, 1911, 1.

¹⁵ Mitchell and Hebb, *History of Bloemendaal*, 14-15.

¹⁶ Mitchell and Hebb, *History of Bloemendaal*, 14-17.

¹⁷ Mitchell and Hebb, *History of Bloemendaal*, 15.

¹⁸ Mitchell and Hebb, *History of Bloemendaal*, 15-16.

¹⁹ Mitchell and Hebb, *History of Bloemendaal*, 10-11.

²⁰ <http://www.lewisginter.org/blog/2012/09/11/they-had-the-name-but-not-the-garden/>

²¹ Robert S. Hebb, The Lewis Ginter Botanical Garden at Bloemendaal, v. II, no. 1, Winter 1988.

²² Robert S. Hebb, The Lewis Ginter Botanical Garden at Bloemendaal Newsletter, v. III no. 1 (Winter 1988), 8-9.

²³ Garden Club of Virginia. Restoration Committee. Papers, 1924-1997. Virginia Historical Society.

²⁴ Lewis Ginter Botanical Garden, “A Growing Vision,” 1996.

²⁵ Frank Robinson and Lynn Kirk, *Lewis Ginter Botanical Garden - 25 Years and Growing*, 2008.



I Q C H A R R E T T E

The mission, goals, and aspirations underlying a project play a critical part in the IQ process. The IQ Charrette, a key component, serves to sharply define objectives, identify priorities, and build group consensus. Typically a two-day, intensive, creative, collaborative work session, the Charrette harnesses the talents and energies of all interested parties. Together selected participants with designers and consultants through a series of group, seminar-style activities to discover, conceptualize, and give creative form to the project's story.

Toward the end of the IQ Charrette process, group ideas and priorities coalesce and take form in a true design exercise, wherein groups virtually begin the next phase of the project – i.e., the master plan process – by presenting their ideas in visual form.

I Q CHARRETTE

INTRODUCTION & PARTICIPANTS

INTRODUCTION

The Lewis Ginter Botanical Garden IQ Charrette began over breakfast on a rainy Tuesday morning in February. Charrette participants and design staff socialized, participated in IQ activities, and listened to expert speakers who covered a wide array of topics. The IQ Charrette then progressed to the Roosevelt, where participants bonded over cocktails and dinner. The Charrette continued the next day back at the Garden, where participants sat at six round tables, each of which defined them as belonging to a “team.” After the teams came up with their names, they began working on the various challenges, where they were reminded:

THE GROUND RULES

No one is in charge.

Keep an open mind

This is not a spectator sport.

Think big.

There are no bad ideas.

Have fun.



PARTICIPANTS

The Charrette participants came from a breadth of backgrounds and organizations. A small number of individuals from key demographics were included in order to ensure that voices representative of a wide range of stakeholders were heard. Participants included Lewis Ginter staff, board members, and volunteers, local planning and government officials, students and academics, representatives from local business and industry, and community advocacy and non-profit leaders.

Ralph Ashton Volunteer, LGBG

Alice Baker Director of Development, LGBG

Chaz Barracks Project Coordinator, Bridging Richmond

Anedra Bourne Tourism Coordinator, City of Richmond

Grace Chapman Elton Director of Horticulture, LGBG

Angela Cusack Principal, 3north

Robert Dortch Director, Community Innovation, Robins Foundation

Kim Dove Director of Guest Services, LGBG

Mary Driebe Teacher, Sabot at Stony Point

Nicole Anderson Ellis Professor, VCU

Kathy Greenier Insights Community Coordinator, Floricane

Mark Greenwalt Vice President, Hourigan Construction

Jonah Holland PR & Marketing Coordinator, LGBG

Mark Hourigan Owner & President, Hourigan Construction

Brad Hulse Senior Vice President, Hourigan Construction

Randee Humphrey Director of Education, LGBG

Rosemary Jones Director of Volunteer Services, Peter Paul Development Center

Kathleen Luke Board Member, Vice President, LGBG

Chelsea Mahaffey Conservatory Horticulturist, LGBG

Beth McClelland Senior Vice President, BB&T

Tessa McKenzie VCU Division of Community Engagement

Lucy Meade Director of Marketing & Development, Venture Richmond

Hugh Newton Board Member, Treasurer, LGBG

Paz Ochs Sexual & Domestic Violence Court Advocate, Safe Harbor

Erin Osiol HandsOn Greater Richmond

Morgan Pierce Principal, 3north

Ed Pillsbury Architect, 3north

Annie Raup Visitors Center Team Leader, LGBG

John Reed Board Member, President, LGBG

Ann Regn Director, Public Information & Outreach, VA DEQ

Martha Robertson Emeriti Advisory Council, LGBG

Clare Schapiro Board Member, LGBG

Randy Silber Deputy County Manager for Community Development, Henrico County

Carolyn Snow Board Member, LGBG

James Strauss Planner, Henrico County

Sue Thompson Member, Garden Club of VA; Board Member, LGBG

Frank Thornton Chairman, Board of Supervisors, Henrico County

Peyton Wells Board Member, LGBG

Mary Wick Emeriti Advisory Council, President, LGBG

Keith Whipple Co-founding Principal, Waterstreet Studio

Lawson Wijesooriya Executive Director, Blue Sky Fund

Bray Wilkins Youth Programs Developer, LGBG

Debbie Wolenberg Board Member, Secretary, LGBG



I Q CHARRETTE

AGENDA & GUEST SPEAKERS

GUEST SPEAKERS



COURTNEY FERRELL

Courtney has built a successful career provoking organizations and individuals to think and behave differently. She has worked as a creative consultant and thinking partner to the top executives of companies like Disney, NBC, and Nike.



DAVID BECKER

David is the Senior Manager of Learning Experiences for the Chicago Zoological Society. He is responsible for planning, development and implementation of public learning programs and experiences at Brookfield Zoo.



RODNEY EASON

Prior to joining the Land & Garden Preserve as its CEO, Rodney was director of horticulture at Coastal Maine Botanical Gardens, and display division leader at Longwood Gardens.



AARON DOTSON

As a creative director, brand strategist and copywriter, Aaron has created and directed the production of the full range of advertising and promotional materials. Aaron is a co-founder of Elevation and an Adjunct Professor at VCU.



RAY MIMS

Ray oversees the ongoing development and implementation of sustainability efforts and threatened plant collections at the United States Botanic Garden (USBG). He represents USBG in the development of the Sustainable Sites Initiative and Landscapes for Life.



MARY HARDING SADLER

Mimi is an historical architect and principal with Sadler & Whitehead Architects, PLC. She serves historic property owners, architects, and engineers as a historic preservation consultant.



NEAL WAVRA

Neal is a founder of FABLE Hospitality and the proprietor of Field & Main Restaurant in Marshall, VA. Wavra has spent his career within the hospitality realm, working at several venues across the region.



MEGHAN GOUGH

Meghan is an Associate Professor of Urban and Regional Planning at VCU's School of Government and Public Affairs. She is currently conducting research on how public gardens can be agents of community change.



KELLY O'KEEFE

Kelly has been a marketing innovator for over 20 years and currently serves as professor and managing director of the VCU Brandcenter. He has worked as a strategic brand advisor to clients like GE, Walmart, Sesame Workshop, and UPS.



SCHEDULE OF EVENTS

TUESDAY, FEBRUARY 23

Morning Session

- 8:30 am Arrival & Continental Breakfast
- Challenge No. 01 - Target Practice
- 9:30 am Welcome
- Challenge No. 02
- About the IQ Charrette
- 10:30 am Innovation (Courtney Ferrell)
- 10:50 am Horticulture (Rodney Eason)
- 11:10 am History (Mimi Sadler)
- 11:25 am Lewis Ginter Master Plan Briefing (Jay Hugo)
- 11:45 am Luncheon
- 12:05 pm Branding (Kelly O'Keefe and Aaron Dotson)

Afternoon Session

- 1:00 pm Trolley and Walking Tours of the Garden
- 2:30 pm Education (David Becker)
- 2:50 pm Sustainability (Ray Mims)
- 3:10 pm Challenge No. 03
- 3:45 pm Hospitality (Neal Wavra)
- 4:05 pm Communities (Meghan Gough)
- 4:25 pm Wrap-up & Challenge No. 04
- 6:30 pm Cocktails & Dinner (at the Roosevelt)

WEDNESDAY, FEBRUARY 24

Morning Session

- 8:30 am Arrival & Continental Breakfast
- 9:00 am Charrette Reconvenes
- Challenge No. 05
- 9:40 am Findings No. 01 & No. 04
- 11:00 am Challenge No. 06
- 11:30 am Challenge No. 07
- 12:15 pm Luncheon

Afternoon Session

- 1:15 pm Challenge No. 08
- 2:00 pm Challenge No. 09
- 3:00 pm Challenge No. 10
- 3:40 pm Charrette Concludes



I Q CHARRETTE

TEAM NAMES



MISSING LINK

Missing Link's name was derived from the historic Missing Link track, a bicycle path that connected the City of Richmond with the Northside and the Lakeside Wheel Club. This track was developed by Lewis Ginter, and served as an important connection between the two areas.

TEAM 01



SQUARE ROOTS

The Square Roots name came from being deeply rooted in Lewis Ginter Botanical Garden and the surrounding communities. They also felt that visitors should be deeply rooted in soulful experiences, and that collective impact is the multiplier that drives the Garden.

TEAM 02



GRACE'S GINKGOS

Grace's Ginkgos references Grace Arents, the benefactor and philanthropist behind Lewis Ginter Botanical Garden, and the stunning Ginkgo biloba that grows in front of Bloemendaal, a tree believed to have been planted by Grace herself. Ginkgos are one of the oldest plants on the planet, dating back 250 million years.

TEAM 3



INSIDE OUTSIDERS

The Inside Outsiders were comprised of both Garden insiders and outsiders, leading to a collaborative and dynamic approach to problem solving. In addition, many of the team members spent a good portion of their working days inside, though they would much prefer to be outside, exploring the gardens of Lewis Ginter.

TEAM 4



SEEDS OF CHANGE

Seeds of Change was built upon the idea that the conversations taking place throughout the Charrette would be seeds that could lead to positive change throughout the Garden, the city, and the region at large. Like the literal seeds that are planted at Lewis Ginter, these ideas have the potential to grow into a thriving and beautiful future reality.

TEAM 5



PINK UNICORNS

The Pink Unicorns drew their name from the mystical and elusive unicorn, a creature representative of magic and whimsy. Through their work at the Charrette, they wished to develop ideas that would further transform Lewis Ginter Botanical Garden into a place that is both magical and whimsical. They chose the color pink to show the brightness and vibrancy of their team.

TEAM 6

IQ CHARRETTE

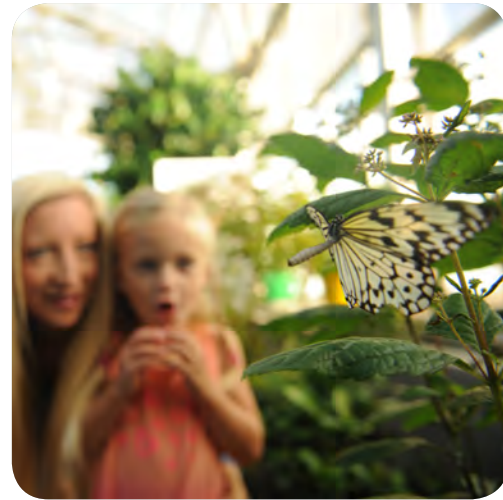
CHALLENGE DESCRIPTIONS



CHALLENGE NO. 01 TARGET PRACTICE

Participants were asked to review a series of boards that provided an array of different graphical options. From these boards, which included palettes of color, typography, site furnishings, and architectural elements, participants were asked to choose three images/colors that they felt best encapsulated Lewis Ginter Botanical Garden.

Discussion around the selections begins to uncover themes and starts to get non-designers thinking about design in an approachable way.



CHALLENGE NO. 02 10 SECOND STORIES

This was a quick way to make introductions of all attendees. Everyone was asked to state their name and answer a question in under 10 seconds. The question was 'Tell us what you enjoy the most about Lewis Ginter Botanical Garden'. This exercise went table by table until everyone had been introduced.

Shared experiences and common themes begin to emerge among the answers and the process draws attendees together and serves as an effective icebreaker.



CHALLENGE NO. 03 GREAT AMERICAN NOVEL

If Lewis Ginter Botanical Garden were a great American novel what would its name be? Tables worked together to form a list of individual answers and then present back their favorite one to the group. Novel names were either aspirational or reflected the current state of the Garden.

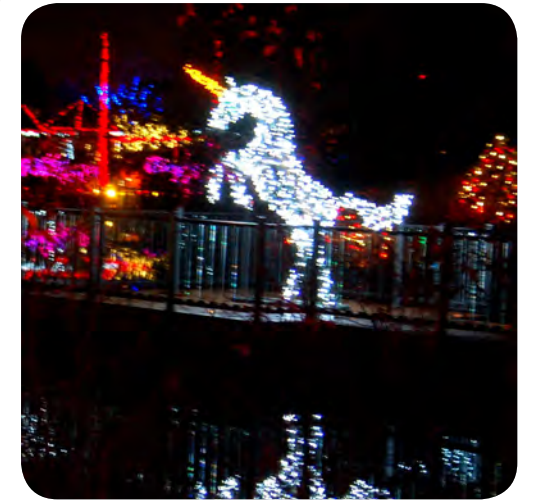
This activity is designed to be an easy first step into visioning using familiar reference points like titles of books while being both an individual and team challenge.



CHALLENGE NO. 04 OVERCOMMITMENT

What are the potential proof points that may be used in the design of the Garden? What will visitors be sharing with their friends (in real or virtual ways) after a visit to the renewed Lewis Ginter Botanical Garden? Teams worked together to "overcommit" to a common vision and described details of how it would come to life.

Through this activity participants begin to see how themes can strategically be translated into tangible products and physical design elements.



CHALLENGE NO. 05 TEAM NAMES

Before the more complicated challenges begin each table becomes a team. They were asked to come up with a unique name and symbol for themselves and a designated spokesperson. Many of the teams chose names related to the history of the Garden or to a special experience they had at the Garden.

This exercise is another icebreaker and serves to build some team energy and enthusiasm before the more complex challenges occur.

IQ CHARRETTE

CHALLENGE DESCRIPTIONS



CHALLENGE NO. 06 ESSENCES

This was a word association challenge where teams are asked to describe Lewis Ginter Botanical Garden with one word descriptions. The overall list is created and then cut to three main words, then cut again down to one word. The final six words were used as conservation touchpoints throughout the event.

This exercise starts to show developing themes and challenges people to connect words with design characteristics of spaces and experiences.



CHALLENGE NO. 07 PALETTE POKER

This challenge asked participants to pick a hand of five (poker reference) from a stack of photographs. The goal was to put together a palette of materials for various unique Garden spaces. Teams created palettes for the overall garden, water elements, kitchen garden, and the children's garden.

The discussion around selections provides insight into how people envision the garden and why they would make design decisions (without having to design).



CHALLENGE NO. 08 FOUR SQUARE

In this challenge each team was asked to choose four images and create a collage that expressed their ideas for different aspects of the garden. Teams explored concepts for the kitchen garden, children's garden, overall architecture and interiors, programming and events, water and hydrology, and entry experience.

Four Square allows participants to express ideas for how they want spaces to look and feel. It also begins to touch on how people physically experience spaces.



CHALLENGE NO. 09 ZOOM AROUND

This challenge broadened out into looking at the entire garden (and the nature reserve property). Each table was assigned a different Garden visitor group with unique characteristics and cast of characters. Teams mapped out a day's experience of the garden by putting themselves in the shoes of their visitors.

This challenge shows how visitor experience varies based on the characteristics and challenges of someone's demographic or user group.



CHALLENGE NO. 10 POSTCARDS FROM THE FUTURE

Each team was asked to create a scenario where they are a family (assign roles to each other and create a story) that was visiting the Garden twenty-five years in the future. They created a written, drawn, video-recorded, etc. postcard to send home that provided detailed descriptions of experiences and features of the Garden.

