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LANDSCAPE ARCHITECTURE MAGAZINE

THE MAGAZINE OF THE AMERICAN
SOCIETY OF LANDSCAPE ARCHITECTS

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CHRISTINE TEN EYCK

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States and cities struggle with shrinking parks budgets; a Boston park fence throws a curve; rented goats get to work in downtown Portland; some state capitals will be greener; an invasive plant has an upside; OLIN will upgrade the Metropolitan Museum; you can (sort of) bike from London to Paris; street trees may deter criminals; and Floridians vote to keep planning among planners.

EDITED BY LINDA MCINTYRE

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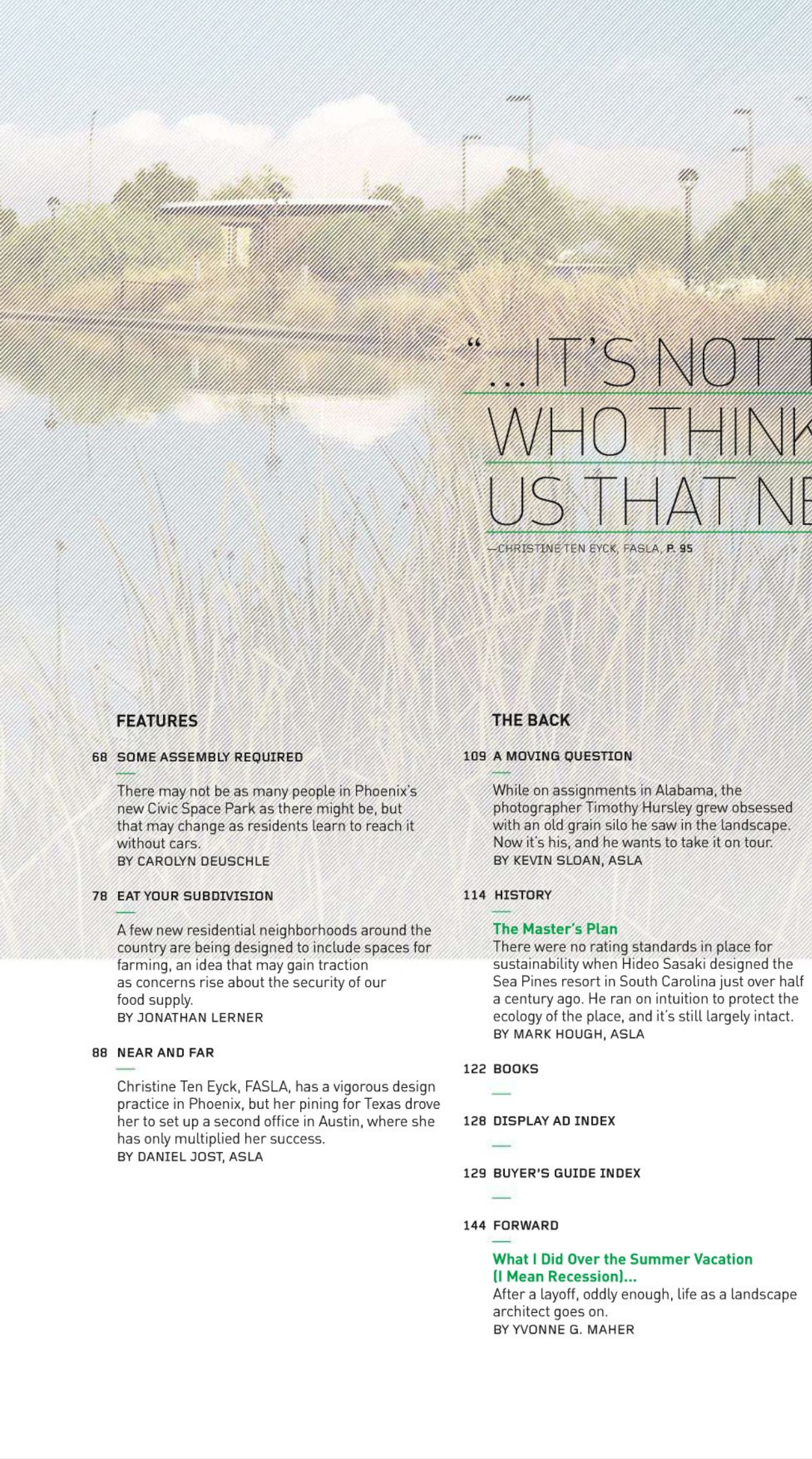
BY LISA SPECKHARDT

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Let the Good Times Climb, Slide, and Roll

The kids are more than all right in a deep city garden in San Francisco designed for play, and the parents are super happy, too.

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“...IT’S NOT THE PEOPLE
WHO THINK JUST LIKE
US THAT NEED US.”

—CHRISTINE TEN EYCK, FASLA, P. 95

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IMAGE CREDIT

Bill Timmerman

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ON THE COVER

Ten Eyck Landscape Architects designed this healing garden at Scottsdale Healthcare Thompson Peak Hospital in Scottsdale, Arizona, page 88.

IMAGE CREDIT

Nick Merrick © Hedrich Blessing 2009

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READING, WRITING, AND RADISHES

Until I heard about the pests, the weeds, the allergies, and worse dangers, I had assumed school vegetable gardens would be really good for kids. I figured it might even entice them toward landscape architecture or other productive, earth-conscious careers rather than, say, a life of credit default swaps.

I had to applaud First Lady Michelle Obama for involving kids from a Washington, D.C., school in her White House kitchen garden and for encouraging kids everywhere (and, more precisely, their adults) to start gardens at their schools. The kids would soil their hands, get some exercise, find worms, and maybe learn how to eat better. Mrs. Obama's timing was great: Seemingly out of nowhere in 2009, "urban agriculture" became a big meme among people who love cities and food and care about nutrition. It offers one way to fix shrinking cities while helping to feed people in them. The past decade has brought a lot of attention by planners and public health experts on encouraging people to burn calories as a part of daily life by walking or cycling, but that's only half the issue for a healthier population. The other half is watching what kinds of calories people consume and where those calories come from. School gardens make huge sense because they help kids connect the dots between fresh food, self-reliance, and better health.

SCHOOL GARDENS HELP KIDS CONNECT THE DOTS BETWEEN FRESH FOOD, SELF-RELIANCE, AND BETTER HEALTH.

This idea that gardens can teach may seem intuitive, but it meets the oddest forms of resistance out there. School officials in Montgomery County, Maryland, are afraid of school vegetable gardens. A *Washington Post* report last month said that although the county doesn't officially ban school gardens—there are a few "rogue" gardens that parents don't want publicized—the superintendent, Jerry D. Weast, and his facility managers discourage them at almost every turn. In a letter to the school board last year, Weast said that vegetable gardens "are a food source for pests, create liabilities for children with food allergies, and have other associated concerns." So don't look for student-raised eggplant on Weast's watch.

More than 40 of Chicago's public schools have fruit and vegetable gardens, but after working hard to grow food, the kids technically can't eat any of it, the *Chicago Tribune* reported in the fall, so it's sold or given away. The school system and its meals contractor,

Chartwells-Thompson, insist that students can't have any food that doesn't meet "specific/certified growing practices," which ban pesticides and require only organic compost and fertilizers. But the rules don't apply to the schools' commercial food suppliers, the *Tribune* reported; suppliers' food can be treated with any of several pesticides. Ideally, noted Kathleen Merrigan, a deputy secretary of the U. S. Department of Agriculture on a visit to a Chicago school garden, the kids would be able to eat the food they grow. Kids do it in Denver's public schools, where some of the produce on the salad bar has been pulled out of the schools' gardens, according to the *Tribune*, because Denver's schools have figured out how to ensure the food's safety. Sometimes bureaucracy finds a way.

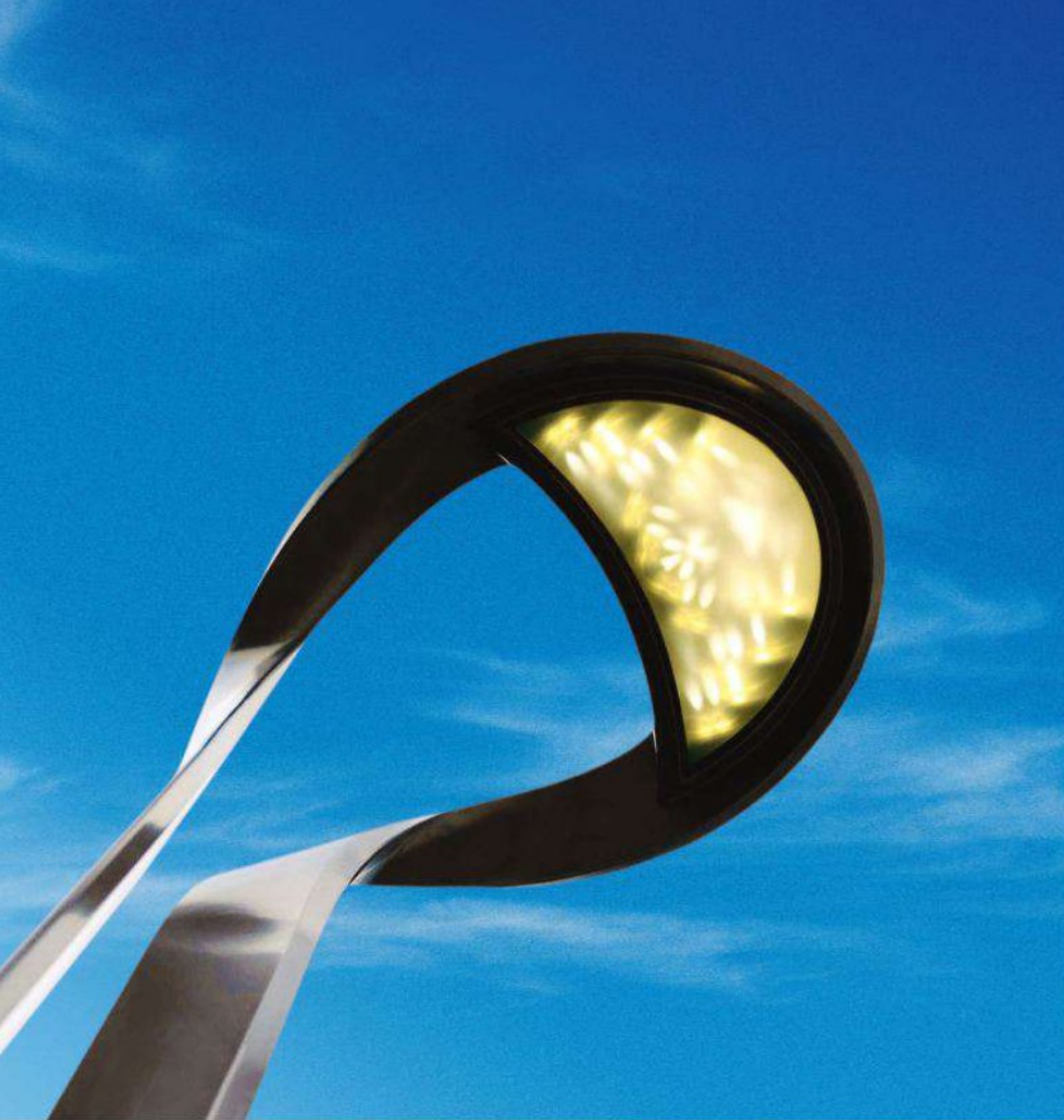
Then there is the potential unraveling of society because of school gardens, as Caitlin Flanagan worried at length in *The Atlantic* last year—you really should look up the whole piece, "Cultivating Failure," to see how Flanagan brings make-believe circumstances to the most inane conclusions. The subversive notions of edible school yards, as promoted by that culinary siren Alice Waters, she writes, threaten to "hijack the curricula" of public schools and widen an already worrying performance deficit among Latino and African American kids by teaching them back-breaking labor.