This challenge is done at the end of the event to provide clear summarized aspirational visions for the Garden that reflect the day's experience.

I Q C H A R R E T T E

A D D I T I O N A L S T A K E H O L D E R M E E T I N G S

STAKEHOLDER INTERVIEWS

After the conclusion of the IQ Charrette, smaller breakout sessions were convened with different groups that were representative of a range of Lewis Ginter Botanical Garden stakeholders.

These groups included corporate volunteers from Genworth Financial, highschool students from Richmond Community High School and the Groundworks RVA Green Team, Millennials from throughout the Richmond area (a mix of IQ Charrette attendees, young professionals, and college students), and elementary school students from the Peter Paul Development Center. Each of these stakeholder groups contained a diverse mix of members; this helped to ensure that a breadth of views from people of differing backgrounds was captured in these interviews.

During these conversations, many of the same ideas, concerns, and observations that arose during the IQ Charrette were again mentioned. These topics were then further discussed and built upon.

The results of these sessions were discussed and reviewed with Lewis Ginter staff, adding an additional layer of analysis and thought to these results.

To the right are the results from these four additional stakeholder interviews.

CORPORATE VOLUNTEER GROUP

Our corporate group, one of many that volunteer at the Garden, was from Genworth Financial; they were spending the afternoon working in the Community Kitchen Garden. Many of them had volunteered previously and visited fairly regularly with their families. The group made the following observations:

- enjoyed having consistent experiences and return visits to see changes in the Garden and projects they had worked on
- many enjoyed attending various music and concert events
- felt the Garden is a safe place for their children to run around
- have a corporate focus on food security which is why they chose to volunteer at the Garden
- felt great benefit from the informal education from staff and other volunteers (composting, etc)
- didn't feel informed about the events and offerings of the Garden (had not been automatically put on any email lists after visiting or volunteering at the Garden)
- praised the well organized volunteer programs at Lewis Ginter
- suggested there could be better community outreach through listservs or other email contact

HIGH SCHOOL STUDENTS

Our high school student stakeholder group came to the Garden for an afternoon tour as part of Groundworks RVA's Green Team Program. Most of them had not visited the Garden before. The group made the following observations:

- were attracted to the romantic elements of the Garden (as a good date spot)
- lack of transportation (public and private) was a major reason they didn't visit
- the cost of admission was not affordable to them and the ban on outside food+beverage was seen as a major negative
- they noted that they didn't see diversity in staff and visitors
- would enjoy having places for casual sports
- provide information about internships and volunteering to their high school
- more interpretation at the Community Kitchen Garden
- the Conservatory was their favorite part of Garden
- great interest in seeing 'back of house'
- appreciated the connections to water
- would like places to gather, picnic, sit in the shade
- definite interest in music and concerts
- the Garden could do more targeted outreach, especially to groups like Green Team that have organized groups that are interested in sustainability/gardening/horticulture

MILLENNIALS

Our millennial stakeholder group was made up of young professionals, students, IQ Charette attendees, community activists, and non-profit leaders; all between the ages of 22 and 38. Most had been to the Garden before. The group made the following observations:

- were attracted to the romantic elements of Garden (as a good date spot)
- suggested events that lead to mission (foot in the door scenario)
- cited lack of public transportation as a major concern
- the cost of admission was not considered affordable to many and the ban on outside food+beverage was seen as a major negative
- would like more diversity of education programs (more beginner and casual)
- better community connections – make programs relevant to urban youth's daily lives
- give the community more of a feeling of ownership of Garden
- cross communicate with existing social media networks and allied partners (won't create a login just to get on the email list)
- great interest in the Grace Arents history and cultural relevance
- interest in seeing 'back of house'
- many millennials make planning decisions days/hours in advance – won't schedule long term or use the Garden's event calendar as a planning tool.
- need to find a way to get information out at last minute to attract a younger crowd

ELEMENTARY SCHOOL STUDENTS

Our stakeholder group of third graders from Peter Paul came to the Garden as part of their after school program. They spent time in the Children's Garden learning about edible plants and playing. Most had never been to the Garden before. The group made the following observations:

- very excited about butterflies
- most excited about having snacks and throwing peels into the compost bins
- terrified of bees, opportunity for education about insects/bees
- very energetic, loud, active play; could conflict at times with other Garden visitors
- liked tasting various plants and planting seedlings
- wanted to play in the woods and climb trees
- identified a need for consistent experiences where they can return with family and share the things they know about the Garden
- most had visited Maymont often (assume due to fee admission and transportation but couldn't really ask the children)
- liked the animals at Maymont
- like repetition and want to do the same activities and visit the same places when they visit the Garden



When IQ characteristics are organized and analyzed, they inevitably coalesce to reveal several IQ Conceptual Themes, which are developed and defined further to express key concepts and directions in the property's "story." An important part of the overall IQ process is the conceptualization and naming of these themes, which subsequently become interrelated and expressed aesthetically and visually in design palettes that give vision to aspects of landscape design, design, architectural form, landscape materials, features, and elements, and environmental graphics and related site elements.

I Q CHARRETTE

T H E M E S

THEME OVERVIEW

- The themes outlined in this plan—timelessness, community, and awakening—are concepts that will exist throughout and help to guide the Garden as it continues to grow and develop.
- These three themes are not mutually exclusive or ordered by importance; rather, they engage and inform one another, and together act as the foundation for the future of Lewis Ginter Botanical Garden.
- Elements of all three themes will appear in varying amounts and in varying locations throughout the Garden, at times together and at other times separately.
- These themes build upon the ethos, characteristics, and mission of the Garden as it stands today while looking towards the future that Lewis Ginter Botanical Garden aspires to reach.
- They become the standards by which design and decision-making are evaluated, and will help to guide actions of all scales and types within the Garden.

TIMELESSNESS

A GARDEN OF ALL AGES



Lewis Ginter Botanical Garden is a place for people of all ages, backgrounds, and abilities...

COMMUNITY

A GARDEN FOR CULTIVATING COMMUNITY



Lewis Ginter Botanical Garden becomes a hub for fostering community growth in Richmond and beyond...

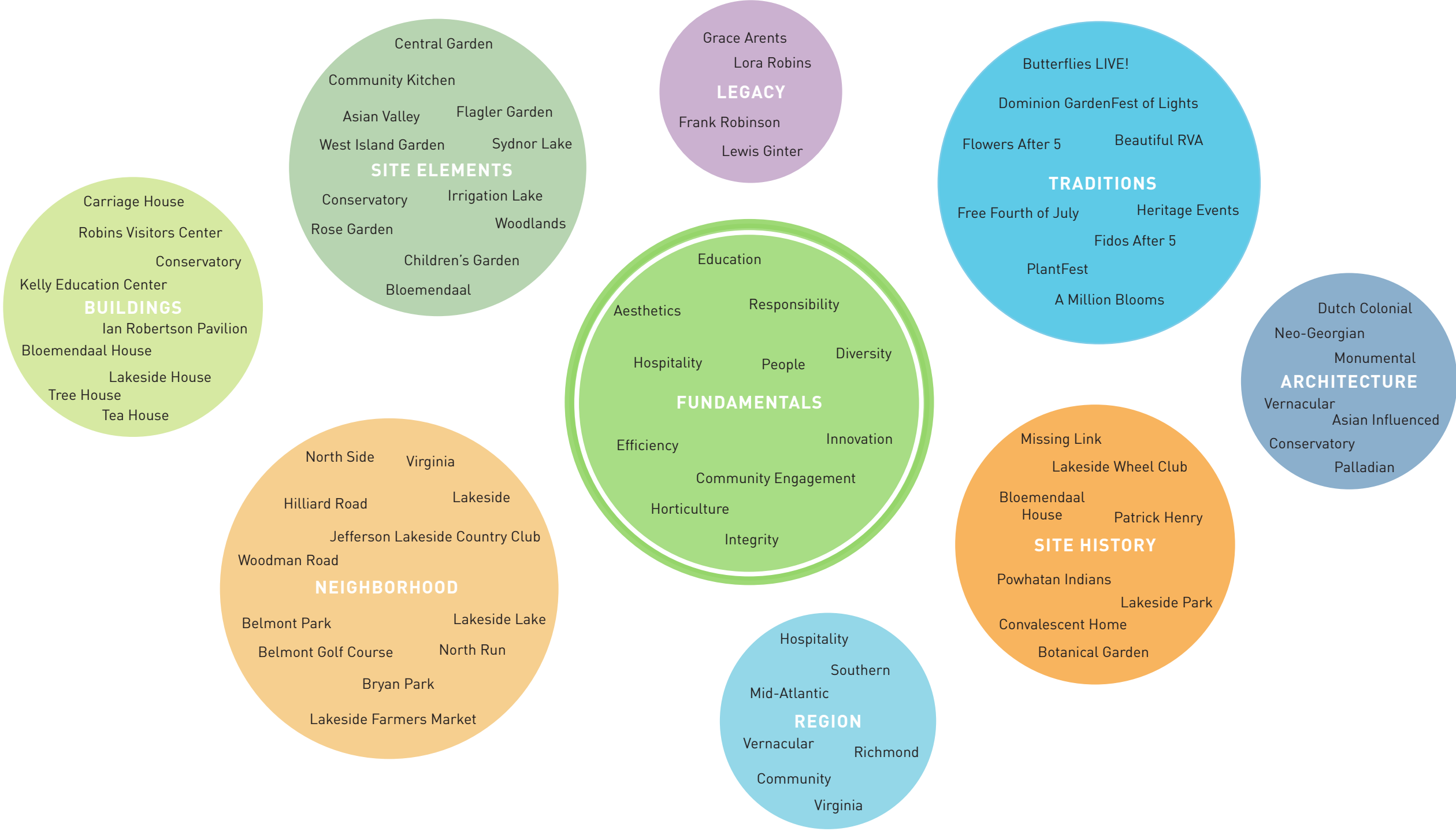
AWAKENING

A GARDEN OF AWAKENING: MIND, BODY, SPIRIT



Lewis Ginter Botanical Garden works as an agent of awakening for those who come to visit, explore, and enjoy...

CHARACTERISTICS OF LEWIS GINTER BOTANICAL GARDEN



I Q CHARRETTE T H E M E S



Lewis Ginter Botanical Garden is a place for people of all ages, backgrounds, and abilities...

TIMELESSNESS

A GARDEN OF ALL AGES

Through design and horticultural excellence, Lewis Ginter explores and interprets gardens both historic and contemporary. It is both a place rooted in history and one that is looking forward to the future. Through exploring history, crafting timeless environments, and always acting in a forward-thinking and innovative fashion, Lewis Ginter Botanical Garden becomes a garden for and of all ages. A Garden of All Ages is one that:

- Engages visitors of all ages, ability levels, ethnicities, and backgrounds by providing a familiar and comfortable environment
- Explores its unique local and regional contextual landscape identity
- Tells the stories of Richmond's interwoven plant and human history
- Innovates to create timeless designs and experiences that incorporate sustainable technology
- Explores the history of the community, the Garden, and the people associated with it - especially Grace Arents and her focus on healing and philanthropy
- Opens the 'back of house' to Garden visitors to showcase process and ingenuity



I Q C H A R R E T T E T H E M E S



Lewis Ginter Botanical Garden becomes a hub for fostering community growth in Richmond and beyond...

COMMUNITY

A GARDEN FOR CULTIVATING COMMUNITY

Building off of the quiet yet bold community building efforts of Grace Arents, the Garden becomes a leader in community outreach and strategy through initiatives like Beautiful RVA and works toward building a more inclusive Garden and region. A Garden For Cultivating Community should:

- Forge meaningful relationships with community organizations and serve as a resource
- Continually strive for greater inclusivity and diversity in visitors, staff, partnerships, programs, and outreach
- Move beyond the Garden's real and perceived boundaries by removing barriers, both physical and social, that will allow the Garden to be open to everyone
- Facilitate community conversations that seek to act as a bridge between different communities and connect people to the mission of the Garden
- Foster authentic learning experiences that connect people through plants
- Instill a sense of pride and ownership among all of Richmond's communities



I Q CHARRETTE T H E M E S



AWAKENING

A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

The Garden celebrates both physical and emotive beauty, and embraces the beauty that is inherent within natural process and functionality. Beauty, in all of its forms, awakens and enhances the mind, body, and spirit of those who experience Lewis Ginter Botanical Garden. A Garden of Awakening should:

- Embrace ecological and natural systems and showcase them in the Garden
- Embrace the romantic elements and experiences of the Garden
- Encourage healthy living and nature-inspired lifestyles through educational experiences in the Garden
- Embrace the spiritual renewal that can come from nature and beauty and create moments of pause and reflection
- Redefine beauty beyond the idea of formal and manicured gardens to create authentic and restorative experiences
- Create opportunities for sensorial exploration and allow visitors to experience the Garden from unique perspectives



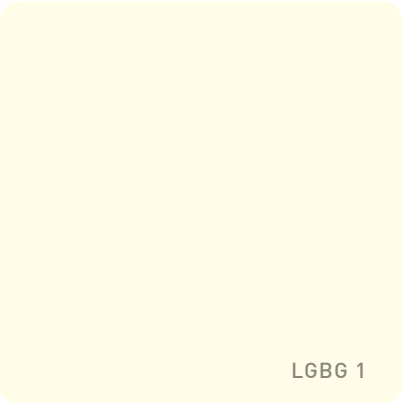


PALETTES

Theme palettes are organized according to design components such as color, environmental graphics, architectural forms, site furnishings, landscape materials, and lighting. For each of these design components, a palette grid of twelve images is developed. Within the twelve images, each of the three conceptual themes is represented by a set of four images that characterize a theme.

These palettes are not meant to literally represent the specific components that should be incorporated into the Garden. Rather, they serve as a guide that will help the Garden in making design decisions and choices that speak to the Themes developed through the IQ process. Decisions of all types and scales, from the installation of an interpretive sign to the addition of a new building, can take cues and direction from these palettes.