Some kids fall for architecture because they visit an impressive skyscraper. Kids fly on jets and decide they want to be pilots. I've been wondering what kinds of sparks it takes to draw kids to landscape architecture; visits to parks might do the job if somebody shows a kid how they're made. Growing fruit and vegetables at school can teach them that land is a living thing, and one they can work with in all kinds of ways. A garden doesn't need to become a school's main course to open a wonderful new world. So never mind the fear or the speculative gloom. Let's buy some seeds and trowels, count on our share of weeds and failures, and start showing kids, in cities and suburbs especially, what land is all about.

Finally, a note about our packaging: Starting this month, we're delivering the magazine in recyclable poly bags to help ensure your issues arrive intact. These bags follow a recommended industry standard to reduce our printing of extra copies and the energy spent on replacing individual issues, which in turn cuts costs and our carbon footprint.



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EDITOR



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ENGAGE THE POST-PROFESSIONAL DEGREE

Regarding your Critic at Large article by Jason Radice ("Beware the Post-Professional Degree," December), a less than enthusiastic endorsement of continuing education in the profession, I am disappointed with the author's negative attitude toward his own self-improvement and the betterment of his professional abilities. As an educator in the landscape architecture master's program at Temple University, I embrace the challenge of students looking to "plus it" with additional practical knowledge who have both the insight and foresight to recognize the academic environment as the venue for that achievement. I am candid with my students that if there is a deficiency in subject matter or an area of expertise not covered, then I want to know about it and it will be addressed. Special interest in extending a knowledge base is the responsibility of both the instructor and the student. Clearly this author has chosen to ruminate over the lack of commitment he is experiencing. But who exactly is not engaging the opportunity? Either the instructors are not reaching, or the client purchasing the service is not defining the expectations. I believe it is the latter. If you think you ordered fish and you got chicken, see the manager. It is reactive and unproductive behavior to gripe and moan about lack of service in a magazine dedicated to supporting the profession. It is a bad attitude that can be corrected with a little proactive discussion with the instructors.

KEVIN J. STEPHENSON, ASLA
PENNSBURG, PENNSYLVANIA

As a landscape architect and an educator, I was disheartened by Radice's bitter account of his post-professional master's degree experience. Having also experienced a post-professional degree in a combined program (Michigan State University, BLA; The Rhode Island School of Design, MLA), I must strongly disagree with the claim that a studio in a combined program "at best...offers you a chance to learn from the instructor as well as the other students." This is the minimum outcome that should take place in any studio within any post-professional degree program. Skill levels aside, the most important result of any studio environment is the generation and development of new ideas. The number of years of professional experience has little bearing on this, and more often than not, the amateurs who are not constrained by "the way things are done" are the ones with the best ideas.

It is no surprise that Radice is disappointed with his post-professional degree experience thus far. Under the motives of "refin[ing one's] practice" and "simply get better" at what one already does, it seems like anyone will be disappointed with a post-professional degree. Refining one's practice is really best done in practice. Exploring and researching new and alternative ways of thinking, doing, designing, and creating are the best ways to approach a post-professional degree, especially with several years of professional experience.

JOSEPH JAMES
WATERTOWN, MASSACHUSETTS

Radice hit the spot for a burgeoning group of professional landscape architects who find themselves in need of more education or a higher degree. A few years ago I also went through an "enormously frustrating" post-professional educational experience. I also observed other students in my situation drop out of the program.

Now that I have experienced a few years back in the professional world, other professionals seem confused that I have so much experience after just graduating. I wonder if other professionals perceive the value of the graduate degree to be equal to two years of professional experience. Yet, as the profession continues to promote and advance itself, the trend to favor graduate-level degreed individuals will also continue. As an example, the firm I currently work for has hired only candidates with MLAs in the past few years.

If a graduate degree is becoming part of the recipe for success, why should we penalize students who complete their undergraduate degree in landscape architecture? The current answer to the dilemma of students who get it right with their first degree and then need more credentials seems to be pursuing another degree outside of landscape architecture or working on other professional certifications, seminars, or classes. I see three options landscape architecture programs will take to address the gap: adapt to offer worthwhile curricula to professionals, combine undergraduate programs with required graduate degrees, or allow other credentialing institutions to take up the slack.

RYAN BENTLEY, ASSOCIATE ASLA
OMAHA, NEBRASKA

QUESTIONABLE CONCLUSION

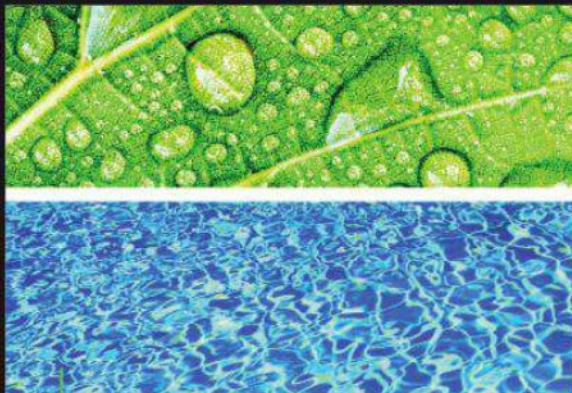
The December report on research about "Neighborhood Satisfaction, Neighborhood Design" concluded oddly by suggesting that just because residents of dense, traditional neighborhoods do not cite density as a reason they enjoy living where they do, higher density was not required for residents in contemporary suburban neighborhoods to become more satisfied. On the contrary, the social ties and liveliness of traditional neighborhoods—factors that were cited by residents there—depend on adequate density/proximity for the frequency of contacts with neighbors. It is unclear what the researchers mean in their broader conclusion that the differences in residents' reported satisfaction between the two types of neighborhoods "are not unbridgeable." If they are suggesting that reconfiguring low-density suburbs is not needed to produce higher resident satisfaction approaching that in denser traditional neighborhoods, they might be right or wrong—I suspect from my own study and living experiences they are wrong—but the answer cannot be deduced from the kind of statistical evidence reported.

J. PETER MONRO, ASLA
PORTLAND, MAINE

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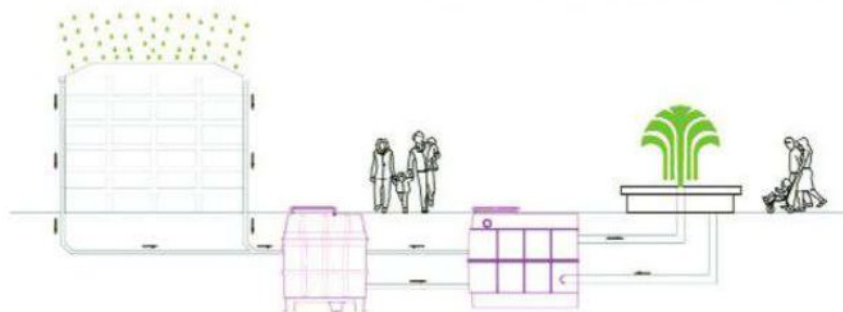
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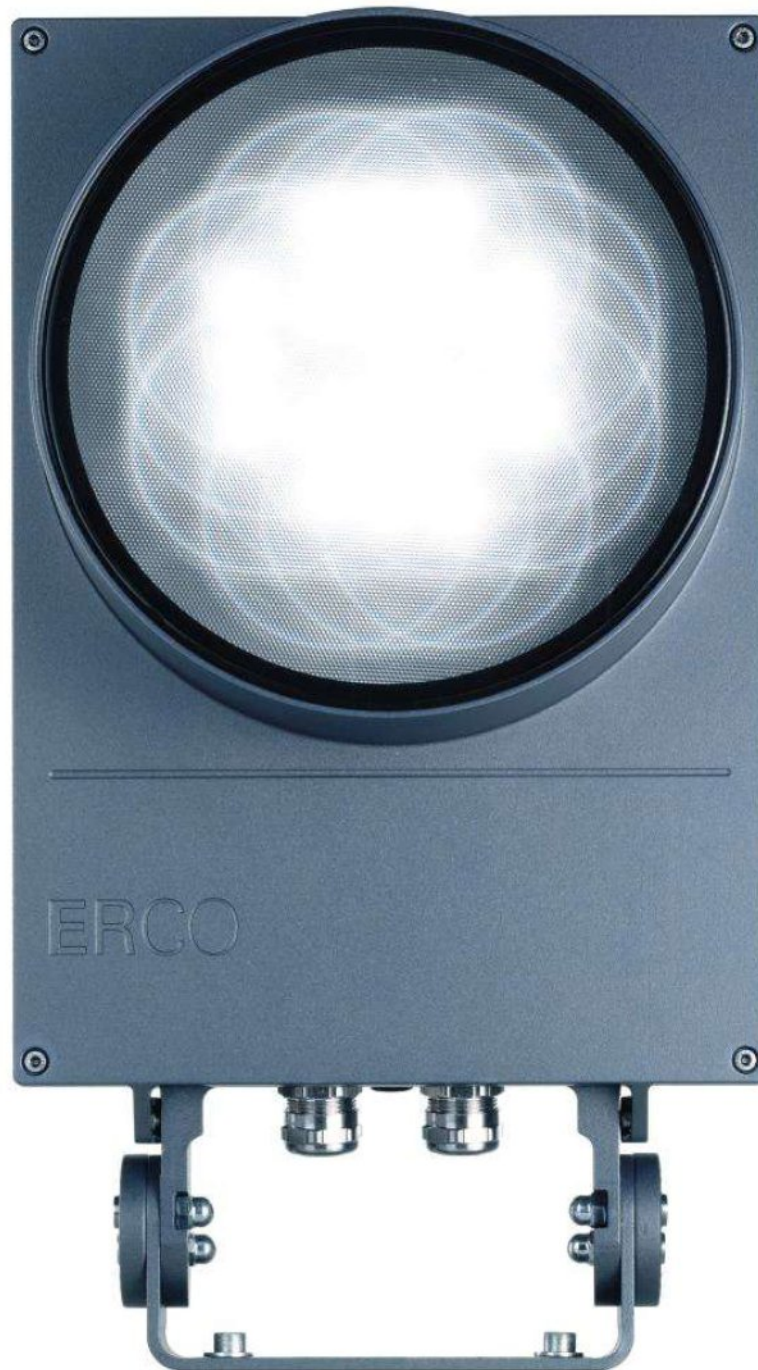
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FOREGROUND

NOTES AND REPORTS FROM THE FIELD

Parks are in a crunch, a curvy fence is a good neighbor, goats get a maintenance contract, and street trees seem to cut crime, in **NOW**. A sublime pool surrounds a new Oregon academic building in **CLOSE-UP**. Tucson seizes every bit of rain it can get in **WATER**. We look at the groundbreaking career of Clare Cooper Marcus, Honorary ASLA, in **MINDS**. Circular files come in all kinds of cool guises, in **GOODS**. And kids' play rules a San Francisco garden in **HOUSE CALL**.

IMAGE CREDIT

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PARKS IN PAIN

BUDGETS ARE DIRE, FORCING NEW STRATEGIES.

BY LINDA MCINTYRE,
EDITOR OF NOW

For recreation officials across the country these days, managing under shrinking budgets is anything but a walk in the park. State and local governments are strained, and keeping parks clean, safe, and well maintained—a challenge even in good times—is increasingly an exercise in ingenuity.

States are feeling some of the worst pain. In California, the outgoing Schwarzenegger administration failed in November to win approval for an \$18 per year vehicle registration fee that would have provided funding for struggling state parks. In Arizona, the state legislature shifted more than \$50 million in state parks funding to general revenue in the past two fiscal years. Five state parks have been closed already, and the state government is considering privatizing the entire system even though it gets no funding from general revenues. Sandy Bahr, the director of the Sierra Club's Grand Canyon chapter, says some properties simply can't be privatized because they were acquired under conditions that prevent their operation by for-profit companies—if the state cannot run them, then ownership will revert to the original owners or the

federal government. "The issue is more complicated than legislators think it is," she says.