PALETTES
C O L O R



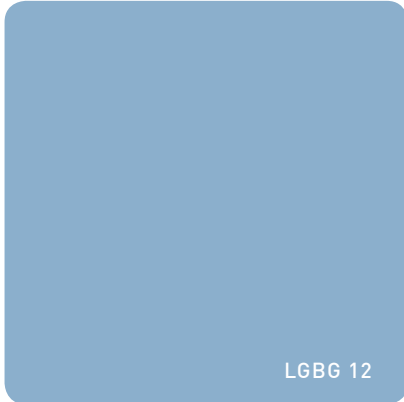
TIMELESSNESS
A GARDEN OF ALL AGES

colors that are reminiscent of historical color palettes that can be found in the Richmond region of Virginia, colors that are fresh, comfortable and familiar to diverse visitors, use colors that are timeless and have ties to the Garden's existing palette of nature-inspired hues



COMMUNITY
A GARDEN FOR CULTIVATING COMMUNITY

fresh, clean modern colors that evoke a sense of growth and connectedness, colors that are vibrant and dynamic, colors that convey energy and warmth but aren't too bright or harsh, fun and whimsical

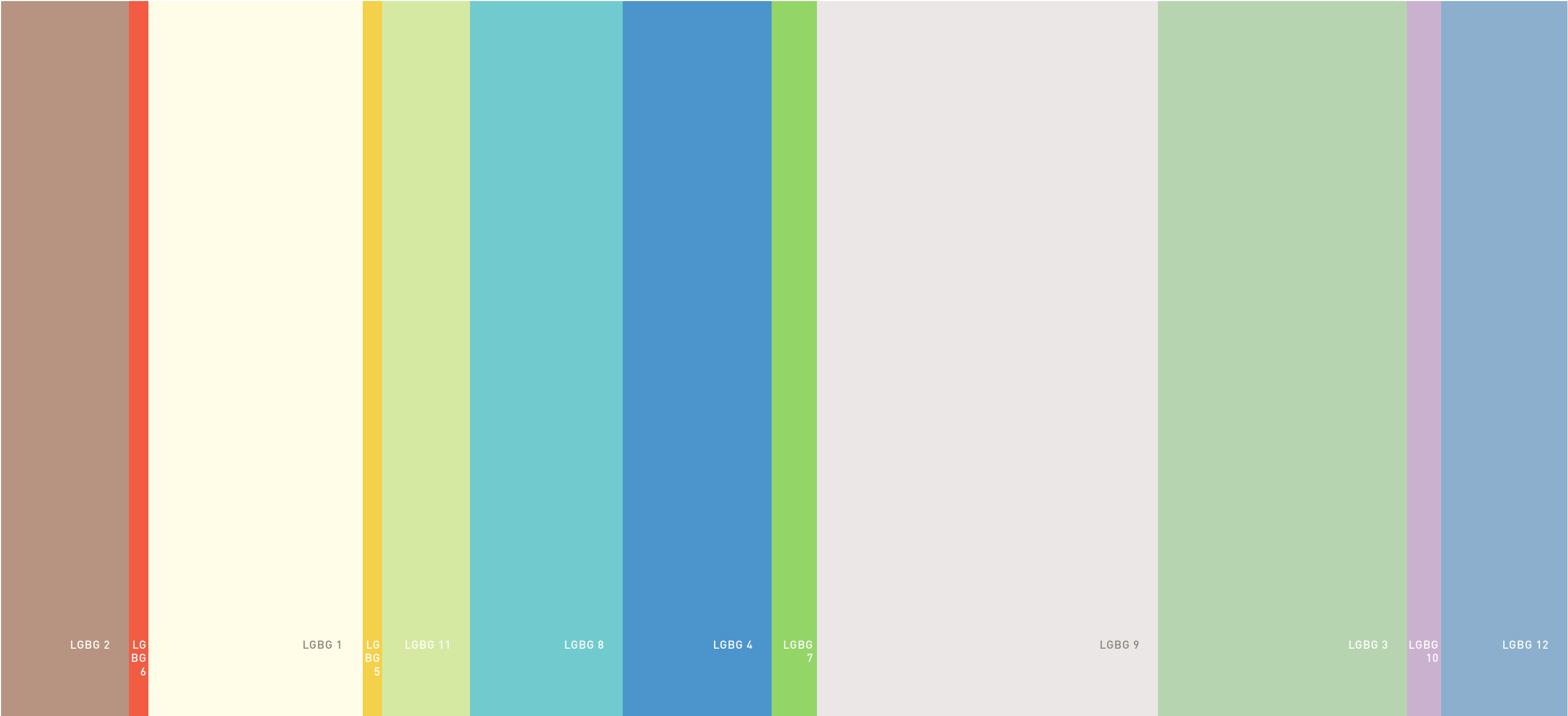


AWAKENING
A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

colors that are soothing and light, that awaken the spirit, that connect with the warmth of the garden, that are restorative, colors that invite contemplation and inner reflection, colors associated with care and well-being

PALETTES

COLOR INTENSITY



PALETTES

TYPOGRAPHY

timeless

BELWE

a garden for all

BELL MT

ROOTED

CHEVALIER OPEN SOURCE

comfort

SHELLEY

TIMELESSNESS
A GARDEN OF ALL AGES

fonts that evoke tradition and timelessness, strength and rootedness, use typography that is clear and simple, speaks to the Garden's history and looks forward to its future

inclusive

PAN AM 22

connected

ESTRANGELO EDESSA

fresh

ARCHIVE ROUNDFACE SCRIPT

innovative

CENTURY GOTHIC

COMMUNITY
A GARDEN FOR CULTIVATING COMMUNITY

playful and punchy graphics that are fresh and modern, clean and endlessly reproduceable that can be used in many different applications

AUTHENTIC

ARCHIVE FRENCH SHADED

fluid

NELLY SCRIPT
FLOURISH

restorative

GOUDY

romantic

MODERN NO. 20

AWAKENING
A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

use typography that evokes a sense of having been handcrafted, use elegant flowing script that is soothing, connect with visitors' emotions and aesthetic sensibilities

PALETTES

ART & SCULPTURE



GRACE ARENTS



FOOD PRODUCTION



BOTANICAL PRINTS



INNOVATION

TIMELESSNESS

A GARDEN OF ALL AGES

art that honors the legacy of Grace Arents and other Garden history, incorporate historical botanical prints in the interior visitor spaces, use the tradition of productive fruit and vegetable gardens as a means of incorporating modern forms into the garden, use new technologies to create innovative art installations



INTERACTIVE INSTALLATIONS



INTERPRETIVE LANDSCAPE ART



PHOTOGRAPHY & ART EXHIBITS



COMMUNITY MURALS

COMMUNITY

A GARDEN FOR CULTIVATING COMMUNITY

incorporate fun interactive temporary art installations that are engaging for all ages, invite local artists and community members to exhibit work at the garden, allow opportunities for community-driven art projects and impromptu creativity, incorporate educational interpretive art in the garden



ORIGAMI



NATURAL MATERIALS



LABYRINTH



WIND CHIMES

AWAKENING

A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

allow visitors to create temporary art of their own with sand (or vegetable) mandalas, paper origami, use natural materials for the creation of organic and handcrafted art pieces, incorporate sound and movement into the garden with chimes and wind art, provide exploratory opportunities with mazes and labyrinths

PALETTES

ENVIRONMENTAL GRAPHICS



BUILDING PROJECTION



STONE LETTERING



NEON SIGN



PLAYFUL WAYFINDING

TIMELESSNESS

A GARDEN OF ALL AGES

incorporate traditional elements into the garden signage such as stone lettering, use architecture as a backdrop for innovative projections, incorporate colorful and engaging wayfinding elements into pathways and site furnishings, use fun graphic elements such as neon signage and green walls



DONOR SIGNAGE



THE GARDEN IN THE COMMUNITY



INTERACTIVE GRAPHICS

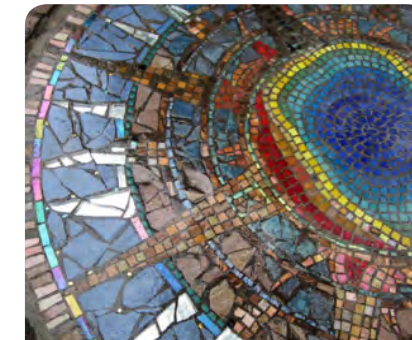


STREET SIGNAGE

COMMUNITY

A GARDEN FOR CULTIVATING COMMUNITY

provide creative ways for donor plaques to be incorporated into the built environment, provide immediately recognizable and clear signage to be used along Lakeside Avenue, take the Garden into the City by inviting local designers to create garden-themed graphics for bus stops or other public facilities



STONE/ARTISTIC COMPASS



NATURAL STONE CARVING



MOSS GRAFITTI



ARTFUL SIGNAGE

AWAKENING

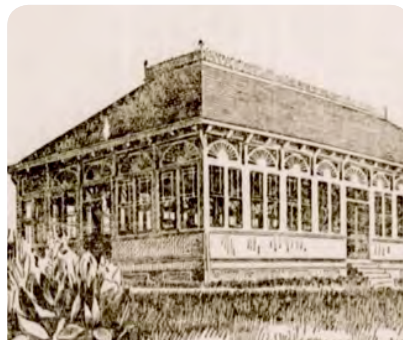
A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

use vegetation as signage and wayfinding, incorporate interesting graphics into the ground plane, use natural materials, provide beautiful and elegant solutions for signage by using ornate forms and natural materials

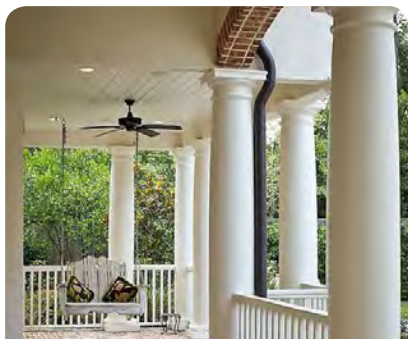
PALETTES ARCHITECTURE



FORMAL GARDEN STRUCTURE



HISTORIC PRECEDENT



INDOOR OUTDOOR SPACES



SUSTAINABLE PRACTICES

TIMELESSNESS A GARDEN OF ALL AGES

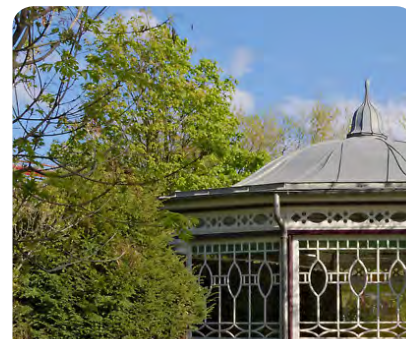
use traditional garden forms to create indoor and outdoor garden rooms, draw inspiration from the historic elements at the garden, carefully restore sacred spaces while incorporating modern elements and making spaces flexible and adaptable for new uses and new visitors, use sustainable building practices and incorporate elements of biophilic design



MODERN VERNACULAR



ARCHITECTURAL INSTALLATIONS



COMMUNITY GATHERING



CANOPY WALK

COMMUNITY A GARDEN FOR CULTIVATING COMMUNITY

create structures that blend with the natural landscape and provide views to the garden, offer communal gathering spaces, invite visitors up into the tree canopy with treehouses and tree canopy walkways, host temporary community-based architecture within the community



HANDMADE STRUCTURES



NATURE-INSPIRED FORMS



WARM NATURAL MATERIALS



MEDITATION SPACE

AWAKENING A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

take inspiration from organic and indigenous forms to create handcrafted architectural elements in the garden, provide spaces for contemplation and meditation, use the landscape as architecture, use warm, soft, and natural materials

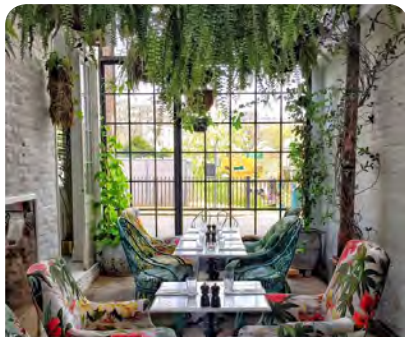
PALETTES INTERIORS



OUTDOOR MATERIALS INSIDE



MODERN SPIN ON HISTORY



COMFORTABLE 'LIVING ROOMS'



SUSTAINABLE FEATURES

TIMELESSNESS A GARDEN OF ALL AGES

use outdoor materials inside to create garden connections, modern takes on historic prints and colors, create living rooms and lounge spaces that have familiar comfortable styles and patterns, incorporate sustainable features like living walls, make spaces universally accessible to all visitors



INTERACTIVE FEATURES



CASUAL GARDEN STYLE



MULTI-PURPOSE SPACE



LOCAL ARTISANS

COMMUNITY A GARDEN FOR CULTIVATING COMMUNITY

incorporate fun interactive design features like chalk walls, bring the outdoors in with casually styled garden furniture, provide multi-purpose spaces that are easy to rearrange, showcase the work of local artisans with furniture and art, use a mix of design styles that feel open and inviting to diverse visitors



REFLECTION SPACE



NATURE INSPIRED PALETTE



VIEWS TO GARDEN



ORGANIC HANDMADE FORMS

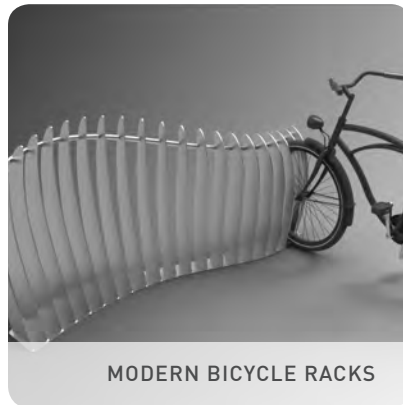
AWAKENING A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

provide quiet serene places for reflection, water features and interior plantings, nature inspired palette of warm wood and soft colors, incorporate hand-made furnishings, provide views to the garden with comfortable seating, incorporate furniture that supports painting, drawing, and reading

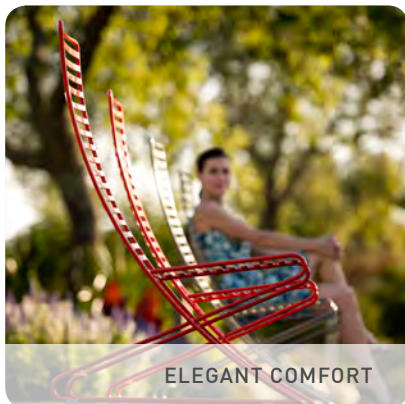
PALETTES SITE FURNISHINGS



TIMELESS PARK BENCHES



MODERN BICYCLE RACKS



ELEGANT COMFORT



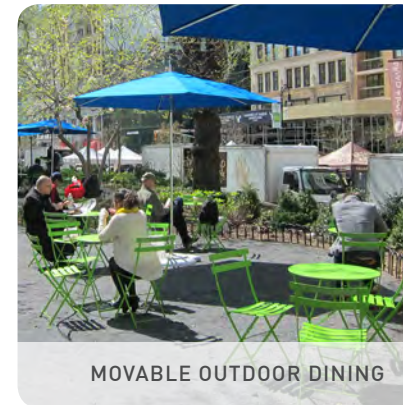
WATER BOTTLE FILL STATION

TIMELESSNESS A GARDEN OF ALL AGES

blend timeless traditional pieces with modern artful forms, provide varied options for comfortable seating throughout the garden, incorporate well-designed site amenities that increase visitors comfort, provide water bottle filling stations throughout the garden



RENTAL BICYCLES



MOVABLE OUTDOOR DINING



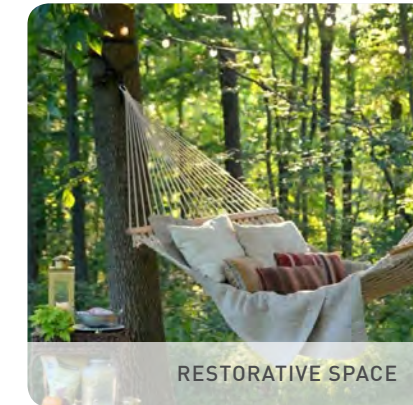
PLAYFUL PIECES



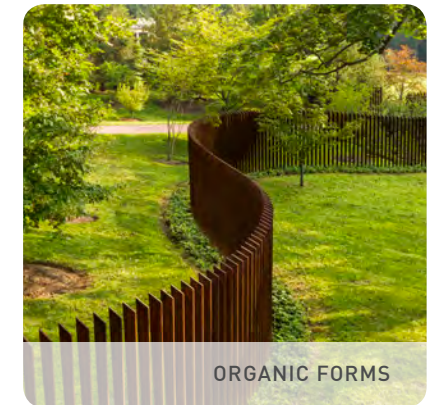
REPURPOSED MATERIALS

COMMUNITY A GARDEN FOR CULTIVATING COMMUNITY

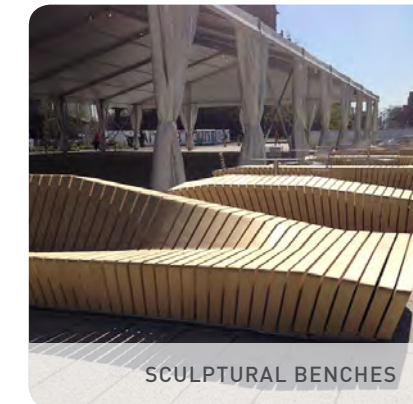
allow visitors to cycle through the garden with Lewis Ginter rentable bikes, provide movable furnishings for casual outdoor dining, re-purpose materials for garden elements and furnishings, provide playful, interactive furnishings that encourage interaction



RESTORATIVE SPACE



ORGANIC FORMS



SCULPTURAL BENCHES



REUSED WOOD FROM SITE

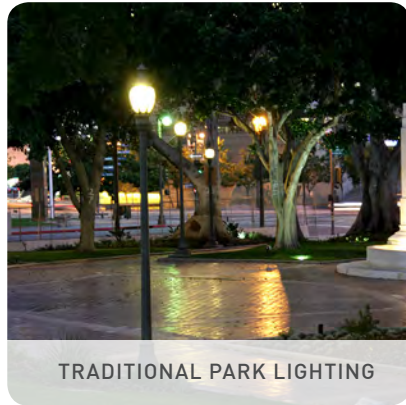
AWAKENING A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

use organic forms that evoke natural lines and patterns, use indigenous, handcrafted, and natural materials, comfortable pieces that allow for rest and contemplation, furnishings that encourage healthy, thoughtful, artful lifestyles