Local governments are also struggling with running their parks. Officials in Janesville, Wisconsin, are considering selling off parks or turning their maintenance over to volunteers. In Wichita, Kansas, the city council cut \$1 million—about a quarter—from the parks and recreation budget for 2011 without specifying which programs should be scaled back and still requiring that the level of services remain the same. Now city staff are analyzing which programs and facilities are most—and least—valued by residents as they struggle to implement the cuts. The city's parks director, Doug Kupper, says he's facing layoffs, outsourcing the management of at least two recreation centers, and tag-teaming staff for the management of other facilities. Grounds maintenance was already outsourced in 2009. "I'm optimistic that we can continue to provide the quality of life our residents demand," he says, though he adds that he hopes future savings will be carved from other sources.

"Parks agencies across the spectrum are looking at new and creative ways to deal with reduced budgets and limited horizons," says Rich Dolesh, the chief of public policy for the National Recreation and Park Association. "We're seeing some creative public-private partnerships, and also some systems that are going to for-profit companies to manage their parks."

Public-private partnerships have worked brilliantly in places like New York City, and some states are trying the approach. The Georgia state park system is teaming with the Boy Scouts for projects such as trail construction, grounds cleanup, and installation of playground equipment. A spokesperson, Kim Hatcher, says the Georgia system has hired a consultant to find more such opportunities. But not every constituency is ready to accept partnerships for running their parks. Seattle's mayor, Mike McGinn, sought to shore up the city's budget with a deal to allow a local company to produce its public television show at a community center in the Queen Anne neighborhood, but residents rose up in opposition, flooding City Hall with complaints.

Brice Maryman, ASLA, a local landscape architect and a lecturer in the landscape architecture program at the University of Washington, says there is still a somewhat binary sense of nature and culture as being separate in the city, especially in neighborhoods such as Queen Anne that feel like retreats from the

INSET

In Knoxville, a parcel of parkland was sold off by the city...

LEFT

...in order to focus resources on a more attractive, better used park nearby.

IMAGE CREDITS

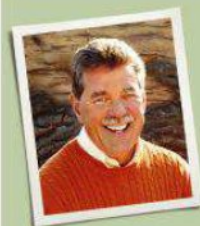
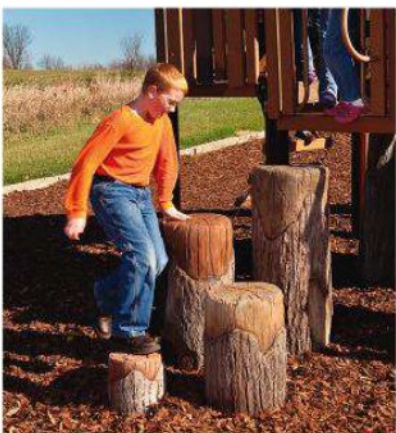
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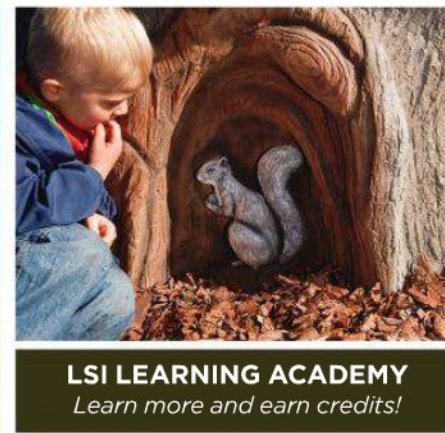
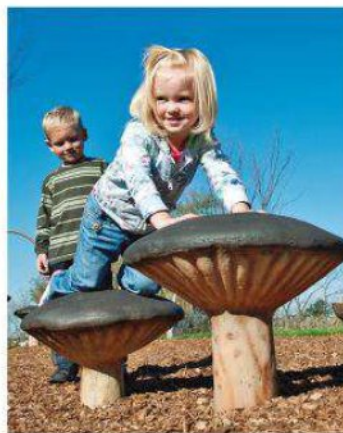


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← urban bustle. “We can look at Bryant Park and appreciate it and see it as a model,” he says. “But we can also see how much time is turned over to private programming, which might raise some problems.”

Sometimes, however, a city and its residents together can cut their park losses and benefit in the end. In Knoxville, Tennessee, last fall, the city government put a park up for sale as three separate residential lots. But Sean Martin, an architect who’s active in the Fourth and Gill historic neighborhood association, says the move was done at the association’s request. The small and austere McCallie Park (no trees, just a couple of pieces of play equipment) was on a vacant lot two blocks from the nicer Fourth and Gill Park, which had been threatened a few years ago by a highway project.

But the highway was rerouted. The city didn’t want to maintain two parks so close together, and residents decided it was best to concentrate their energy and the city’s resources in the other park. Half the McCallie lot had previously sold for infill houses, and Martin says those projects have enhanced the family-friendly neighborhood. The city has spent about \$100,000 improving the Fourth and Gill Park. “Everybody worked together,” Martin says, “and we got the best outcome.” ●



● **BROWSER UPGRADE: RUMINATION, NOT MACHINATION**



A LANDSCAPE ARCHITECT TAKES SITE MAINTENANCE OFF THE GRID.

Legend has it that goats will eat just about anything, but in fact they are browsers with a preference for weeds and tender young woody plants. Landscape architect Brett Milligan, ASLA, put this propensity to work on a two-acre site in downtown Portland, and the results are no joke.

Milligan’s firm, Greenworks, was hired to maintain the vacant site, and he saw a perfect opportunity to try ruminant-based management, common enough in rural areas, in the heart of the city. He engaged a herd from a local company called Goat Rental NW and, to keep costs down, managed the herd himself, visiting often during the goats’ three-and-a-half-week tenure and making sure they always had access to fresh water. “Once on site, the goats were mostly self-sustaining, as they were surrounded by their food source,” he says.

The experiment went smoothly. The goats were happy roaming around the fenced site, and Goat Rental’s insurance covered liability issues. The biggest surprise, says Milligan, was the amenity value of the project, which became a destination of sorts for neighbors near and far who adopted the goats as their own, pulling up nearby weeds to feed the cute and friendly animals through the chain-link fence.

But the project’s benefits went further. Milligan is working to use goats on another site in a different part of the city, and will return with a herd to the original site later this spring. That will enable the project team to refine its management approach. “It becomes an exercise in reading the dynamics of the ruderal vegetation of the city,” he says. The owner is letting the team decide exactly when to bring the goats back. “If we come out too early, the vegetation will continue to grow after it’s cut,” says Milligan. “If we wait too long, it will develop woody stems that the goats don’t really like to eat. Urban pastoralism in process!” ●

LEFT
Contrary to popular belief, goats prefer greens to tin cans.

BOTTOM
The working herd takes a break to visit with Portland neighbors.

IMAGE CREDITS
Brett Milligan, ASLA



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ABOVE

Most fence makers told artist Beth Galston her undulating design was impossible—but a daring fabricator made it work.

INSET

On an urban corner in Boston, landscape design by Ray Dunetz, ASLA, echoes a meandering fence.

IMAGE CREDITS

Bartek Konieczny, top; Clements/Howcroft Photography, bottom

SWIRLING PEOPLE IN

ARTIST'S FENCE BRINGS PIZZAZZ TO A MINIPARK.

BY MARTY CARLOCK

The landscape architect Ray Dunetz, ASLA, and the artist Beth Galston had never met until they found themselves at a meeting to remake a tiny park called the South Street Mall in Boston's Jamaica Plain section. In 2007 the Boston Parks Department had hired Dunetz to redesign the strip; meanwhile, an organization called Jamaica Plain Centre/South Main Streets had held a competition for artwork on the mall. Galston, one of the city's foremost public art sculptors, was selected.

When the two were called to the initial meeting by the park's planners, Dunetz and Galston quickly decided, he says, that "even though we had separate clients, we would collaborate, blur the line between art and landscape."

The corner lot is small, just big enough for two tennis courts, and it had become derelict, a magnet for vagrants. Next to the tennis courts is a minipark, 30 by 125 feet, laid out on a grid. "There was no motion," Galston explains. "We wanted to whirl people in." They developed a plan they called a "swirl scheme," with undulating patterns of contrasting pavers underfoot and alongside curved planting beds. Even the gate to the tennis courts is a curled passageway.

A fence was needed to keep tennis balls in the court and out of the park. The collaborators saw that a serpentine fence—a practical work of art in keeping with the swirl motif—could replace the linear chain-link fence that had been in place. Galston had difficulty finding a fabricator willing to

make such a fence; she wanted to slant the posts as well as curve the fence. "The fence people all said, 'This won't work,'" she recalls—until she found Solutions in Metal in Abington, Massachusetts, which makes custom metal stair railings, unique fences, and the like. Its head, Bartek Konieczny, is an art school graduate who likes fabrication challenges.

Realizing Galston's design was harder than it looks. She made many small and full-scale mock-ups; then she and Konieczny had to transfer her concept to a CAD program that would guide CNC (computer numeric control) machines—cutters and tube rollers that formed the radii of the pipes. "We found we had to have rules," Galston says. "The posts could only be eight to 12 degrees out of vertical, and the radii of the curves ranged from 36 to 140 inches. The purpose was to stretch the chain link tightly so it formed continuous curves with no flat spots, but not so tightly the material deformed." Although it looks continuous, the fence is made in five sections; only two are similar. Galston bridged the small gaps between sections with narrow triangles of perforated metal.

The collaborators then chose a coating of purple vinyl for the chain link rather than standard black or green. Depending on the time of day, the color blends into the streetscape or pops into unexpected hues—at night, a dozen upward lights bring it to life. The fence cost \$75,000 out of a total budget of \$310,000, Dunetz said, which includes renovation of the tennis courts. ●

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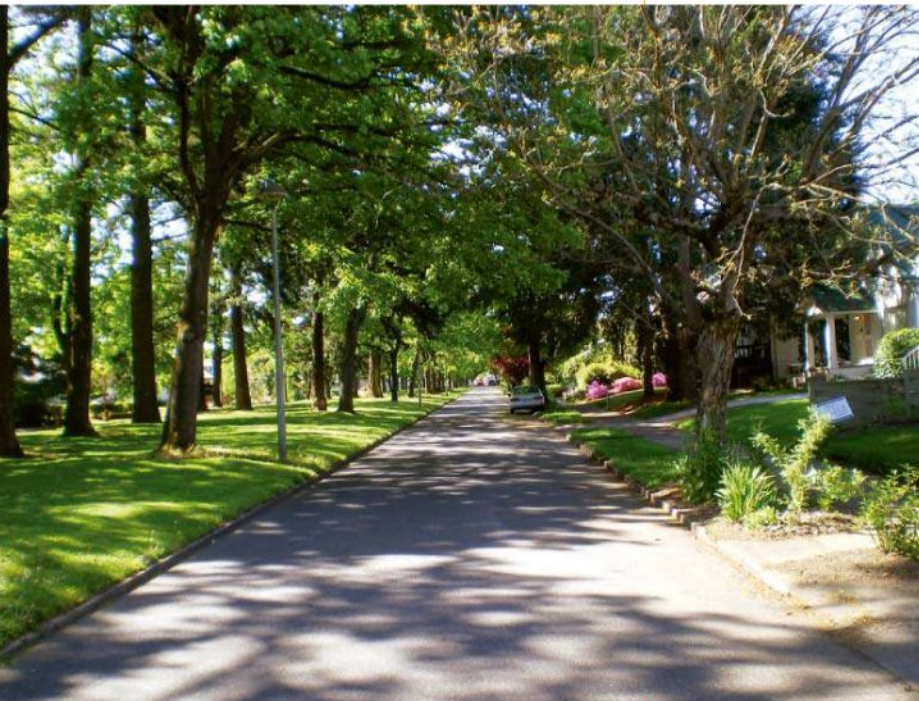
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LAW AND ARBOR

STUDY SUGGESTS STREET TREES MIGHT HELP CURB CRIME.



ABOVE

A Forest Service study suggests that mature trees in residential neighborhoods can help deter crime.

IMAGE CREDIT

Courtesy Geoffrey Donovan

We know the urban tree canopy helps to cool and clean the air and capture stormwater. Can street trees also help curtail crime in a city's residential areas? New research by the U.S. Forest Service suggests the answer might be yes.

Research foresters Geoffrey Donovan of the Forest Service's Pacific Northwest Station and Jeffrey Prestemon of the Southern Research Station examined crime data in Portland, Oregon, over a three-year period (2005–2007). They analyzed the relationship between crime and vegetation using additional information from site visits and property records to isolate variables such as a house's age, condition, and proximity to streetlights as well as the number and canopy sizes of both street trees and those on private property. The variables were chosen based on widely used social science theories of crime motivation.

The data indicated that criminals are less likely to target houses with street trees or big trees on the homeowners' property. Houses without street trees, or with numerous smaller trees closer to the structure, were more likely to be targets of burglars or other criminals. Other factors associated with increased crime were age of the house (older houses were subject to more crime), situation on a corner lot, and view-obstructing barriers such as fences or hedges over three feet tall.

"We weren't necessarily surprised, but it took us a while to interpret our results," says Donovan. "We did find that small, view-obstructing trees increased crime. Understanding how trees could decrease crime was a little less intuitive." Mature, well-cared-for trees could encourage people to spend more time in public places, putting more Jane Jacobs-style "eyes on the street" and making it harder to commit crimes. They might also function as signals that a dwelling is well cared for and its possessions well secured. Delving into the association between tree crown area and decreased crime, the researchers deduced that it's important for homeowners (and their landscape designers) to make sure that windows on the ground floor of a house are not obstructed.

The team hopes to validate its findings with studies of other cities. "My coauthor lives in North Carolina," says Donovan. "Doing a study there in the spring would be pretty appealing, as it would get me out of the rain in Portland."

For more information on the study, see www.fs.fed.us/pnw/news/2010/11/city-trees.shtml. To learn more about the relationship between design and safety, check out Crime Prevention Through Environmental Design at www.cpted.net. ●

● METROPOLITAN MAKEOVER

MUSEUM CHOOSES OLIN TO DESIGN FIFTH AVENUE FACELIFT.

The grand entry steps at the Fifth Avenue entrance to New York City's Metropolitan Museum of Art are irresistible to many visitors, even those who don't want to venture inside. But the rest of the plaza outside the museum's striking Beaux-Arts facade is less inviting. To change that situation, the Met has

brought on OLIN to redesign the entire four-block-long outdoor space, including its existing circa 1970 fountains.

OLIN was selected after a search that included more than 30 landscape architecture and architecture firms. Partner Dennis McGlade, FASLA, will lead the design team. The museum administration estimates that construction will be completed by 2015. ●



LEFT

OLIN will redesign the museum's currently uninviting plaza spaces and fountains.

IMAGE CREDIT

Linda McIntyre

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PERVASIVE INVASIVES

WEEDS DESTROY, CREATE VALUE IN THE WILD.

RIGHT

ARS chemist Bryan Moser uses a reflux condenser to produce pennycress biodiesel.

INSETS

Medusahead, right, is a threat to grazing areas and sagebrush ecosystems; pennycress, bottom, has biofuel potential.

IMAGE CREDITS

Courtesy USDA Agricultural Research Service, top and bottom; courtesy Steve Dewey, Utah State University, www.bugwood.org, center



problem because neither wildlife nor livestock will eat it because its spiny seeds and high silica content make it unpalatable. And because grazing doesn't help keep it in check, medusahead's dormant biomass serves as a perfect fuel source for wildfires.

Invasive plants are a bane of modern existence. New research points to ways they are damaging more native ecosystems—and also possibly expanding biofuel options.

First the bad news: New research from Oregon State University suggests that medusahead grass (*Taeniatherum caput-medusae*), a Mediterranean plant probably introduced in North America as a result of seed contamination, has the potential to crowd out native grasses and even other invasives in sagebrush ecosystems. Data from both an unusually dry year (2008) and a typically wet one (2009) indicated that medusahead grew faster and over a longer period of time in both situations. On western rangelands where the plant is often found, this is a

On the brighter side, the USDA's Agricultural Research Service (ARS) reports that the seeds of the pesky roadside weed pennycress (*Thlaspi arvense*) have biodiesel fuel potential. ARS scientists in Peoria, Illinois, found that the cloud (the temperature at which crystals start to form) and pour (when the liquid starts to solidify) points of pennycress biodiesel are significantly below those of soybean-based biodiesel, possibly making it a good fuel source in cold weather. Pennycress is also a cold-weather crop, raising the possibility that soybean farmers can grow it in winter while maintaining soy crop yields during warmer months. ●



● CAPITAL IDEAS

THE FEDERAL GOVERNMENT HELPS GREEN CAPITAL CITIES.

The U.S. Environmental Protection Agency, through its Partnerships for Sustainable Communities program with the departments of Transportation and Housing and Urban Development, has announced the first beneficiaries of its new Greening America's Capitals program: Boston; Charleston, West Virginia; Hartford, Connecticut; Jefferson City, Missouri; and Little Rock, Arkansas.

The agency is providing funding for teams of public- and private-sector designers to visit the sites and produce schematic designs to contribute to larger planning and sustainability efforts. "The design assistance will be tailored to the specific requests and needs, focusing on a corridor, neighborhood, or set of related sites," says Abby Hall of the EPA's Office of Sustainable Communities. But in each case, "landscape architecture expertise will be front and center." Besides its own staff, the agency is working with firms such as Utile in Boston and Nelson Byrd Woltz in Hartford.

For more information on the selected projects and the application process, see www.epa.gov/smartgrowth/greencapitals.htm. ●

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ECOTOURISM, CONTINENTAL STYLE

VIVE LA DIFFÉRENCE?

BY JOSHUA GRAY



ABOVE

Let the French have their pavements; Brits are content with humble dirt bike paths.

IMAGE CREDIT

Courtesy Sustrans

The English Channel spans just 21 miles from Dover to Calais, but the French and the British differ on just about everything. As the disparate neighbors seek to create a bicycling link between their respective capitals, cyclists on both sides of the water rejoice, but the progress carries a whiff of stiff upper lip intersecting with *joie de vivre*.

The long-term dream is to create a safe, attractive, car-free path between London and Paris (with a hop on a ferry boat or the Eurostar train in between). The reality, at least to date, is slightly different. For starters, a fair portion of the route is now on public roads, and signage remains a work in progress. Imperatives of geography and demographics mean more challenging traffic on the British side; France's roads are simply less packed. But the car-free sections of the course—many of them converted railroad beds—are where the

divergence in priorities, budgets, and temperament is most evident.

In France, the paths are glassy-smooth paved stretches, mandated at three meters wide, accommodating walkers and wheelchairs as well as Lance Armstrong wannabes. In England, cyclists make do with a scant six-foot breadth, typically gravel, dirt, or, seasonally, mud. British resistance to hardtopped paths is strong. "[There is] kind of a gut feeling that paving a part of the countryside equals urbanization," said Simon Pratt of Sustrans, Britain's coordinating body for alternative transportation projects.

Mark Waters of the United Kingdom's Cyclists' Touring Club reflects on Britain's reluctant embrace of two-wheeled transport, casting an envious eye on the French model. "They've got countryside to spare, and they're not nearly so precious about it," Waters contends. "Because Britain is so steeped in class-ridden culture, even today, riding a bicycle is considered a very second-class means of getting around.... [The French] generally have a more agreeable attitude about the whole thing." ●

● "NO" TO HOMETOWN DEMOCRACY

FLORIDA REJECTS PLANNING BY CROWD SOURCING.

Amendment 4, the grassroots effort to put the brakes on development in Florida by subjecting changes in comprehensive land use plans to approval by referendum, was emphatically rejected by the state's voters on November 2, 2010. Only about 33 percent of voting Floridians supported the so-called Hometown Democracy initiative, which would have required approval by 60 percent to succeed as a constitutional amendment (see *Land Matters, LAM*, November). Opponents, with an influx of funding from developers, spent more than \$12 million, far outpacing supporters who were able to muster only \$2.4 million since their quest began in 2004 and spent most of that getting the amendment on the ballot.

The broader impact of the Hometown Democracy push is unclear, especially given the magnitude of its defeat. "For seven years, we sought to focus a discussion," attorney Lesley Blackner, president of Florida Hometown Democracy, said in an election night statement. "We

hope it is a discussion that continues beyond today, which marks the end of the Florida Hometown Democracy movement. It is left to our state's elected leaders and residents to find an answer to Florida's addiction to promiscuous construction before it is too late for our state's natural resources and quality of life."

But the vote on Amendment 4 could have consequences its supporters never intended. Michael Allan Wolf, a land use and environmental law professor at the University of Florida, is sympathetic to concerns about unchecked development. "Ballot box zoning is not an optimum procedure for deciding when and where development should occur," he says. Opponents claimed (without evidence, according to Wolf) that restraints on development would cost the state more jobs and raise residents' taxes. The fears they raised, Wolf speculates, "might actually embolden proponents of overdevelopment." Surely that's not the sort of discussion Blackner and her allies had in mind. ●

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DUCKS WELCOME

**A SUBLIME POOL DOUBLES
THE BEAUTY OF A NEW CAMPUS
BUILDING IN OREGON.**

BY TIM NEWCOMB



ABOVE

The Jaqua Center on the campus of the University of Oregon appears to sit raised on a pool of water.

IMAGE CREDIT

© Ron Cooper

The University of Oregon likes to spoil its athletes. Its football team, the Ducks, has new ergonomically advanced uniforms made by Nike. And there's seating designed by Ferrari inside the school's new trophy building, the John E. Jaqua Academic Center for Student Athletes, a striking three-story glass cube on the edge of campus that opened in 2010. The building, too, has a Nike provenance—Nike founder Phil Knight paid for the building, which has been said (though never officially) to have cost more than \$40 million.

Working with the architect, Gene Sandoval of Zimmer Gunsul Frasca Architects, was the landscape architect Charles Anderson, FASLA. On the triangular site, a former parking lot along a major street on the campus, Sandoval designed a glass box, slightly elevated, and Anderson created an infinity pool of black granite that comes within 18 inches of the outer walls around three-quarters of the building.

The modern and minimalist black finish provides a mirror, reflecting the surrounding landscape, and hides the