PALETTES LIGHTING



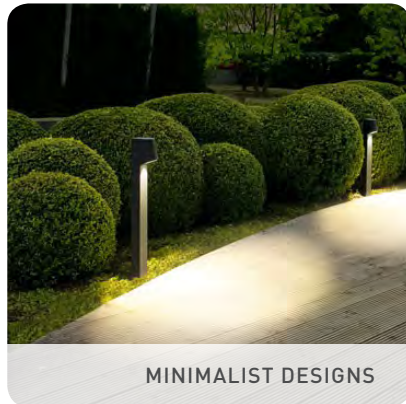
ARCHITECTURAL



TRADITIONAL PARK LIGHTING



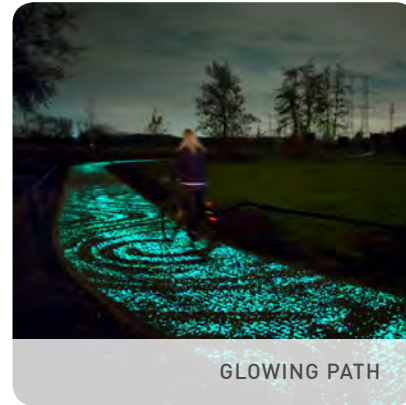
SOLAR-POWERED LED



MINIMALIST DESIGNS

TIMELESSNESS A GARDEN OF ALL AGES

invite visitors to the garden in the evenings for programmed events, incorporate traditional park lighting elements into the formal areas of the garden for nighttime strolls, use solar-powered fixtures where possible, incorporate modern, minimalist pathway lighting for safety and comfort



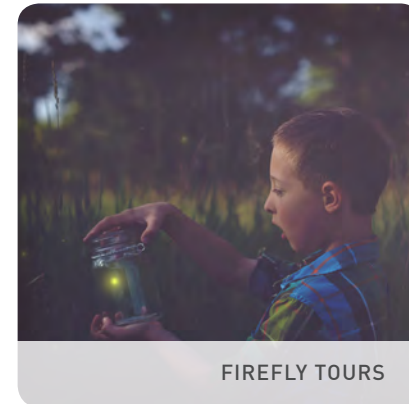
GLOWING PATH



PAPER LANTERNS



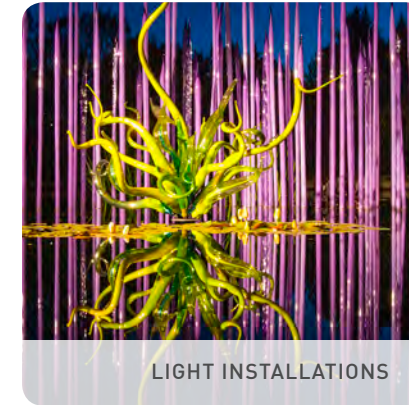
LANDSCAPE LIGHTING



FIREFLY TOURS

COMMUNITY A GARDEN FOR CULTIVATING COMMUNITY

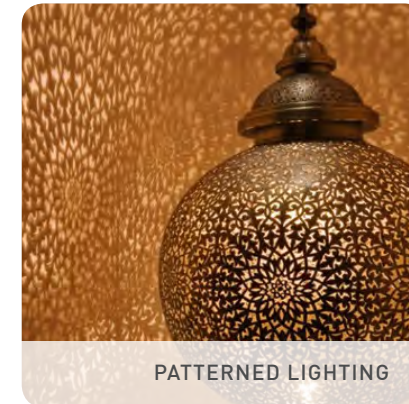
light up the pathways and bikeways to the garden to draw in visitors and carry them through the garden at night, incorporate strategic landscape lighting to highlight the garden's collections, host nighttime firefly lantern tours, host community events that incorporate lighting activities



LIGHT INSTALLATIONS



LIGHT TUNNEL



PATTERNED LIGHTING



IN GROUND CONSTELLATION

AWAKENING A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

host artful light sculpture installations, use cascading lights as part of the visitor experience, incorporate elegant fixtures that are soothing and warm, incorporate in-ground lighting that draws inspiration from nature and astronomy

PALETTES

WATER



RAINWATER HARVESTING



FORMAL FOUNTAINS



ARTFUL HYDROLOGIC DESIGN



OPEN, NATURAL WATER

TIMELESSNESS

A GARDEN OF ALL AGES

use low-impact design practices that manage stormwater in artfully-designed and process-revealing ways, incorporate rainwater harvesting into agricultural practices, provide formal and beautiful water features that evoke a sense of tradition and timelessness, embrace the serenity of open water and provide views and connections



WETLAND EDUCATION



PLAYFUL INTERACTION



TEMPORARY ART INSTALLATIONS



SAILING

COMMUNITY

A GARDEN FOR CULTIVATING COMMUNITY

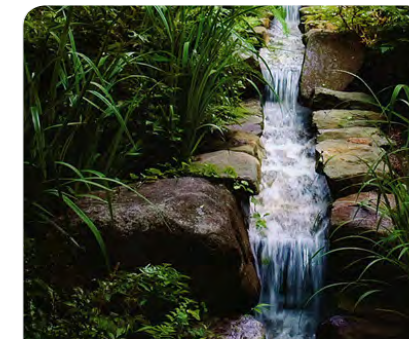
provide educational opportunities within the garden to learn about hydrology, allow for interaction with aquatic environments with sailing and/or paddleboats, use water as an interactive and playful element in the garden, make hydrology of the site visible in many forms, allow visitors to get in the water



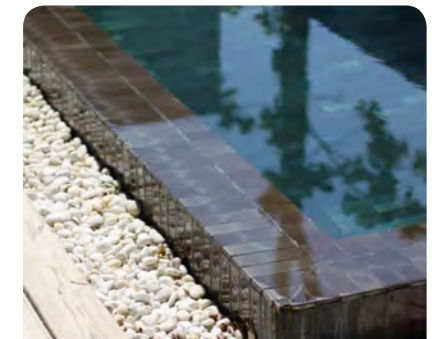
ECOLOGY



EXPERIENTIAL



SENSE OF MYSTERY



CONTEMPLATIVE AND MODERN

AWAKENING

A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

use water for its sensorial qualities such as reflectivity, movement, soothing sounds, and tactility - provide quiet, serene interactions with water that restore the mind and allow for inner reflection, provide natural, organic forms of water that evoke the region's native ecology, habitat for wildlife

PALETTES

LANDSCAPE SURFACES



HEDGEROWS



TEXTURAL



CONTEXTUAL MATERIALS



CUT STONE

TIMELESSNESS

A GARDEN OF ALL AGES

use traditional materials in innovative ways, draw historic precedent from the Garden and the Richmond region such as red brick, cobbles, and landscape hedges, provide a range of experiential opportunities that are universally accessible and comfortable for all visitors



INFORMAL MATERIALS



IMAGINATIVE AND PLAYFUL



"GREEN" PAVING



SUSTAINABLY HARVESTED WOOD

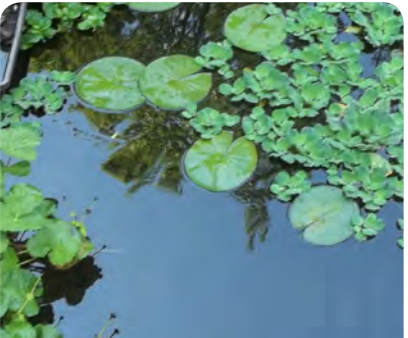
COMMUNITY

A GARDEN FOR CULTIVATING COMMUNITY

provide opportunities for unstructured interaction with landscape materials, incorporate materials that are playful and engaging, use materials that encourage visitors of all ages to interact with their environments and get dirty, use permeable paving and low-impact materials where ever possible



RIVER COBBLES



WATER



TOUCH AND TEXTURE



NATURAL AND HANDMADE

AWAKENING

A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

use a natural palette of materials that provide texture, warmth and softness, cultivate an experience that engages the senses, use water in many different ways as a landscape material, use materials that evoke spiritual and reflective connections to the landscape

PALETTES EXPERIENCES



SEASONAL SPECIAL EVENTS



LARGE CONCERTS



PLANT SALES



SWINGS

TIMELESSNESS A GARDEN OF ALL AGES

continue to host popular seasonal events throughout the year , develop more frequent small events such as free events, garden parties, botanical art shows, and festivals, encourage new and playful experiences for all ages - swings, hammocks, and other interactive elements in the garden



SMALL MUSIC EVENTS



BEVERAGE TASTINGS



ADVENTURE



FOOD TRUCKS

COMMUNITY A GARDEN FOR CULTIVATING COMMUNITY

provide exciting new experiences that provide visitors with a different vantage point of the garden, host tastings of beverages brewed, fermented, and crafted with garden products, as well as local food truck nights during the summer to bring in millennials and local food, host intimate performances



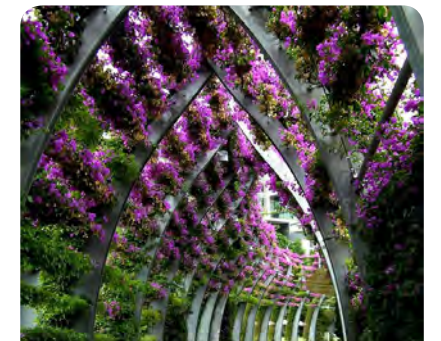
FARM TO TABLE DINNERS



ARTISTS IN RESIDENCE



YOGA IN THE GARDEN



RESTORATIVE SPACE

AWAKENING A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

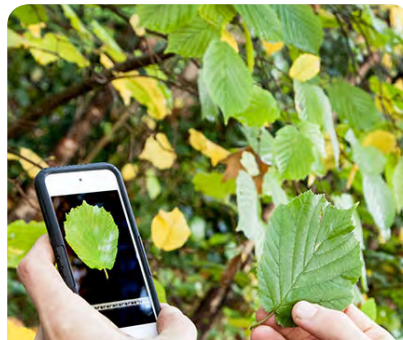
provide restorative and relaxing spaces for contemplative activities, host small performances by local poets and musicians, invite artists and performers to practice their craft in the garden, encourage calming activities such as yoga

PALETTES

EDUCATION & INTERPRETATION



GARDEN HISTORY TOUR



TECHNOLOGY & SOCIAL MEDIA



REGIONAL WATERSHEDS



PAINTING CLASSES

TIMELESSNESS

A GARDEN OF ALL AGES

provide interactive and engaging sensory opportunities for visitors of all ages and abilities, encourage visitors to connect with social media at the garden, host exhibits that educate visitors about the regional landscape (i.e. watersheds, native habitats, pollinators), host regular painting and art classes



BREWING WORKSHOP



COUNCIL RING



MOBILE GARDEN



BEEKEEPING

COMMUNITY

A GARDEN FOR CULTIVATING COMMUNITY

bring educational opportunities out into the community with mobile garden carts and/or education labs focused on healthy living and healthy habitats, partner with local breweries to host brewing classes with Garden-grown hops, engage millennials with craftspeople-led workshops at the Garden



MEDITATION



GARDEN APOTHECARY



WILLOW WEAVING



LOCAL ARTISAN WORKSHOPS

AWAKENING

A GARDEN OF AWAKENING: MIND, BODY, SPIRIT

encourage wildcrafting and creating furniture from foraged materials, host healthy living and mindfulness workshops in the Garden, provide spaces for contemplative and restorative activities within the garden, host workshops on the use of medicinal herbs grown at the apothecary garden



DASHBOARDS

Design identity “Dashboards” are organized graphically according to area, venue or space within the project scope. Each space within the project has a dedicated dashboard that specifically conveys its overall image and identity. The dashboards are made up of slivers of images that speak to the three Themes and the associated palettes, and thus pull the proposed conceptual design and aesthetic of the space into a series of related images.

Each dashboard reveals, at a glance, proposed colors, landscape forms and elements, environmental design and graphics, and an overall identity for a particular space or venue. Taken together, the dashboards convey a conceptual image of visual continuity, as well as brand expression and recognition, throughout the project scope and across all areas and spaces.

DASHBOARDS
LAKESIDE AVENUE



DASHBOARDS ENTRY EXPERIENCE



DASHBOARDS
CONSERVATORY



DASHBOARDS WATER



DASHBOARDS

COMMUNITY KITCHEN GARDEN



DASHBOARDS WOODLANDS



DASHBOARDS

CENTER FOR HORTICULTURAL EXCELLENCE



DASHBOARDS
THE CLEARING



DASHBOARDS

HISTORIC HEART - GRACE ARENTS GARDEN



DASHBOARDS

HISTORIC HEART - BLOEMENDAAL HOUSE



DASHBOARDS
MEADOW PAVILION



DASHBOARDS

DASHBOARD LOCATION DIAGRAM





PROOF POINTS

IQ Proof Points are proposed, stand-out features of the Garden that simultaneously convey style and substance; these are meant to become and create specific characteristics of Lewis Ginter Botanical Garden that differentiate the garden within the broader community and enhance visitor satisfaction by providing experiences unique only to the Garden.

The IQ Proof Points represent those ideals and elements that make the Garden a special, memorable place that visitors want to return to time and time again.

PROOF POINTS

TOP TEN



BRANDED LEWIS GINTER FOOD AND BEVERAGE

These items would be both on and off site. Food and beverages on site at the Garden could be crafted from plants grown at the Garden. Signature items (honey, Ginter Ale, sumac lemonade) could be sold on and off site, and the Garden could partner with outside companies to create other signature items (beer, cider, preserves, lotions, beauty products, etc.). Opportunities for celebration and launch events to capture broader audience.

A



GARDEN BASKETS

Themed baskets would provide the tools and materials for different Garden experiences. Baskets could vary, from picnics to birding, painting, astronomy, plant identification, lawn games, date night, surprise basket, etc.

B



TAKE THE GARDEN WITH YOU

Provide a tangible piece of Lewis Ginter for visitors to take with them when they leave. A seed ticket that could be planted (either outside of the Garden or in a plot at the Garden), a bulb (Iris is the official flower of the City of Richmond), a seed packet, etc. would allow the Garden to spread out into the community. Display information about gardening that can be taken home.

C



SENSORIUM

Host tours that explore the Garden through human senses. Touch, taste, and smell plant life throughout the garden (including blindfolded plant exploration and identification). "Sensing Stations" around the Garden could encourage visitors to pay greater attention to how they sense the landscape. Expand on existing tactile map. Use process to create empathy for people with various challenges. Change scales of places in the Garden to show different perspectives.

D



A FOOT IN THE GARDEN

Begin hosting more community events that are not specifically garden or horticulture-related, bringing Richmonders to the Garden that may otherwise never come. Emulate the VMFA's "foot in the door" policy to help these visitors value and learn about the Garden and its mission. Concerts, socials, art exhibitions, and other community events could act in this capacity.

E

PROOF POINTS TOP TEN



SWINGS IN THE GARDEN

Create a swing-focused installation, bringing swings of all varieties into the Garden. Local artists and craftsmen could create site-specific swings that bring whimsy and joy to the Garden, and take advantage of beautifully framed views.

F



AN ENTRY WITHOUT BARRIERS

Create a garden gateway void of barriers. Remove the fences, walls, and gate at the entry—this will give the Garden a much more welcoming front door experience. Visual barriers, such as berms and vegetation, should be addressed so that clear views exist between the entrance/road and the Visitor Center.

Bring the feeling of the Garden all the way to the entrance and parking. Incorporate banners and hanging baskets (other plants) into the streetscape outside of the Garden. Expand the Garden through new plantings on the opposite side of Lakeside Drive. Partner with neighbors to beautify the shorelines of Lakeside Lake.

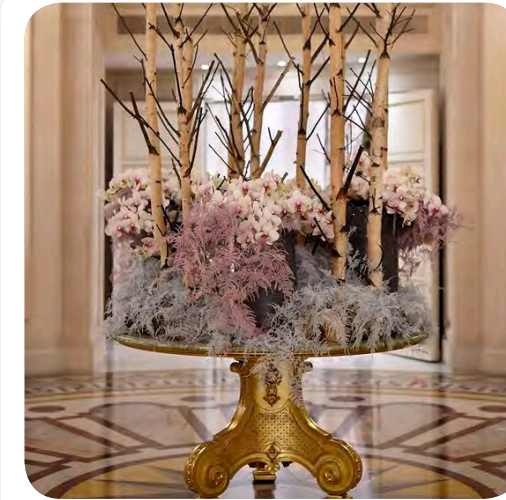
G



GARDEN OUTREACH

Retool the Garden's marketing/community connection/social media efforts, moving them beyond just member outreach. Reaching out to broad and diverse communities requires embracing a wide range of marketing and outreach strategies. Make online Garden tours available with imagery.

H



BOTANICAL BOOST

Increase the botanical theme throughout the interiors of buildings. This could be done with artwork, living plant displays, wallpapers and print fabrics, etc. Particularly important in rooms without views to the Garden (classrooms, restrooms, etc.). The rotunda area in the Visitor's Center particularly could use some botanical impact. Use outdoor building materials in indoor spaces (i.e. wooden cladding, indoor/outdoor paving, garden furniture). New buildings to be designed with clear indoor/outdoor connections and focus on viewing the Garden.

I



MULTI-TIERED PRICING STRUCTURE

Discounted prices for students, families, city residents, etc. would help bring more people to the Garden who may currently be unable to afford entry. Use EBT as a checkpoint for free access.

Expand the number of ticket free days for the public. One weekday/week and/or one weekend-day/month would provide greater accessibility to the Richmond community, opening the Garden to users who may be unable to afford it under the current pricing structure.

Give Back Days: offer admission for visitors who bring a requested item that benefits a local non-profit.

J

PROOF POINTS



DEMONSTRATION KITCHEN

Create a demonstration kitchen that could be used for education as well as hosting large culinary events. Chefs (both local and national/international) could host workshops or garden dinners/events. Educational opportunities related to branded F&B items.

K



LEWIS GINTER BOOTS

Mud boots would be provided free of charge for children (and even adults) visiting the Garden to encourage exploration and getting dirty. These could also be purchased to be worn outside of the Garden. Could expand to other all-weather items used for experiencing the garden.

L



NO RULES CAMPAIGN

Create signs or messaging that encourage exploration and interaction (i.e. Please **DO** Walk on the Grass signs). Break the stereotype that botanical gardens are places to stay on the paths and observe from a safe distance. Change the tone of the overall messaging to be less critical – don't touch this – changes to – I'm delicate be careful. More information on the 'why' of the rules. Identify places to break rules, let people be 'in the know' about how to behave in the Garden.

M



ACTIVE ZONES

Create spaces within the Garden where visitors (both children and adults) can actively engage with the Garden: digging in the soil, composting, stack rocks, dam a stream, create ephemeral land art, make a leaf rubbing, etc). These could be self-guided and located in many areas throughout the overall Garden that correspond to the different gardens.

N



A VIRGINIA GARDEN

Create a garden that celebrates and interprets the region/state's plant heritage. This could change seasonally and explore topics from both a social and horticultural lens. Topics could include local agriculture, Native American plant use, plants and the slavery/plantation system, medicinal usage, native plants, etc.

O



COMMUNITY CONNECTIONS

Continue to build connections with local and regional communities through established community organizations. Continue to grow Beautiful RVA and leverage it as a strong community asset. Treat the community as collaborators instead of guests. Create a presence in neighborhoods with signage campaign celebrating projects of collaborators. 'Beautiful RVA Loves This!' Ginter Urban Gardener program.

P

PROOF POINTS



SEASONAL/SOLSTICE EVENTS

Host large community events tied to natural events/the natural calendar. Celebrate community, Richmond's changing seasons, and the seasonal landscape while exploring the cultural components of these seasonal transitions. For example, full moon nights would allow visitors to experience night blooming plants and active insects. Nighttime programming would be attractive to many visitors. In addition to the natural and seasonal elements these events could have elements of festivals and garden parties, such as lawn games, food trucks, music, etc.

Q



NEIGHBORHOOD GARDEN PARTY

Host events inviting the surrounding neighborhoods to the Garden. This should focus on the neighborhoods in the immediate vicinity of Lewis Ginter. These events would be free to neighbors and would begin to give them a real feeling of belonging and ownership. Encourage neighbors to bring friends and consider the Garden as a location for hosting special events like birthdays, weddings, or even community association meetings.

R



STICKMAN

Expand on existing 'Where is Stickman' program. Continue hiding Stickman in the Garden and posting clues and photos online and around the Garden. Offer prizes around the activity of finding Stickman. Make duplicate Stickmen available for visitors to take home and travel with to send pictures back to the Garden.

S



GRACE ARENTS STORY

Spread Grace's message out to the community. Tell the story of Grace and her uncle, and their collective impact on the City. Use multiple methods of outreach and communication—tell stories that allow multiple communities to feel a connection to the Garden (specific neighborhoods, bicycle community, LGBT community, medical, educational, etc.). Make clear that LGBG is the "People's Garden of Richmond"—connect with the socially-driven community messages that are embodied in the story of Grace Arents.

T



ART IN THE GARDEN

Create partnerships with the VMFA and VCU Arts (and other arts focused organizations) to explore ways to better integrate art into the Garden. Create an artist in residency program. Temporal exhibits/courses could be done by VCU Arts students and faculty—this would be a method of getting a wider range of visitors in the door.

U



SEED PRESERVATION

Begin an effort to preserve seeds of Virginia's native species as well as heirloom species. Focus on butterfly related seeds to start program. Open a seed library to the public (look to Chicago Botanical Garden's Seed Library for guidance).

V

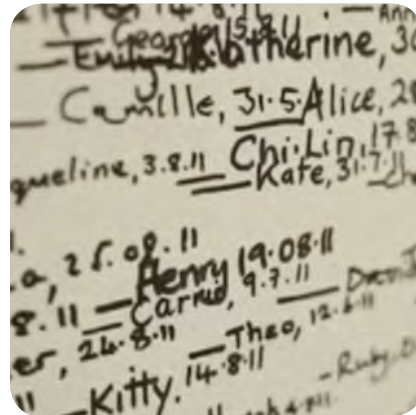
PROOF POINTS



GARDEN LIFESTYLE

Create a “Garden Lifestyle” or “Lewis Ginter Lifestyle” brand that emphasizes healthy living. These elements would incorporate natural/garden-focused practices/items for healthy eating, active lifestyles, connecting with nature, creating more sustainable neighborhoods and communities, and sustainable gardening practices. Items used within this brand could be locally sourced or made at the Garden.

W



GROW WITH THE GARDEN

Mark heights of visitors as they return year after year (tie in with analogy of growing plants). Create photo collection of return visitors, year after year. Offer professional photography of families with their grow charts.

X



LIBRARY BOOKS

Make library more visible and accessible to visitors and researchers. Expand library use to have connected bookstore and coffee shop. Showcase books and library collections as Garden asset and a community resource.

Y



NATURE JOURNALS

Create LGBG journaling program involving artists and writers. Provide instructions and classes on how to nature journal. Make LGBG branded journal available for visitors to use while at the Garden. Compile various pages into a coffeetable book.

Z



BOTANICAL ART COLLECTION

Expand on existing botanical print collection and make more public. Showcase special pieces through the website or other social media and through displays and art shows. Make prints of the art collection available for purchase by Garden visitors.

AA



GARDEN TROLLEY

Create a trolley/transit connection between the Garden and key locations in the city on busy days (summer/weekends). Develop a package/tour with other RVA sites (SMV, VMFA, Maymont, etc) with each site being a stop on the Trolley route. The Trolley could possibly be related to VA Garden Trail.

BB

PROOF POINTS



PHOTOS, APPS, AND BADGES

Create an interactive app or other method to track people's participation in Garden activities in a competitive manor that works with social media. Collecting badges or points for visiting places in the Garden or participating in challenges (like identifying a tree in the Garden and then finding that tree species in your neighborhood and posting a tagged picture of it). Use tagged photography on social media and website for various challenges and campaigns.

CC



ALLEN AND GINTER CARDS

Recreate/redesign collectable cards and put out in the community in targeted neighborhoods. Create challenges and social media campaign for collecting them. Create a new line of cards to accompany the historic collection that reflect modern interests of the Garden.

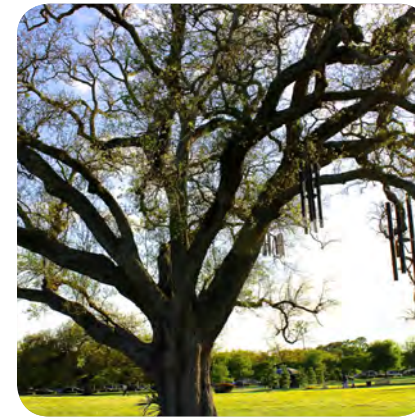
DD



GROW CARTS

Develop mobile education and outreach stations that can be located throughout the Garden. These carts could be themed around different areas of focus and could change often so they are a repeat destination for visitors.

EE



LISTENING TREE

Create a tree filled with tuned wind chimes where visitors could sit underneath in comfortable seating and listen to the chimes and the sounds of the Garden. This tree, and the surrounding spaces, could incorporate elements that encourage writing, sketching, and poetry, and performance.

FF



LAKESIDE WHEEL CLUB

Resurrect the historic bicycle club (with LGBG as a meeting hub), and make connections with local bicycle clubs. Celebrate the rich cycling history of the Garden and advocate for bicycle and transit oriented policy and development. Host a "Lakeside Wheel Club" day or weekend where guests can cycle in the Garden. Support local events like 'Pedal through Petals' and support bicycle infrastructure initiatives with the County. Tour the bicycle exhibit (prepared for the UCI) around the City. Add bike racks to visitor center.

GG



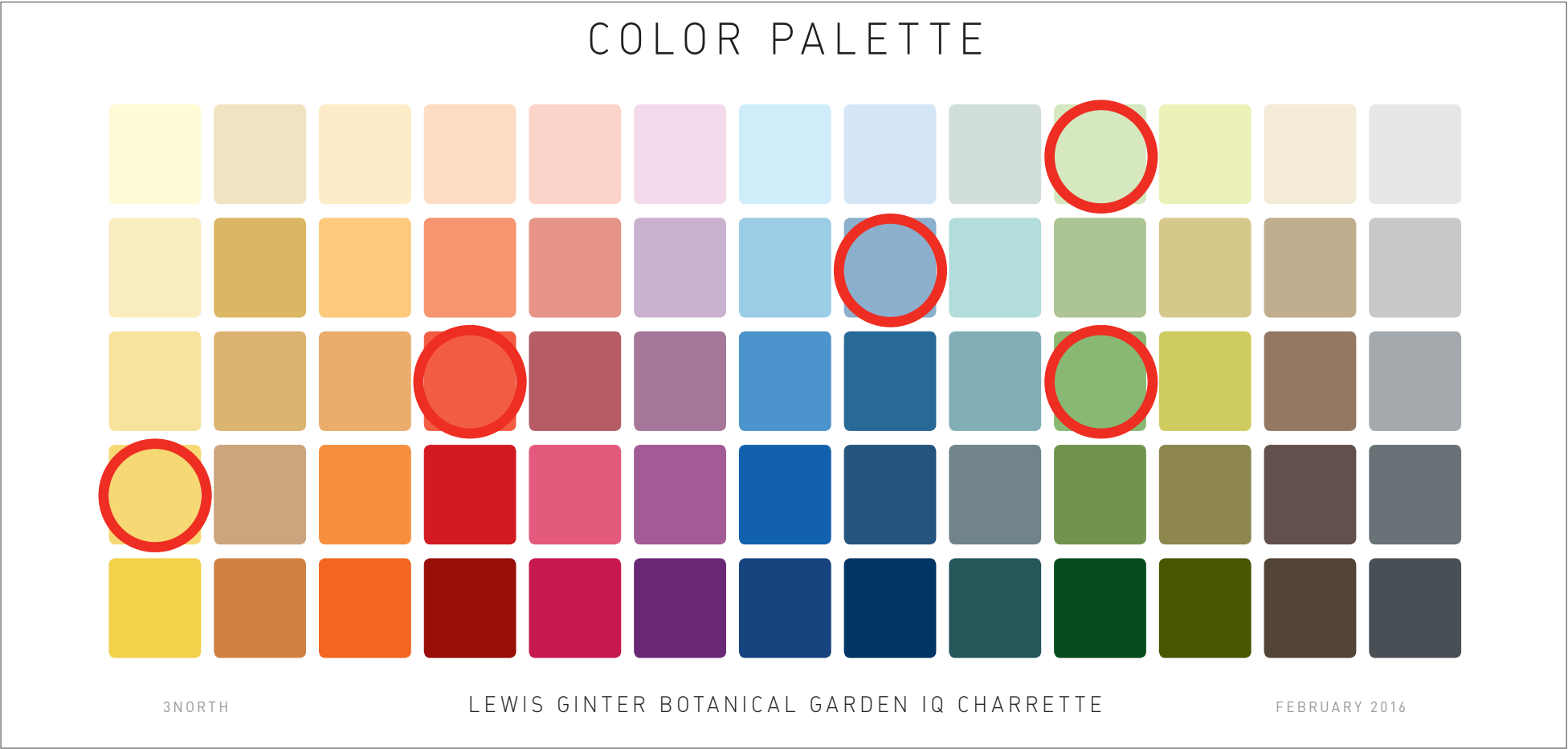
TARGET PRACTICE

COLORS

TARGET PRACTICE:

Many of the discussions that revolved around color involved the changing nature and seasonal aspects of color in the Garden. From the browns and grays of winter to the bright splashes of color that characterize summer, these tones have become emblematic of the Garden. Also discussed were the deep emotional connections that visitors associated with different colors. Bright colors brought up discussions of optimism, energy, and happiness, while earth tones were seen as contemplative and calming.

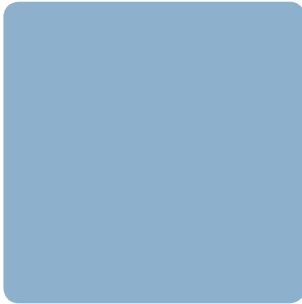
Below are reflections on the five colors that received the most votes.