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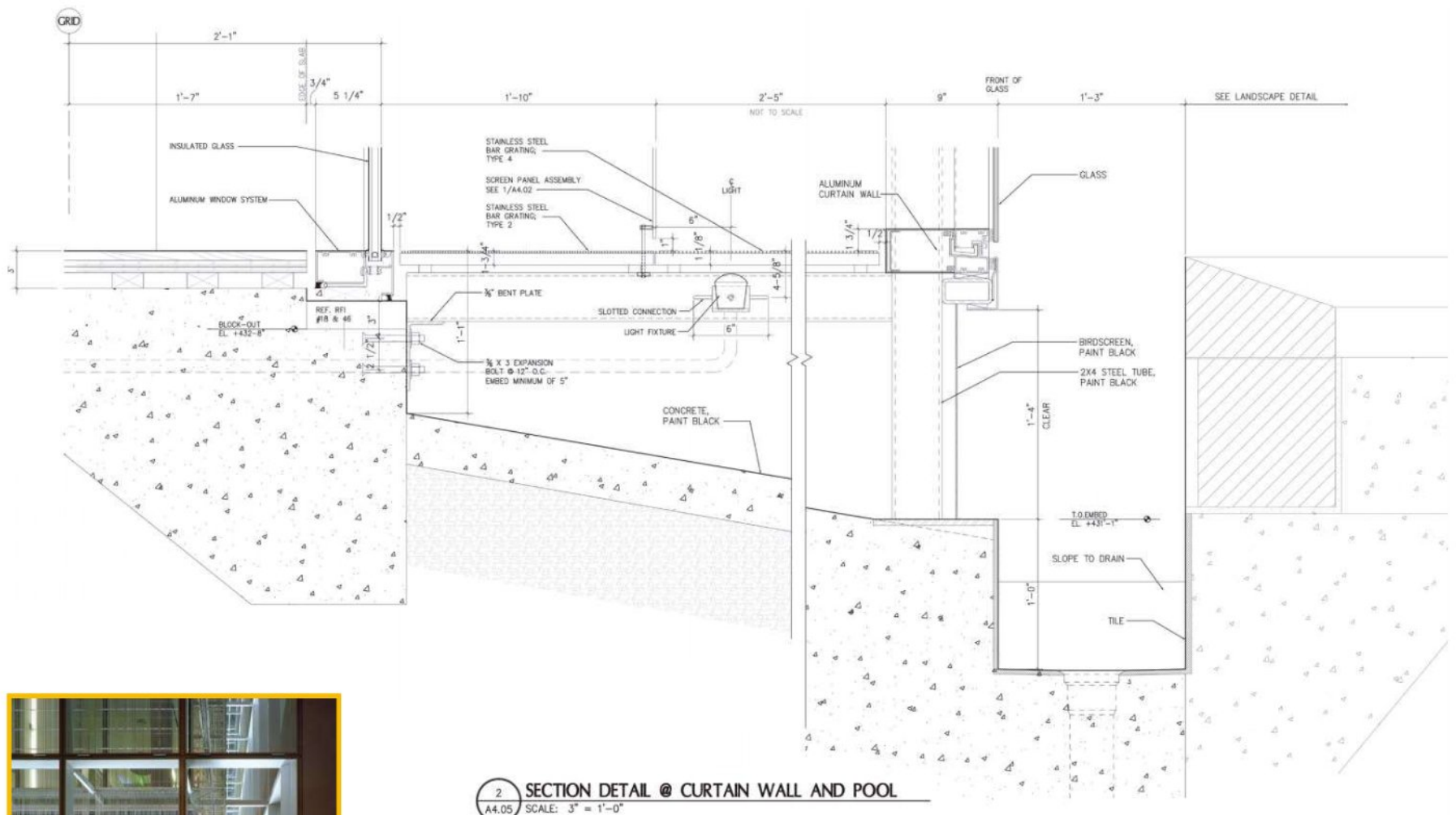
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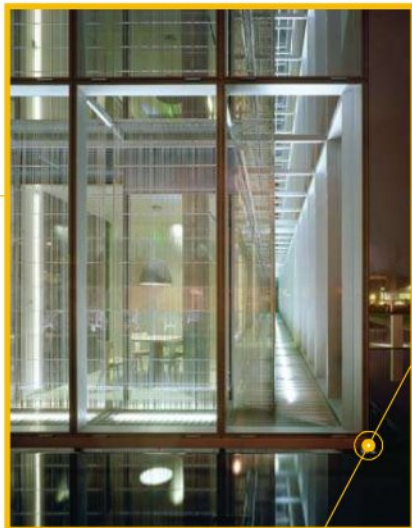
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TOP
 Schematic drawings show the intricate relationship between water, air, and structure.

ABOVE
 When lit up at night, the building appears to grow out of the black granite pool.

IMAGE CREDITS
 Courtesy ZGF Architects LLP, top; © Eckert & Eckert, bottom

depth—only eight inches at its deepest. With 10,000 square feet of water, Sandoval would have liked to have gone even bigger since “water is the life giver in Oregon,” while Anderson says smaller would have been fine.

It was somewhat complicated to surround the glass with water while making the building energy efficient. The outer layer of sealed monolithic glass panels was separated from an inner layer of insulated glass panels by a five-foot-deep air cavity. Within the air cavity sits a stainless steel metal

screen assembly and a system of rolling shades.

The outer layer of the 3/8-inch-thick glass protects the shades and the metal screen from wind and rain—expect plenty of rain in Eugene—and also acts as a thermal buffer for the air cavity, keeping it warm to help heat the structure.

By keeping the 10,000 square feet of water shallow inside a handmade black granite pool, designers were able to show more depth than there



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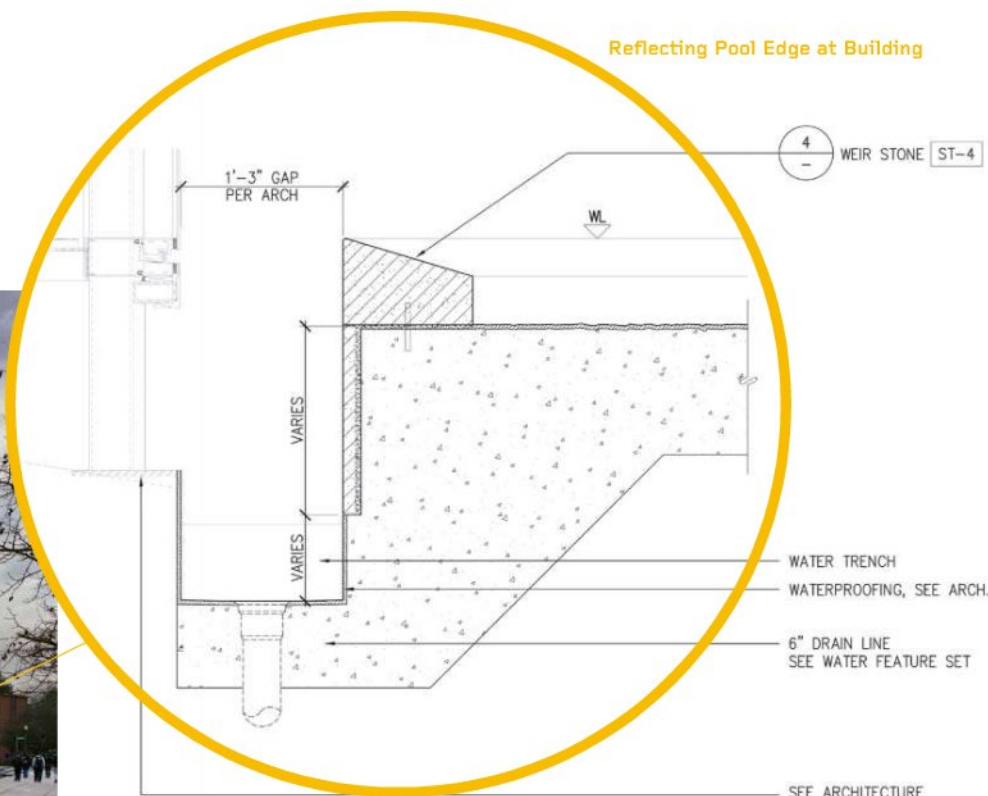
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Reflecting Pool Edge at Building



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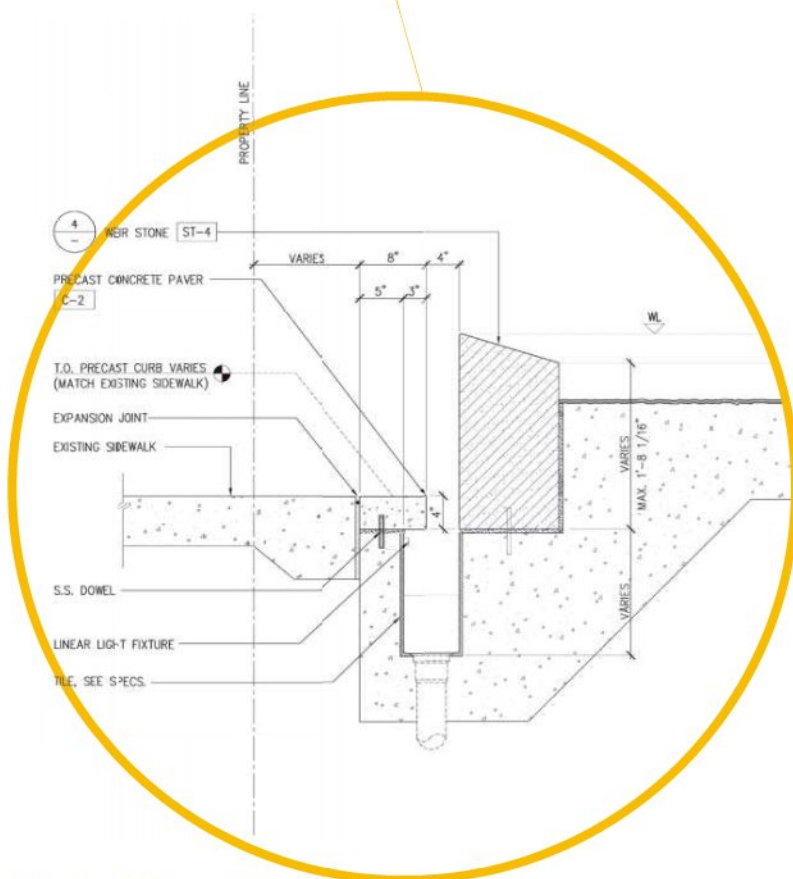
Sitting within the main Eugene campus, the site remains pedestrian friendly.

ABOVE AND BELOW

An air cavity separates the pool from the building, while precast concrete curbs and paver steps set the pool off from the sidewalk.

IMAGE CREDITS

Courtesy ZGF Architects LLP, drawings; © Eckert & Eckert, photo



Reflecting Pool Edge at Sidewalk

was and allow the use of black precast concrete curbs and paver steps to help set off the pool from the adjacent sidewalk. Plus, with the desired look of flat glass, extra care was taken in raising the ground level to flatten the bottom. The black granite—as well as black piping—helps hide elevation changes.

Along with the pool, LED lighting around the exterior of the building produces a glow and stainless steel grating on the edges protects from debris and birds, since the water laps 18 inches from the building.

A grove of birch trees—the highlight of the 35 native species used—isn't just aesthetic, but serves to anchor a biofiltration system cleaning onsite water runoff. Birches, because they can be planted in tight patterns, help create a dense buffer between the neighboring streets and the serenity of the building. ●

TIM NEWCOMB IS A NEWSPAPER EDITOR AND FREELANCE MAGAZINE WRITER LIVING IN WESTERN WASHINGTON.



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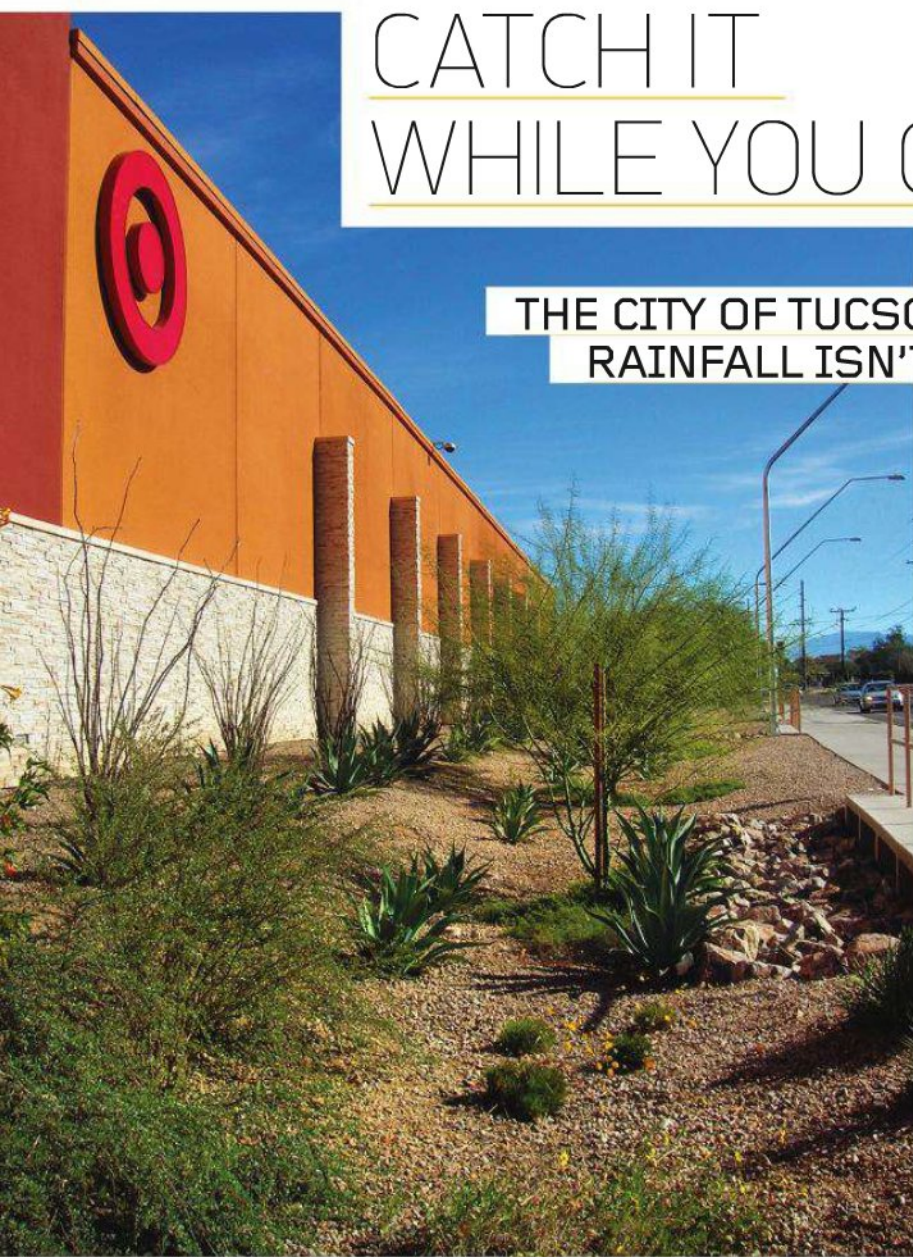
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THE CITY OF TUCSON HAS DECIDED THAT CAPTURING
RAINFALL ISN'T MERELY NICE TO DO—IT'S NECESSARY.