- Optimism
- Blooms
- Spring
- Warm



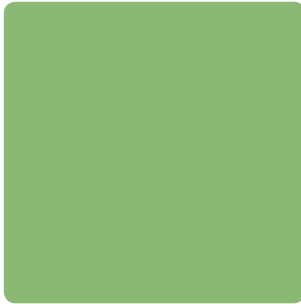
- Brightness
- Energy/ Playfulness
- Autumn/ Seasonality
- Pollination
- Inherent Change
- Emotional Connection



- Water
- Sky
- Possibility
- Fresh Air



- Muted
- Calm
- Restful to the Eye
- Relaxation



- Nature
- Respectful
- Connection to Plants



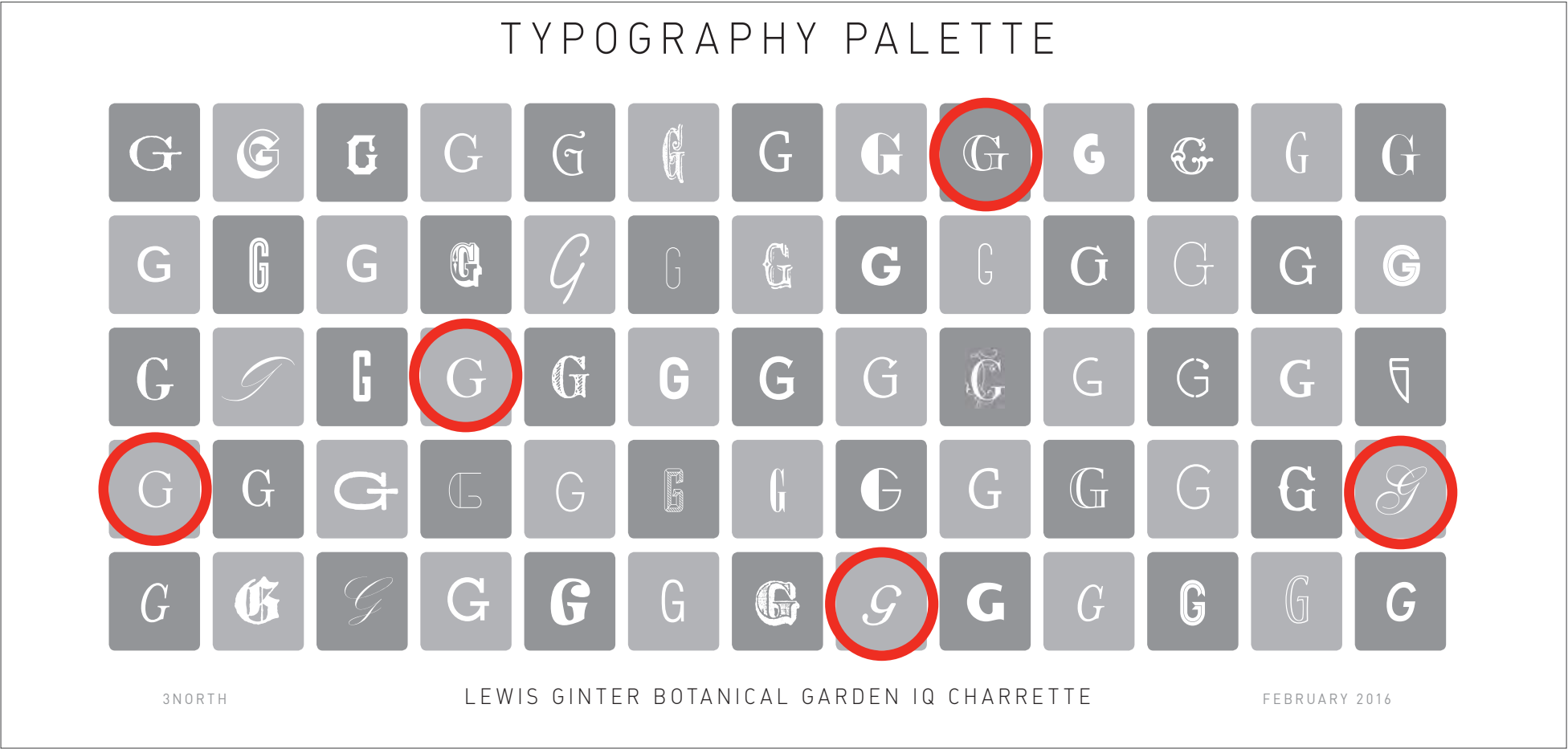
TARGET PRACTICE

TYPOGRAPHY

TARGET PRACTICE:

Discussions on typography centered on the branding power embedded within the different font choices. Different fonts have the potential to display different Lewis Ginter Botanical Gardens, or different elements or spaces within the Garden. Some participants were attracted to more scripted and intricate fonts, while others were drawn to cleaner, simpler lines. The intricate fonts speak to a very traditional and classical garden, one that has deep roots and cuts back through time. The cleaner, lighter fonts start to move away from those assumptions, presenting a garden that is contemporary and fluid. Fonts with an artisanal, hand-made feel speak to a garden rooted in place that was crafted over time. Many of the favored fonts draw from multiple categories, blending tradition with a contemporary flair. It was reiterated that different fonts could represent different areas of the Garden, as the Children’s Garden may be better represented by a different typographical approach than the Rose Garden or Asian Valley.

Below are reflections on the five fonts that received the most votes.



Goudy Old Style

- Traditional
- Rooted
- Open



Bell MT

- Minimal formality
- Creative
- Light and open



Archive Roundface Script

- Fluid
- Fresh
- Mix of formal/



Chevalier Open

- Heavy
- Rooted
- Hand made



Shelley Allegro Script

- Comfort
- Flow
- Classic



TARGET PRACTICE

SITE FURNISHINGS

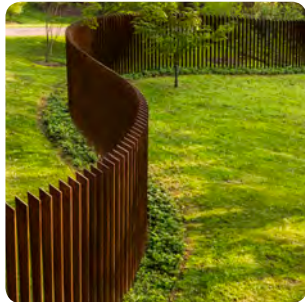
TARGET PRACTICE:

Participants and staff felt that furnishings within the Garden should have a sense of continuity, with opportunities within different areas and zones for furnishings to take on distinctive identities and styles. Artful and playful furnishings would bring a sense of whimsy to the Garden, complementing the more traditional elements and furnishings found here. Combining a nod to the site's bicycle history with Richmond's art scene, creative and custom bike racks would provide a functional need while also serving in an artistic capacity. These could be locally made, and could potentially be part of a city-wide design competition to engage local designers and craftsmen with the Garden. Recycled and reused materials could be used to tie in with the Garden's initiatives on sustainability. A strong emphasis was placed on furnishings that encouraged relaxation and pause, from hammocks to swings to bistro tables.

Below are reflections on the five furnishings that received the most votes.



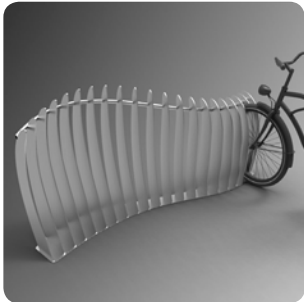
- Outdoor seating options
- Movable
- Bright and playful
- Opportunity for gathering



- Modern
- Timeless
- Artistic
- Organic



- Water
- Clean
- Modern
- Movable

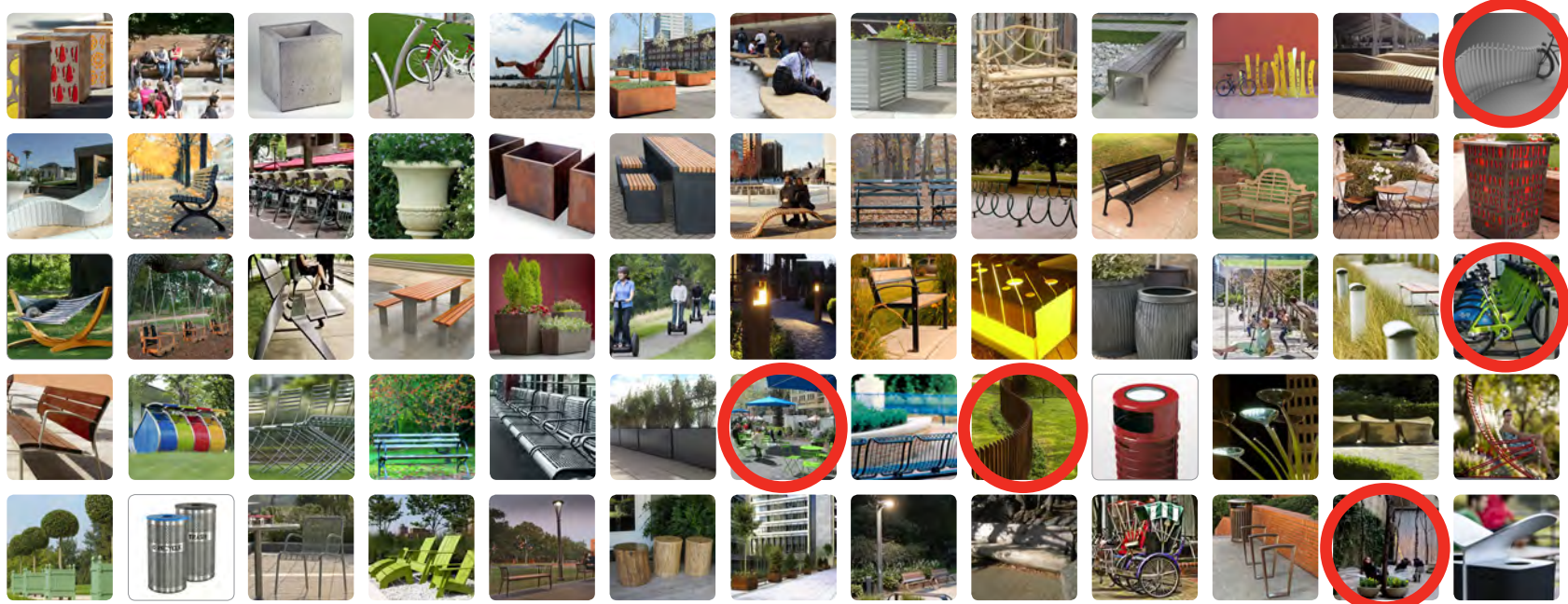


- Sculptural
- Tied to site's history
- Functional



- Tied to site's history
- Encourages biking
- Inclusive

SITE FURNISHINGS PALETTE



3NORTH

LEWIS GINTER BOTANICAL GARDEN IQ CHARRETTE

FEBRUARY 2016



3NORTH

LEWIS GINTER BOTANICAL GARDEN : INTANGIBLE QUALITIES

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TARGET PRACTICE

ARCHITECTURE

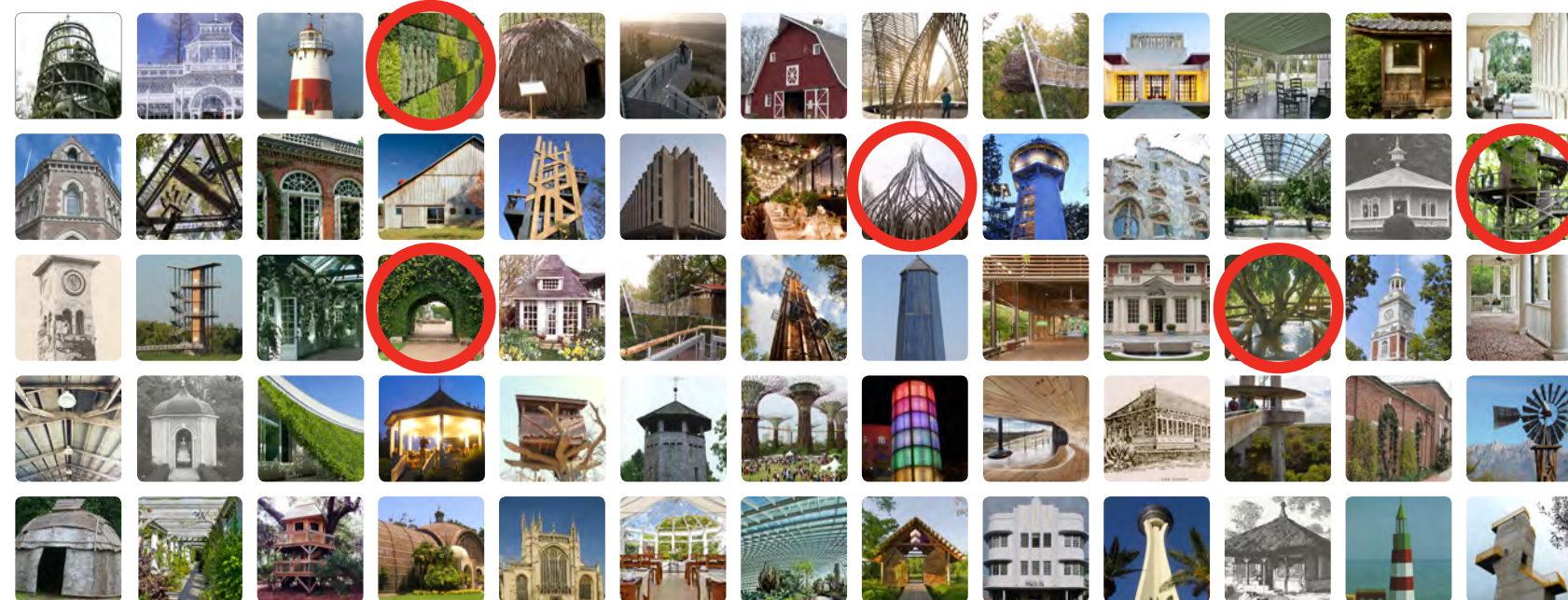
TARGET PRACTICE:

Discussions on architecture centered on the idea of the integration of architecture and landscape. The buildings and the gardens should complement one another, using similar and complementary materials. Like the garden spaces, buildings at Lewis Ginter should have a sense of familiarity and comfort. Architectural elements should reflect the dynamic and seasonal nature of the landscape, incorporating elements such as green walls, canopy walks, and hedgerows. Warm, natural, soft materials help ground the architecture within the Garden and the Piedmont Region at large.

Opportunities for open thresholds between interior and exterior spaces should be explored; such connections allow for deep garden experiences, even when indoors.

Below are reflections on the five architectural elements that received the most votes.

ARCHITECTURE PALETTE



3NORTH

LEWIS GINTER BOTANICAL GARDEN IQ CHARRETTE

FEBRUARY 2016



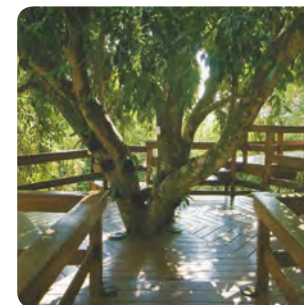
- Bridges architecture and landscape
- Organic
- Softens architecture



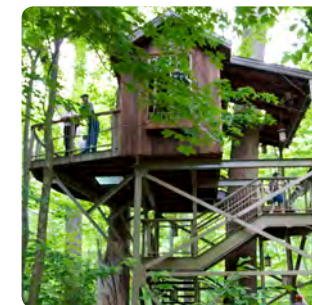
- Garden as a series of rooms
- Formal
- Fits with existing style



- Artistic
- Playful
- Organic



- Engages the canopy
- Bridges architecture and landscape
- Opportunities for views



- Playful - tree houses can be for adults too!
- Blends in with the landscape
- Engaging visitor experience

PALETTE POKER

OVERALL GARDEN

CONVERSATIONS:

The palettes chosen for the overall garden reflected an interest in moving beyond the traditional brick palette that is common throughout the Garden and Richmond at large. There was a strong interest in the materials reflecting the vernacular materials of the region and city, from cobblestones to paving with imprints of native fossils. Another common theme was the softening of the material palette. More plant material, such as lawns and meadows, would help to balance out the harder, more architectural elements of the Garden. Plant-based material in the form of wooden decks, woven fences, and timber structures also provides a softer, more comfortable palette.

MISSING LINK - NOTES

- Embrace the site's hydrology
- Cobbles tie to Richmond's history
- Remove brick and hardscape
- Touch and texture is important
- Soften secondary paths
- Paths should be whimsical and windy
- Granite blocks are vernacular and inviting
- Wood is historic and inviting

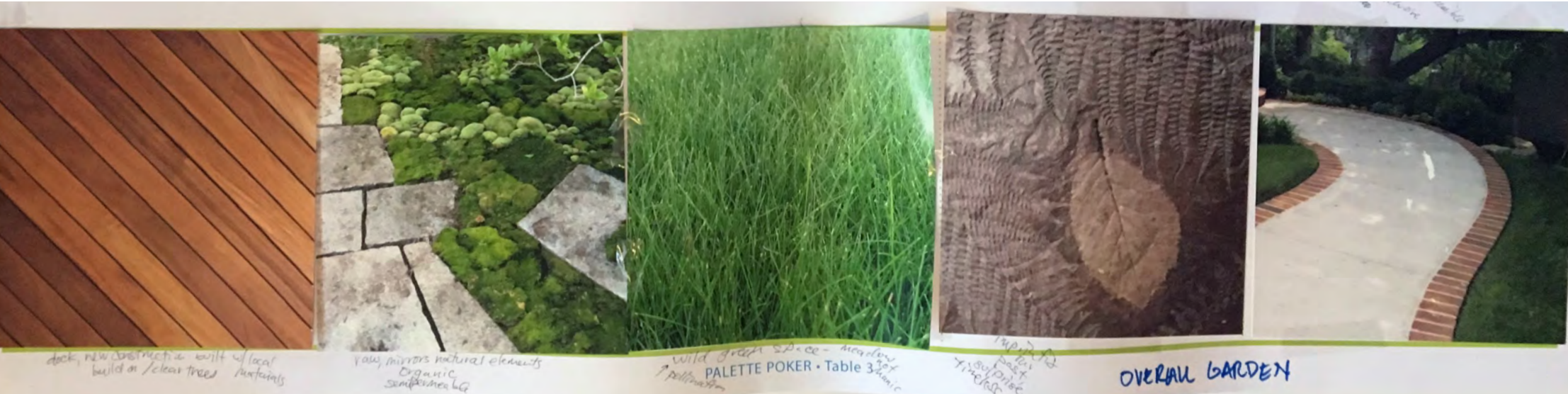
GRACE'S GINKGOS - NOTES

- Materials should be accessible
- Fossilized imprints speak to native plants and fossils
- Permeability and sustainability
- Meadow for picnics and concerts
- Wood for decks and treehouses - could be locally sourced

MISSING LINK



GRACE'S GINKGOS



PALETTE POKER

WATER ELEMENTS

CONVERSATIONS:

The water in the Garden should be accessible and interactive, in both its formal and naturalistic states. Streams and ponds should be easily reached and experienced, and architectural water elements (such as fountains and water walls) should be engaging and touchable. Educational opportunities should manifest themselves through hydrological elements. For example, rice paddies could engage visitors in hands on education where they could learn about rice production as well as the cultural and historical connotations that are associated with it.