BY ANN AUDREY



ABOVE

A large swale collects stormwater runoff from the new Super Target building in Tucson, Arizona. The swale supports landscape vegetation and is part of the stormwater management strategy for the site.

IMAGE CREDIT

Ann Audrey

Urban desert dwellers face a disturbing irony. Potable water supplies are stressed by increasing demands that leave water managers struggling to find new supplies. Yet when it rains, the urban environment is awash with water that runs off roofs, parking lots, and streets—water that drains away quickly through millions of dollars' worth of stormwater infrastructure.

For decades, people in Tucson, Arizona, have been shaping the earth and build-

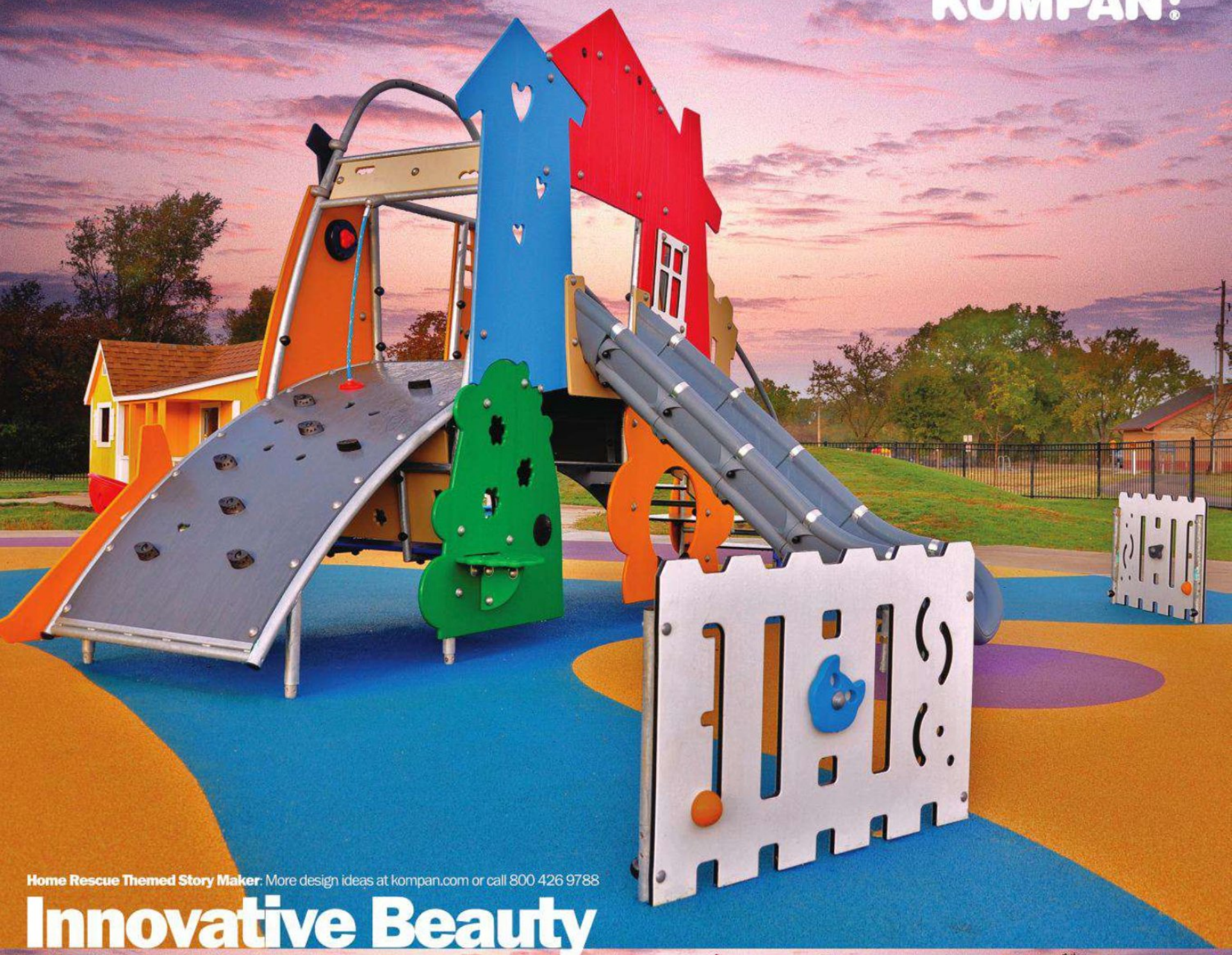
ing tanks to harvest rainwater and support their plantings. In 2005, the city government offered help to residents by publishing its *Rainwater Harvesting Guidance Manual*. But more needed to be done. In winter 2007–2008, Rodney Glassman, a city councilman, posed a question: Can the rainwater that runs off roofs and parking lots at commercial sites be harvested and used to save potable water? He thought it could, and he proposed that an ordinance be drafted to accomplish the goal. Less than a year later, Tucson adopted its innovative ordinance requiring rainwater harvesting at new commercial sites.

Water harvesting is the process of intercepting rainfall and putting it to beneficial use. Some strategies intercept and store water in tanks (known as “active” water harvesting). In contrast, “passive” water harvesting intercepts rainwater and infiltrates it directly into the soil where plants’ roots can take it up. Water harvesting does not typically recharge aquifers. Instead, it saves potable water by helping to keep the water taps turned off. Passive techniques such as microbasins, swales, curb cuts, and French drains are simple and inexpensive and can move, intercept, and store large volumes of water in the soil. Tank storage extends the time during which rainwater can be used, but its costs can be substantially more than those of passive harvesting.

The move from concept to reality in Tucson’s rainwater harvesting took eight months of work by local developers, planners, designers, engineers, environmental activists, city staff, and elected officials. During this time, the general provisions of the ordinance were agreed to and detailed requirements were spelled out in a draft development standard. Environmentalists pushed for commercial sites to meet up to 100 percent of landscape water demand with harvested rainwater. Developers preferred voluntary guidelines and pushed to have other water conservation measures allowed as options to rainwater harvesting. The compromise reached was a mandatory requirement that new commercial sites meet 50 percent of annual landscape water demand using harvested rainwater. “The ordinance was passed unanimously by the mayor and council and endorsed by the local paper in large part because all parties helped write it,” says Katie Bolger, Glassman’s council aide, “and all sides compromised to get language everyone could support.”

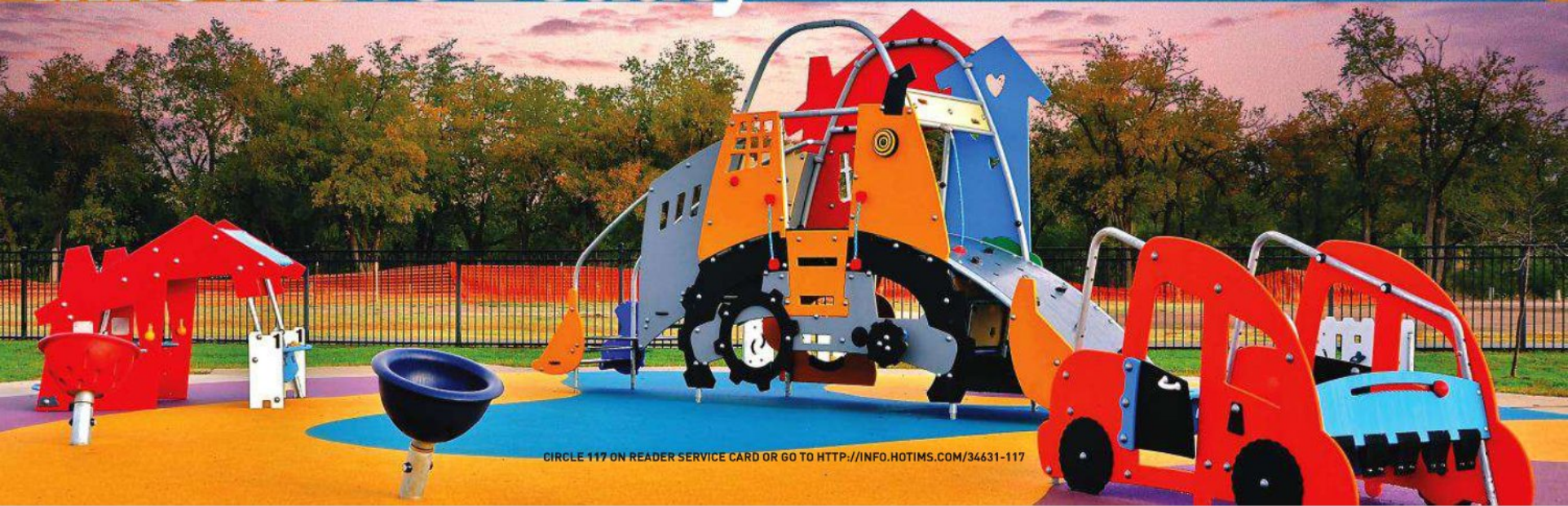
Tucson’s average rainfall is 12 inches per year. The agreement to set the standard for harvesting water at commercial sites at 50 percent of landscape demand was reached by analyzing monthly rainfall data and landscape needs, then calculating the level that could be met using passive

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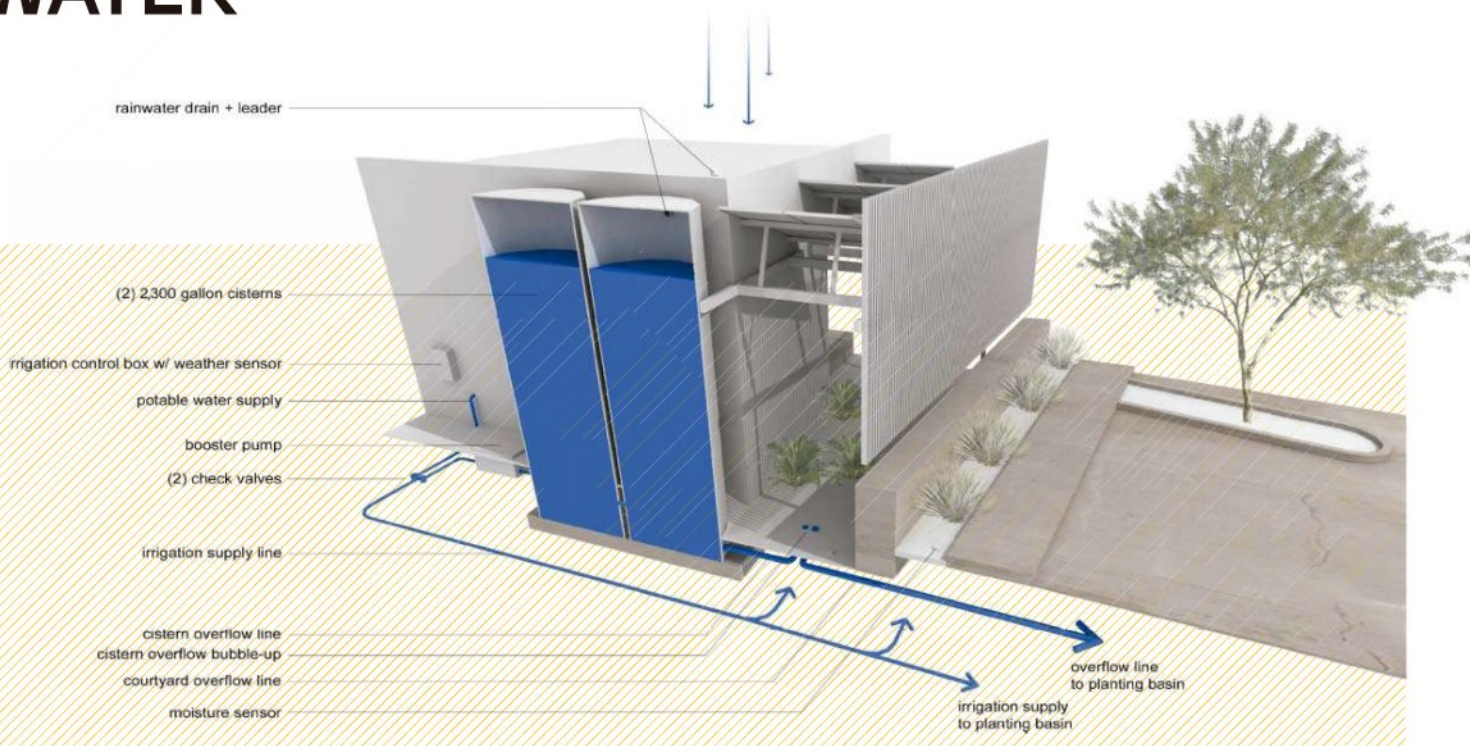
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RIGHT

A graphic representation of the water harvesting system at the Repp Design + Construction building in Tucson, Arizona, shows the collection and circulation system for harvested rainwater, which includes both tanks and passive techniques.

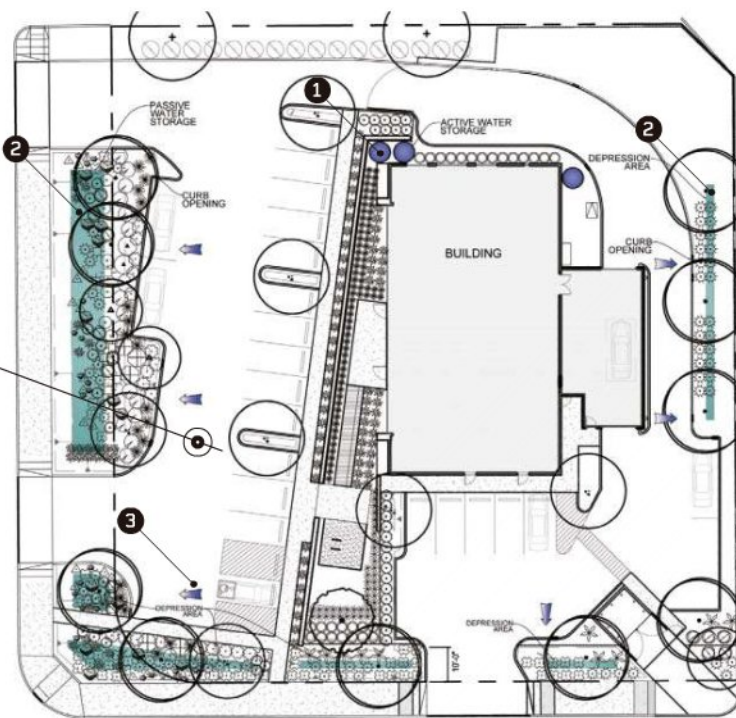
IMAGE CREDIT

Courtesy Repp Design + Construction



ABOVE

A rock-clad landscape at Repp Design + Construction harvests rainwater off the site's parking lot to support low-water-use landscape plants. A steel tank located behind a decorative steel screen, inset, holds harvested rooftop runoff.



RIGHT

The site water harvesting plan illustrates water catchment areas and the landscape plants they support at Repp Design + Construction.

- 1 Roof water collection storage tank (active)
- 2 Water harvest basin (passive)
- 3 Flow arrow (runoff)

IMAGE CREDITS

Ann Audrey, photos; ARC Studios, graphic and plan

water harvesting alone. Being able to meet the requirements with passive techniques was important to the development community because of the high cost of commercial-scale tanks.

Tucson's Commercial Rainwater Harvesting Ordinance (No. 10597) was adopted October 14, 2008, and implemented June 1, 2010. The 50 percent requirement must be accomplished within three years of receiving the certifi-

cate of occupancy for a new commercial site, allowing time to establish plants using standard irrigation. In addition, new commercial site owners must prepare a water harvesting plan and water budget and report rainfall and irrigation volumes annually.

The adopted development standard includes specifications for both passive systems and tanks (which are optional). Additional specifications in the stan-

dard address irrigation systems, plan submittal, and reporting. The ordinance cuts commercial sites a break during drought years to ensure that plants don't suffer. These kick in when rainfall is below nine inches per year at a given site.

With the June 2010 implementation, water harvesting plans are now being submitted to Tucson's Planning and Development Services Department



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ABOVE

An opening in the curb allows parking lot runoff water to flow toward a depressed planting area supporting desert shade trees at the Stone Curves cohousing community in Tucson, Arizona.

RIGHT

Colorful landscape plants are supported by harvested rainwater in a patio area at the new Super Target store in Tucson.

IMAGE CREDITS

Ann Audrey

(PDSD). From the perspective of Eric Barrett, a Tucson landscape architect and owner of ARC Studios, Inc., there is extra work and cost involved in preparing the water budget calculations and water harvesting plan, but he expects the process will get faster with time. Greg Shinn, a landscape architect and owner of GRS Landscape Architects Inc., emphasizes the need for the landscape architect and drainage engineer to communicate early and often throughout site design to ensure the landscape plan, drainage plan, and water harvesting plan are consistent and meet the standards. In his experience, the landscape architect typically prepares the water harvesting plan.



the new commercial standard, Tucson Water has provided more than \$21,000 in grants to help commercial facilities serve as demonstration sites for water harvesting. The landscape at Repp Design + Construction's office demonstrates passive and active water harvesting, illustrating the collaborative design results for site grading, water

ing for improved commercial irrigation systems, facilities will now make substantial strides in irrigation efficiency as a result of having managed water harvesting systems. Fernando Molina, the head of Tucson Water's Public Information Office, agrees. Under the new requirements, facilities must use controller technology that responds to conditions on a site. Most facilities are selecting "smart controllers" that operate in response to local weather—a key to potable water conservation, in Molina's view.

Shinn expects that Tucson's experience will help others take up water harvesting strategies. "Over the first year or two, we will learn which aspects of water harvesting design and regulation are most important and which don't yield significant results," he says. "Applying these lessons to jurisdictions with different rainfall patterns and plant palettes will save them years of experimentation."

Other areas of the country have addressed water harvesting through mechanisms ranging from guidance manuals to regulations. To get the word out, Councilmember Glassman has spoken at city council meetings in eight Arizona cities, walking elected officials through Tucson's process and emphasizing rainwater harvesting as a strategy to make potable water conservation the rule rather than the exception. ●

ANN AUDREY HAS WORKED WITH WATER HARVESTING SINCE 1992; SHE IS CURRENTLY AN ENVIRONMENTAL CONSULTANT.

IN TUCSON, ALL PLANS FOR COMMERCIAL DEVELOPMENT SITES MUST INCLUDE A WATER HARVESTING PLAN AND WATER BUDGET.

Before the adoption of the commercial requirements, Barrett designed a water harvesting landscape for the new Super Target store in Tucson. The site contains an array of water harvesting basins planted with drought-tolerant trees and shrubs. This landscape illustrates the shift in engineering and landscape design that the new ordinance requires, and it allows people to see large-scale commercial water harvesting in action.

As part of its ongoing potable water conservation efforts, and to support

harvesting, landscape planting, and irrigation. Rick McLain, the owner of Repp Design + Construction, reports that his system—designed by ARC Studios—is working well and saving potable water and money.

Joe Linville, the lead planner with the PSD's landscape section, anticipates the new commercial landscapes "will have larger, healthier trees with less blowdown because the roots will penetrate deeper." Linville sees another advantage: After years of push-

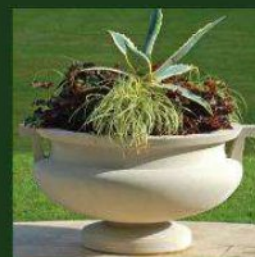
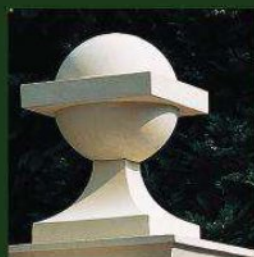
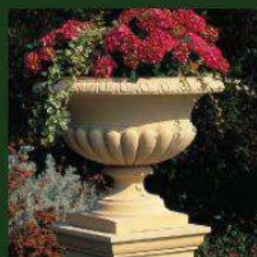
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THE HEALER

IF NOT FOR CLARE COOPER MARCUS, WE MIGHT HAVE MISSED THE TONIC POWERS OF DESIGN.

BY BILL MARKEN, HONORARY ASLA

In the fall of 1969, armed with a new master's degree in city planning, Clare Cooper Marcus, Honorary ASLA, taught a class at the University of California, Berkeley, called "Social and Psychological Factors in Open Space Design" for the first time. Created for landscape architecture students, the course relied on research methods such as observations, interviews, and behavior mapping to explore the gap between what designers thought they were designing and how the users experienced and felt about the actual landscapes. If this was a radical, bottom-up approach to teaching landscape design, it was also, of course, a radical tradition-questioning time in Berkeley—with Vietnam war protests and gas masks on campus.

One student in that class was Mark Francis, FASLA, now past chair of landscape architecture at the University of California, Davis, who remembers Cooper Marcus as a demanding and inspiring teacher. He recently wrote, "Energized by the battles going on in the streets outside Wurster Hall, she and other social factors faculty (whom Danish architect Jan Gehl calls

'the Berkeley gang,' including Clare, Donald Appleyard, Chris Alexander, and Donlyn Lyndon) created a sense of endless possibility in us students. One weekend she invited a group of us to Bolinas. It turned out to be a full-blown Jungian retreat where we gathered in a circle on the floor exploring inner feelings, personal histories, and favorite childhood places—all to get students to realize that much of what we would design would come from this well of personal experience and memory. She had great respect for the power of design to improve ecological and human life."

Throughout a long, distinguished career, Cooper Marcus has continued to inspire, write, and teach about the power of place and design to affect and improve human life—especially, during the past two decades, about how landscapes can improve health and well-being. In 2010, she was made an honorary member of ASLA for "her pioneering research on the psychological and sociological aspects of design, particularly urban open space. Her work, including 25 years at the University of California, has influenced

generations of landscape architects."

Cooper Marcus's own "well of personal experience and memory" gave her an early understanding of the transformative power of nature and open space. She grew up in England, and during the German blitz of London in World War II her family was evacuated to the countryside. As she recalls, her mother was depressed and her father off to war, and she roamed on her own, climbed trees, and raised rabbits—and learned that closeness with nature could create deep, transformative feelings.