GRACE'S GINKGOS - NOTES

- Connect hydrological elements
- Make water an immersive experience
- Provide connections to wetlands
- Interactive/immersive
- Tactile
- Sounds
- Mysterious

SQUARE ROOTS - NOTES

- Reflections
- Explore flora and fauna within the water
- Adventurous
- Wonder
- Make accessible to all
- Playful
- Mysterious

GRACE'S GINKGOS



SQUARE ROOTS



PALETTE POKER

KITCHEN GARDEN

CONVERSATIONS:

An emphasis on sustainability permeates through the Kitchen Garden palette. Materials are reused, recycled, and repurposed, and grass is minimized to reduce the amount of fertilizers and chemicals used. Materials reflect the region; stone and wood speak to the local natural landscape, while brick and boxwoods are reminiscent of the gardens found throughout historic Richmond. The Kitchen Garden becomes a soft, organic, tactile, and inviting space, one that feels familiar and comfortable to those who visit, volunteer, and work here.

SEEDS OF CHANGE - NOTES

- Natural Feeling
- Walls of gourds
- Open and inviting
- Sensory experiences
- Fossils
- Avoid concrete and modern design

INSIDE OUTSIDERS - NOTES

- Dappled sunlight
- Open kitchen
- Tactile
- Brick fireplace
- Herbs and moss
- Trellised fenceline

SEEDS OF CHANGE



INSIDE OUTSIDERS



PALETTE POKER CHILDREN'S GARDEN

CONVERSATIONS:

The materials found within the Children's Garden should encourage exploration and sensory engagement while promoting accessibility. Visitors should be able to engage through multiple senses within the Garden. Movable elements create a dynamic and engaging space that allows for open ended play where children can make their own rules and games. Children are encouraged to explore and get dirty, and to get to know the plants, water, and materials in a hands on fashion.

INSIDE OUTSIDERS - NOTES

- Overcoming obstacles
- A place of pause
- Tactile
- Sensory exploration
- A garden for all ages
- Experiential

PINK UNICORNS - NOTES

- Exploratory
- Mystery
- Colorful
- Sensory egagement
- STEM education (a can crushing bicycle)
- Opportunities for climbing
- Playful
- Opportunities to make and cook food
- Ziplines
- Soft

INSIDE OUTSIDERS



PINK UNICORNS



I Q CHARRETTE

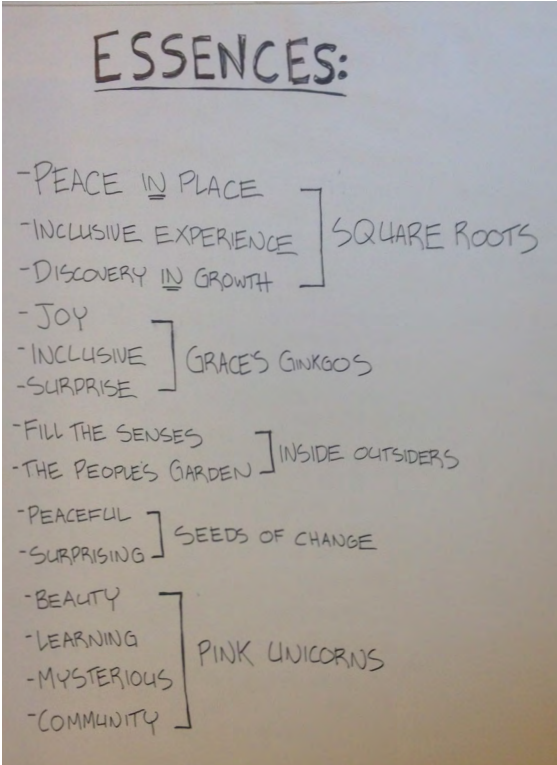
ESSENCES

Lewis Ginter Botanical Garden is a unique place. The special characteristics of history, science, culture, and environment have coalesced over time. There is nowhere quite like it. What is the essence of Lewis Ginter Botanical Garden?

How does the Garden interpret this essence? What words and phrases best express the over-arching meaning of the Garden and its community?

Working with your team, make a list of the various essences that can define Lewis Ginter Botanical Garden for the future.

Now, review your list and distill it to its most important essences. Circle the three words or phrases that are the most essential. What is the single-most essential characteristic of the Garden? Place a star next to your team's top, most elemental essence.



MISSING LINK

- Seeds
- Growth
- Peace
- Beauty
- Nature
- Welcoming
- Inclusive
- Respite
- Aspirational
- Contemplative
- Resource
- Multigenerational
- Influential
- Stimulating
- Educational
- Inspiring
- Open
- Growing
- Fun
- Evolving
- Regenerative
- Enduring
- Constant
- Reliable

SQUARE ROOTS

- Peace IN Place
- Creating Experience
- Sacred
- Authentic
- Alive
- Personal
- Involved
- Inclusive Experience
- Discovery IN Growth
- Inclusive Discovery

GRACE'S GINKGOS

- Growth
- Joy
- Experience
- Whimsy
- Sensory surprises
- Peace
- New life
- Inclusive
- Renewal
- Authentic
- "Edible"
- Vernacular
- Surprise

INSIDE OUTSIDERS

- Peace
- Helping people help themselves
- Fill the Senses
- Connection: nature/people
- Everyone's garden
- Energizing
- Create plant enthusiasm
- Surprises
- Interactive
- Education
- The People's Garden
- Energizing surprises
- Peaceful filling of senses

SEEDS OF CHANGE

- Surprising and artistic
- Healing and regenerative
- Conservation
- Horticulture
- Community
- Artistic
- Regenerating
- Healing
- "Peace in Place"
- Design
- Inspiring
- Resource
- "Inclusive Discovery"
- Teaching
- Peaceful
- Playful
- Surprising
- Common ground
- Welcoming
- Magic
- Innovative

PINK UNICORNS

- Peace
- History
- Beauty
- Memories
- Reflection
- Awe-inspiring
- Discovery
- Serenity
- Intimacy
- Study
- Learning
- Empowering
- Safe
- Tradition
- Respite
- Growing
- Mysterious
- Family
- Laughter
- Community
- Bewilderment
- Surprises



I Q CHARRETTE

OVERCOMMITMENT

OVERCOMMITMENT

We know that the intangible qualities of a place can create a sense of belonging, a sense of community, and a sense of shared values. This can influence our emotions and our well-being.

We also know that design can set the stage through the deployment of key concepts and touch points.

What are the potential proof points that may be used in the design of the Garden?

What are it's possible "Walking Sticks?"

What are its "Pink Ponies?"

What will visitors be sharing with their friends (in real or virtual ways) after a visit to the renewed Lewis Ginter Botanical Garden? Where should we "overcommit" ourselves?

Working with your team, "overcommit" to your vision. Create a movement: quiet and subversive, or loud and proud. Develop a "Unique Brand Promise."

Then, make the intangible real by describing a variety of IQ Elements - touch points - related to your table's big picture. Use words, drawings, or props - anything you like - to express your ideas.

MISSING LINK

Bikes = Pause



- Get rid of iron gates
- Make Garden more open
- Bring your own
- Rent
- Work with city bike share
- Picnic Baskets available
- Compost
- Dead Heading Day
- Build your own
- Sky Basket
- Activity Basket
- Grace and the Spirit of Giving
- Give away seeds
- Participate in festival of lights

SQUARE ROOTS

Art in the Garden



- Moveable art Twitter
- Floral arranging
- Birds
- Sand art/Zen garden
- Historical Introductory movie
- Climbable art
- Art residencies
- Movies
- Musical Swings
- Hidden treasure
- Community partnerships
- Create your own art
- Scavenger hunt for art pieces
- Poetry "Poet Tree"
- Music
- Wine and paint
- Sky Tower/Tree

GRACE'S GINKGOS

Renewable Surprises



- Horticultural designs/ displays
- Plantings
- Garden boots - get dirty!
- Sumac-ade
- Demo kitchen
- Bike shares
- Programs + Education
- Color
- Experiences
- Landscapes
- Structures
- Partner with community

INSIDE OUTSIDERS

Sensorium



- Feel the plants
- Smell the flowers, earth
- Taste the plants
- Hear the Garden's "residents"
- See the variety
- Rain boots + umbrellas
- Night time
- Full moon
- Fireflies
- Collectable garden cards

SEEDS OF CHANGE

Community Greening



- Plantable tickets
- Bike paths
- Connect to Capital Trail
- Plant Legacy + Outreach
- Give away cuttings
- Plant-growing competition
- Swings with a view

PINK UNICORNS

Compost + Waste



- How does it work?
- Teaching tool
- Legacy plants
- Circle of life
- Grow + Cook + Dine = Magic
- Recycle - Reuse - Repurpose
- Energy generation

FOUR SQUARE PROGRAMMING

CONVERSATIONS:

A strong interest in further exploring different topics tied to the specificity of the Richmond region was a common thread. Exploring the agriculture, history, and culture of the area could be a driving element throughout the Garden. Specifically, there was a deep interest to expand agricultural opportunities at the Garden, and to engage visitors in the processes and discovery of these agricultural elements.

Expanding the programming to attract wider audiences was a driving factor. Reaching out to new, younger crowds through more socially-focused events (involving food trucks, group events, etc.) was mentioned repeatedly. The importance of the Garden moving beyond its physical boundaries was also paramount - this would help the Garden to go out into the community as well as encourage a larger swath of the community to come experience the Garden.



SEEDS OF CHANGE

- Music
- More events throughout the year
- Festivals
- Ziplines
- Nighttime events
- Bird watching
- Expanded and more interesting food opportunities
- Greater biking opportunities



SQUARE ROOTS

- Open possibilities for dog lovers
- Food truck court/food-focused events
- Rice bar - speaks to history
- Expand to reach new and diverse audiences
- Bird watching
- Expanded wildlife habitat
- Meadows, swings, treehouses, and more plantings in the Children's Garden
- Garden On The Go - take the Garden out to the larger community
- Greater biking opportunities

FOUR SQUARE KITCHEN GARDEN

CONVERSATIONS:

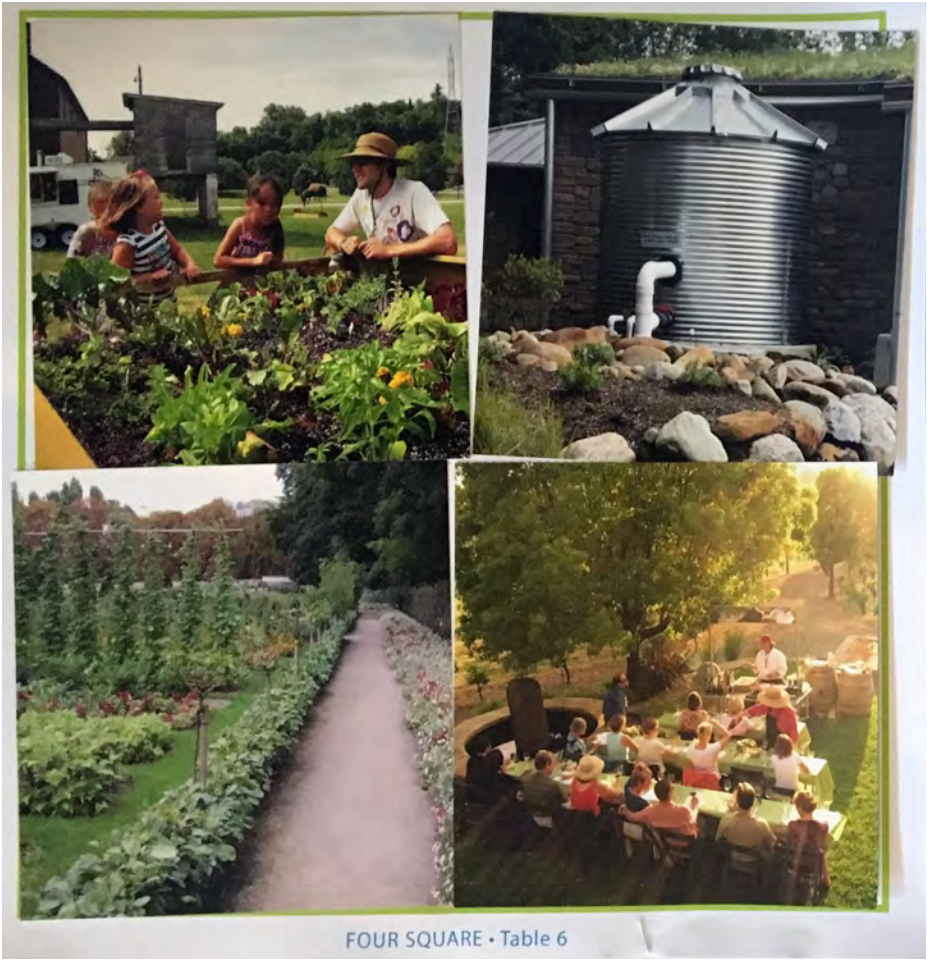
The existing Community Kitchen Garden is an element that participants all felt was one of the primary assets of Lewis Ginter Botanical Garden. As such, they felt the Garden should continue with their successful operation of this community asset while expanding its scope and programming.

A strong emphasis was placed on sustainability, addressing topics such as water harvesting, permaculture, sustainability education, organic gardening, and biological farming. Food preparation and education was another important topic. Many opportunities exist for visitor education; a demonstration kitchen could provide a venue for classes, or chefs (local or national) could provide demonstrations and host farm to table meals using ingredients grown at the Garden.



MISSING LINK

- Formal and informal education
- Nature play
- Community Kitchen Garden
- Demonstration kitchen
- Farm to table
- Expanded food production to include bees, livestock
- Creative farming displays
- Ties to Richmond area



PINK UNICORNS

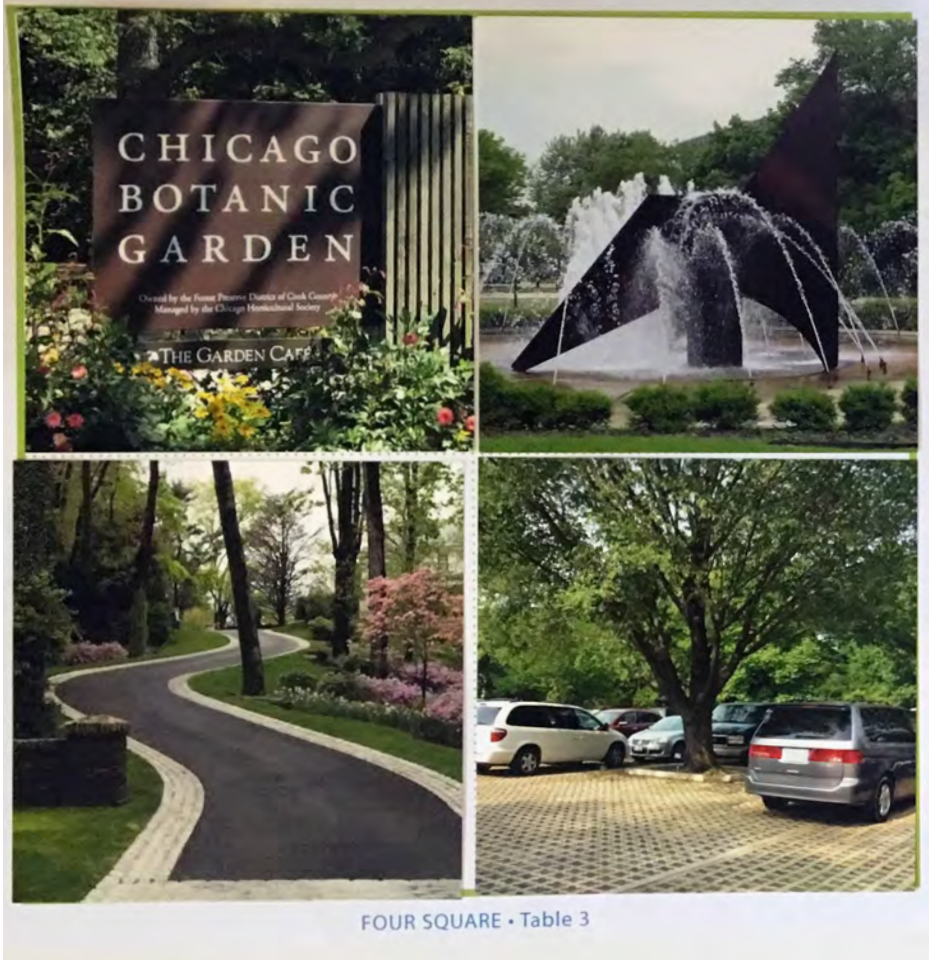
- Accessible to all
- Aesthetically pleasing
- Sustainability integrated throughout
- Water harvesting and recycling
- Permaculture
- Mobile gardening
- Integrate with the larger Garden

FOUR SQUARE ENTRY

CONVERSATIONS:

As the front door to the Garden, the entry is vital, as it provides the first impression as visitors enter. Currently, many people feel a disconnect between the entry off of Lakeside Drive and the Garden entry at the Visitors Center. This is in part due to the fencing and gate at the entrance, as well as the lack of clear views between the road and the Visitors Center. Creating a more open and visually connected entry experience would help to improve the Garden's first impression.

Participants also felt strongly that the feel of the Garden should expand outward into the parking areas and the periphery of the Garden property. Parking in a garden setting, surrounded by beautiful plantings and bioretention areas under the shade of a canopy of trees, brings the experience of Lewis Ginter Botanical Garden outward into what is usually a utilitarian and engineered space. Integrating sustainable features into these parking areas, through materials, native plantings, and progressive stormwater management techniques, was another primary topic of conversation amongst charrette participants.



MISSING LINK

- Compelling signage and wayfinding
- Entry sequence through a garden setting
- Sustainable parking areas
- Garden extends to parking areas
- Water features
- Open entry



SQUARE ROOTS

- Biking connections to Garden
- Sustainable parking
- Canopy coverage in parking areas
- Alternative access (outside of cars)
- Open lawn and gathering space (neighborhood event space)
- Visual connections from entry to Visitors Center

FOUR SQUARE ARCHITECTURE & INTERIORS

CONVERSATIONS:

Architecture within the Garden should reflect vernacular, Richmond-rooted design in a contemporary and sustainable fashion that bridges the divide between architecture and landscape. Participants felt that it was not necessary for all buildings within the Garden to fit one particular architectural vocabulary.

The Garden can have a collection of buildings whose styles reflect their particular site and program. For instance, buildings around the Garden core can take a more formal, historic approach (such as the Robins Visitors Center) while buildings elsewhere can be more contemporary and less formal.

An emphasis on playfulness and whimsy was also reiterated, as was integrating garden-inspired elements within the interiors of the buildings.



GRACE'S GINKGOS

- Natural, organic architecture
- Integrating architecture and landscape
- Green roofs
- Canopy walk
- Outdoor seating
- Ties to historic architecture
- Vernacular design



INSIDE OUTSIDERS

- Ruins in the garden
- Green roofs and screens
- Integrating plants into the buildings
- Integrating historic and contemporary architecture
- Indoor/outdoor spaces
- Transparency
- Playfulness

FOUR SQUARE WATER & HYDROLOGY

CONVERSATIONS:

Water is the element that has the potential to tie the entire campus of Lewis Ginter together, as it permeates the entire site and the Garden's operations are fully dependent upon it. Participants felt that water should be easily accessible and visible throughout the Garden, and that the functional and ecological processes it is a part of should be celebrated.

From bioretention to fountains to wetlands to ornamental ponds, water should be one of the most prominent elements on display in the Garden. Hydrologic sustainability was also a focus: collecting, treating, and reusing water should be a top priority for Lewis Ginter. Such sustainability measures provide opportunities for educating visitors on the importance of hydrology and water conservation.

Educational opportunities can also be tied to other hydrologic elements, such as aquatic habitats and wetland ecology. Likewise, elements of play can be incorporated, allowing both children and adults the opportunity to engage hands-on with water within the Garden.



MISSING LINK

- Interactive water elements
- Improved accessibility
- Waterside dining
- Water harvesting and recycling
- Bioretention
- Educational opportunities
- Habitat



INSIDE OUTSIDERS

- Bioretention and stormwater management
- Access
- Education
- Sustainability
- Boardwalks
- Restoration of wetlands
- Celebration of water

FOUR SQUARE CHILDREN'S GARDEN & EDUCATION

CONVERSATIONS:

The Children's Garden should continue to be a place filled with whimsy and exploration. Play and imagination should guide the development of the spaces within the Garden. Opportunities for sensory exploration and education should abound. Education could exist in both formal and informal ways, from creative and playful signs to designated outdoor classrooms and learning gardens. Children should be able to play and dig and explore the Garden in a hands on fashion; getting dirty is encouraged.



SQUARE ROOTS

- Expand planting palette within the Children's Garden
- Interactive features
- Encourage creative play
- Encourage sensory exploration
- Ecological education
- Whimsy
- Soft material and plant palette



PINK UNICORNS

- Outdoor classrooms
- Art within the Garden
- Opportunities for climbing
- Outdoor education
- Engage the senses
- Places for parents
- A safe place for children to explore

ZOOM!

TEAM 01: THE LOCALS

MISSING LINK: ‘The Locals’

This family is meant to represent local families that visit Lewis Ginter Botanical Garden several times a year. They have multiple children in their family with varying interests and physical abilities. Explore what would make their visit to the Garden special.

ADULTS

Name: George
Age: 44
Sex: male
Occupation: finance
Interests: fitness/cycling, cooking, wine, collecting Civil War paraphernalia

Name: Anthony
Age: 52
Sex: male
Occupation: health care administration
Interests: movies, rescuing Pugs, coaching soccer, craft beer

CHILDREN

Name: Emily
Age: 8
Sex: female
Interests: watching women's soccer, American Girl dolls, drawing and painting

Name: Edison
Age: 9
Sex: male
Interests: bicycling, video games, coding, collecting baseball cards

Name: Everly
Age: 4
Sex: female
Interests: reading, coloring, bicycling, visiting otters at Maymont Nature Center

OTHER INFORMATION

- Family lives in Westover Hills, Richmond
- Family has two full-time pugs and one cat, two rescue pugs to be re-homed
- Emily is confined to a wheelchair due to a disability
- Family has a plot at a community garden near their home
- Family are members of LGBG and visit several times a year, usually when extended family members are visiting

TEAM 01: Narrative of Visit

This local family visited the Garden to explore a multitude of environments and events that appealed to the range of the family. They visited all of the spaces that were ADA accessible due to Emily’s disability, and part of the family toured the family in a bicycle rickshaw. They enjoyed the expanded Visitors Center, had adult beverages in the new cafe, and attended an LGBT event at Bloemendaal House. They also took a drive out to the Reserve, where they were impressed by the newly built composting restrooms.



ZOOM!

TEAM 03: THE ACTIVE SENIORS

GRACE’S GINKGOS: ‘The Active Seniors’

This family is meant to represent the population of active seniors that are frequent visitors to the Garden. Each one of these ladies has different interests and mobility concerns. Explore what would make their trip to the Garden special.

ADULTS

Name: Alice
Age: 72
Sex: female
Occupation: retired school substitute teacher & school bus driver
Interests: birdwatching, gardening, (certified Daffodil judge), plays piano at the local senior center when she visits her sister on Saturdays, interested in possibly volunteering at LGBG

Name: Ida
Age: 80
Sex: female
Occupation: retired school cafeteria cook
Interests: watching Ellen, painting, brunching (with Mimosas), vegetable gardening, canning/preserving

Name: Agnes
Age: 74
Sex: female
Occupation: retired school teacher (Science)
Interests: caring for her grandchildren, Sunday school/ church activities, flower arranging, reading historical fiction, 80's movie buff

OTHER INFORMATION

- All three ladies live in the Fulton Hill neighborhood of Richmond and worked together
- They usually visit the Garden after brunching on the weekends with the Red Hat Society and are still wearing their purple and red attire, this happens about once a month when the weather is nice
- Ida walks with a cane and Agnes has an oxygen tank she wheels around with her due to her emphyzema
- All three ladies worked together at Chimborazo Elementary School for several years
- Agnes has a small poodle named Kevin Bacon that she likes to carry everywhere with her in her large purse

TEAM 03: Narrative of Visit

These older visitors came to the Garden primarily to visit the Community Kitchen Garden, as it is easily accessible and they are able to participate in the gardening while also sampling some of the plants that are grown in the garden. They also liked that they are able to share some of their deep gardening knowledge with younger visitors at the Community Kitchen Garden.

The three friends also took a trip out to the Reserve to see the extensive collection of azaleas. They enjoyed exploring the full site by golf cart on the path systems that meander throughout the Reserve. Due to their age and mobility issues, they would not have been able to experience the full reserve by foot.



ZOOM!

TEAM 04: FOURTH GRADERS

INSIDE OUTSIDERS: ‘The Fourth Graders’

These visitors are a class of fourth graders visiting the Garden for the first time accompanied by their teacher. They represent a diverse range of children with varied interests and abilities. Explore what would make their visit to the Garden special.

ADULTS

Name: Pamela
Age: 58
Sex: female
Occupation: school teacher at Swansboro Elementary School in Richmond
Interests: reading, watching television, baking, gardening (but has a severe bee allergy)

Name: Karen (F)
Interests: drawing, gardening, reading

Name: Stephanie (F)
Interests: girl scouts, dancing, playing with dogs & cats

Name: Shawn (M)
Interests: swimming, biking, math class

Name: Mac (M)
Interests: ninjas, painting, likes watching CSI

Name: Selena (F)
Interests: babysitting, running, cooking

CHILDREN (All 10 years old)

Name: Kevin (M)
Interests: video games, biking, racing

Name: Kristy (F)
Interests: reading, watching movies, music & singing

Name: Ben (M)
Interests: computer games & coding, football

OTHER INFORMATION

- These children live in the Swansboro neighborhood of Richmond and none have ever traveled very far outside of Richmond
- They typically play in urban environments (playgrounds and paved sport courts) and don't visit natural areas or the river on a regular basis if at all
- This is their first fieldtrip to the Garden and they are currently studying insects
- Kristy Robinson is in a wheelchair
- Selena Lopez speaks Spanish as her first language and is just starting to learn English

TEAM 04: Narrative of Visit

The fourth graders started their day at the Community Kitchen Garden, where they participated in hands on learning and planted and tasted a variety of plants. They then visited the Butterflies Live exhibit, traversed the labyrinth, and stopped for a learning session in the outdoor classroom before heading to the Children’s Garden, where they worked on an art project and learned about plant identification.



ZOOM!

TEAM 05: THE MILLENIALS

SEEDS OF CHANGE: ‘The Millenials’

This group of friends belong to Generation Y and represent a demographic that isn’t well represented at the Garden currently among visitors. They have varying interests and abilities. Explore what would make their visit to the Garden special.

ADULTS
Name: Finn
Age: 21
Sex: male
Occupation: unemployed, taking an extended ‘gap’ year before college
Interests: collecting vinyl records, playing guitar in a punk band, going to the river, craft beers and local distilleries, reading Kurt Vonnegut

Name: Britta
Age: 19
Sex: female
Occupation: works at a local dress boutique, wants to study fashion
Interests: sewing and making clothes, music, volunteering with environmental organizations, photography, shopping at vintage stores

Name: Beau
Age: 20
Sex: male
Occupation: college student, studying liberal arts, works at a local restaurant during summer break
Interests: politics, history, attending art openings, and other events around town, hiking & camping

Name: Char
Age: 21
Sex: female
Occupation: part-time college student studying communications, blogger
Interests: blogging about culture and food, gardening, plays the accordion in a folk band, has several pets, engaged to be married and wants to find a unique wedding venue

OTHER INFORMATION

- These four friends grew up together in the same neighborhood of Henrico (not far from LGBG) and haven’t visited the Garden since they were in grade school
- All four friends enjoy participating in adventures and are likely to get into some hijinks while visiting the Garden

TEAM 05: Narrative of Visit

The millenials came to the Garden for a concert and food truck gathering, riding to the Garden on their bicycles from downtown Richmond. This was an easy and enjoyable trip, as dedicated bikelanes now connect the city and the Garden. They were amazed at the beautiful and open entrance to the Garden, which incorporated sustainable stormwater management strategies. They explored the Garden, posting pictures of their experiences on Instagram and Twitter. They also discovered that barn weddings and overnight adult camps are available, both of which are of interest to them. They capped off their trip with a cold cider, which was brewed right on site at the Garden.



ZOOM!

TEAM 06: THE REPEAT MOMS

PINK UNICORNS: ‘The Repeat Moms’

This visitors represent young mothers with children that visit the Garden very often to participate primarily in children’s activities. They have varying interests and would like to find ways to interest their husbands in joining them at the Garden. Explore what would make their trip to the Garden special.

ADULTS

Name: Valerie Johnson
Age: 32
Sex: female
Occupation: stay-at-home mom, actively volunteers with her local church
Interests: reading, yoga and fitness, cooking and food preservation, gardening, DIY blogging, collects artisan glass paperweights

Name: Eva Walker
Age: 29
Sex: female
Occupation: stay-at-home mom, works part-time in a florist shop her family owns
Interests: interior design, gardening, holistic living, home-schooling, drawing and painting pets & animals

CHILDREN

Name: Jay Johnson
Age: 4.5
Sex: male
Interests: mud pies, balls, running, dogs, Disney movies and superheroes, slides

Name: Violet Johnson
Age: 2
Sex: female
Interests: dogs, singing silly songs, eating new foods, playing outside, flowers

Name: Karen Walker
Age: 6
Sex: female
Interests: dolls, playing dress-up, running, swimming, reading, animals, collects music boxes

OTHER INFORMATION

- These two friends visit the Garden multiple times in a month for short day visits with their children or longer weekend visits with their entire families
- Neither woman’s husband particularly enjoys visiting the Garden and often complain it doesn’t relate to their interests which include: woodworking, brewing beer, grilling and smoking meats, mountain biking, hunting and tracking, watching sports, going to see Drive-By-Truckers play live shows
- Both women would love to discover new activities at the Garden that would appeal to their entire family and make their repeat visits more interesting

TEAM 06: Narrative of Visit

These families came to visit the Garden in their electric car, which they were able to charge within the parking garden. The husbands came along for the first time, as they’d discovered the Garden offered classes on woodworking and smoking and grilling meat. While they were taking classes and the wives were exploring the Garden, the children were having fun in the day care that is offered within the Children’s Garden.



I Q C H A R R E T T E

What will the future look like? How will families of tomorrow see Lewis Ginter Botanical Garden? What changes will have occurred to support families, children, staff, and other visitors? How can the charrette's work be summarized through the eyes of real people?

RESULTS

The Garden itself continues to grow its vast collection of plants, both exotic and native, and it becomes a leader in sustainability and education. A strong focus on community guides the Garden; the Garden builds upon the legacy of community-building and compassion that was established by Grace Arents. The Garden's and the region's history is explored and interpreted within the Garden, allowing visitors to better understand the Garden's rich history and the complicated histories that define Richmond and the Piedmont.



IQ CHARRETTE

EVENT & ACTIVITY PHOTOS



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