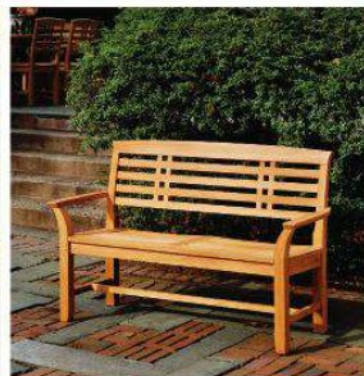
She went on to receive a degree in cultural and historical geography from the University of London, then struck off for the United States, which seemed "exciting and adventurous" after the dark days of postwar England. After earning an M.A. in urban geography at the University of Nebraska, she landed in Berkeley in 1961. For her next master's, she wrote a case study of

IMAGE CREDIT
Jason Cooper Marcus

Easter Hill Village, a housing project in nearby Richmond: Its conclusion demonstrated the gap between the original goals of the designers and how the residents viewed the completed project.

Cooper Marcus credits her Easter Hill Village paper (published as a book in 1975) with launching her career. She remembers a professor saying, "You are asking questions no one else is asking. You should be teaching." From 1969 to 1994 she taught in Berkeley's departments of architecture and landscape architecture. Her field was social factors: how the environment affects social and psychological behavior and





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ABOVE

"Working closely with clinical staff and current and former patients, designer Brian Bainson of Quatrefoil created a lush setting with a great variety of plants—some edible, wide pathways to accommodate patients brought out on gurneys; and different pathway materials to provide rehabilitative experiences for those learning to walk again," Cooper Marcus says.

RIGHT

"The garden is enclosed by the L-shaped Burn Unit and by high walls creating a pleasing sense of enclosure and privacy. Shade is essential for those recovering from burns and skin grafts, hence the two shade structures, trees, and a sculptural feature that will eventually provide shade when vines grow to cover it," Cooper Marcus says.

IMAGE CREDITS

Courtesy Quatrefoil, Inc., plan; Courtesy Legacy Health Systems, photo

MARCUS ASKED QUESTIONS NO ONE ELSE DID: WHY DO YOU COME TO THE GARDEN? HOW DO YOU FEEL HERE?

vice versa. And she called what she did "designing for user needs." Her voluminous writings explored and revealed the importance of designing for people's real needs and inner feelings. Her books included *People Places*, *Nature as Healer*, and *Housing as if People Mattered*; *House as a Mirror of Self*, published in 1995, appealed broadly enough to land her a spot on Oprah Winfrey's television show.

A Second Chapter of Life

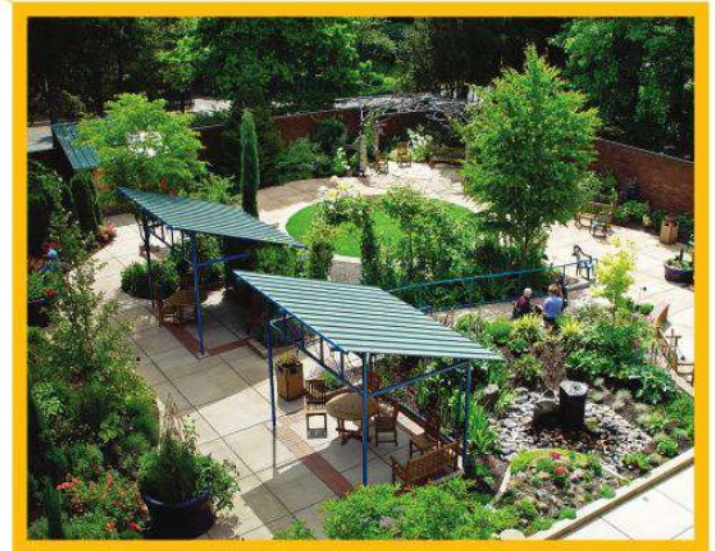
After taking early retirement from the University of California in 1994, Cooper Marcus shifted her focus and research methods to the design of healing gardens. With one of her former grad students, the landscape architect Marni Barnes, ASLA, Cooper Marcus secured a grant and began a research project studying the impact of four hospital

gardens. She calls it "the first systematic postoccupancy evaluation study of hospital gardens in the United States." Using visual analysis, behavior mapping, and user interviews, she again asked questions no one else did: Why do you come to the garden? How do you use it? How do you feel here? She had answers of her own. Undergoing treatment for cancer at that time, she was spending a good deal of time in hospitals herself. She observed her own reactions: feeling uplifted while waiting for treatment under a beautiful old oak at Kaiser Permanente Medical Center in Walnut Creek; feeling depressed while waiting in her car in the bleak parking lot of another hospital she also had to visit.

Among the study's findings: "Ninety percent of garden users experienced

a positive change of mood after time spent outdoors." The study added weight to the burgeoning awareness of the shortcomings of contemporary health care facilities. As Cooper Marcus wrote, "In past centuries, green nature, sunlight, and fresh air were seen as essential components of healing in settings ranging from medieval monastic infirmaries...to pavilion-style hospitals, asylums, and sanatoria of the 19th and early 20th centuries.... From approximately 1950 to 1990, the therapeutic value of access to nature all but disappeared from hospitals in most western countries. High-rise hospitals built in the international style resembled corporate office buildings."

The study by Cooper Marcus and Barnes "fired them up" about the untapped power of healing gardens and





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PRESTO





MARCUS EMPHASIZES THE ROLE OF PLANTS IN HEALING GARDENS: "YOU WANT A GARDEN, NOT A PLAZA."

ABOVE

"Designer Deborah LeFrank considered all the complex needs of the frail elderly in her design for the Graham Garden: smooth pathways wide enough for two wheelchairs to pass; a shaded patio at the entry for programs and for those too frail to venture further; colorful plantings with familiar flowers and a concern for seasonal change; movable outdoor furniture; a simple looped pathway system; niches for privacy; and views to the surrounding countryside over a low, split-rail fence," Cooper Marcus says.

IMAGE CREDIT

Courtesy LeFrank & Associates Ltd.

led to a much larger project. Publisher John Wiley & Sons commissioned *Healing Gardens: Therapeutic Benefits and Design Recommendations*, 610 pages of history, theory, research, health outcomes, and advice for designers—today the book is still the bible on the subject. Cooper Marcus and Barnes edited the book and wrote about half of it, relying on experts for individual chapters (such as Robin Moore, Affiliate ASLA, on children's gardens).

A major contributor to the book was Roger S. Ulrich, Honorary ASLA, the pioneering behavioral scientist who is a professor in the Department of Architecture and the Department of Landscape Architecture and Urban Planning at Texas A&M University.

Beginning with his 1984 paper in *Science* magazine called "View Through a Window May Influence Recovery from Surgery," Ulrich documented how experiencing nature offers health-related benefits to hospital patients. Cooper Marcus gives a great deal of credit to Ulrich and boils down his groundbreaking research like this: "His studies have shown that the heart rate of a patient goes down when experiencing a garden, which helps in the healing process by reducing stress. Experiencing a garden provides a degree of relief from physical symptoms or awareness of symptoms. It offers stress reduction and increased comfort. And it facilitates an improvement in overall sense of well-being and hopefulness, which can assist physical improvement."

Designing a Healing Garden

Cooper Marcus has visited more than 100 hospitals with outdoor spaces in the United States, Canada, the United Kingdom, Australia, and New Zealand. She is not one to pull punches. Naomi Sachs, ASLA, another former student and founder of the Therapeutic Landscapes Networks (www.healinglandscapes.org), says, "Clare has taken evidence-based design to a new level. If something doesn't work, she will say so—even if it makes the designer mad." Cooper Marcus stresses that a landscape designed for healing should be a respite—welcoming, comfortable, homelike. She says, "People appreciate traditional garden elements such as lawns, trees, and flowers. Most people take comfort from a garden that is familiar—something like an English strolling garden." Her typical advice for designing for a health care setting: "Don't push the envelope—no grass with granite stripes or benches without backs." What do landscape architects say about that? She says, "They laugh, but I think they agree."

Cooper Marcus emphasizes the role of plants in designing a healing garden. "Plants provide the all-important distraction of nature. You want a garden, not a plaza." As a rule of thumb, she suggests a 7:3 ratio of plants to hardscape. She adds, "Designing for a health care setting is the opposite of designing a freeway planting. A healing landscape is not viewed while going 65 miles per hour. It is seen up close by someone who is ill or elderly and probably moving slowly. Intricate designs can be eye catching. Use different types of plants of different sizes, heights, leaf textures. Use flowers for their color."



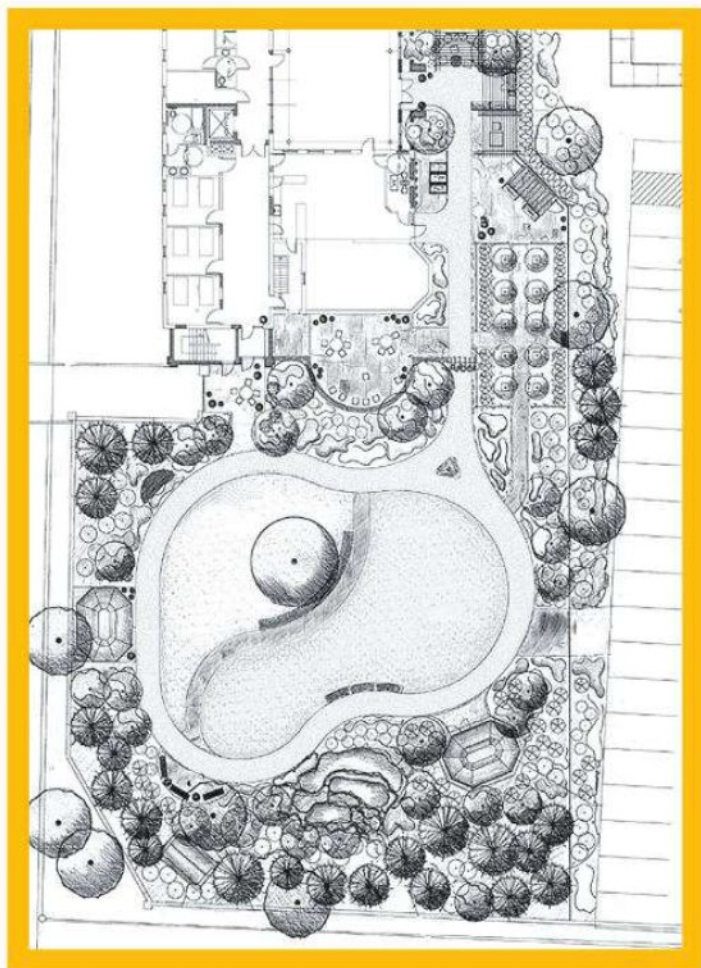
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ABOVE

"Martha Tyson created an exemplary garden for those with Alzheimer's disease—a single entry and simple looped path to avoid confusion, dense planting around the edges to disguise fences that sometimes prompt a desire for elopement, and a central lawn for activities and to evoke a homelike image," Cooper Marcus says.

IMAGE CREDIT

Martha M. Tyson

She urges the use of moving water for its sights and sounds and the way it attracts birds. "Birds deliver an unsaid message: Life goes on." (She points out that some hospitals don't approve of water features because of possible pathogens in the water.) Plant labels are good too—they can be a conversation starter.

Cooper Marcus cites a number of exemplary healing landscapes that include the desirable features, including the Oregon Burn Center Garden in Portland, designed by landscape architect Brian Bainnson, ASLA, working with horticultural therapist Teresia Hazen, which is "absolutely beautiful"; it provides overhead protection from the sun and different textures underfoot to help patients learning to walk again. The Graham Garden, designed by landscape architect Deborah LeFrank, at Saanich Peninsula Hospital in Victoria, British Columbia, offers beautiful views from inside as well as

MOVING WATER ATTRACTS BIRDS, COOPER MARCUS SAYS, AND "BIRDS DELIVER AN UNSAID MESSAGE: LIFE GOES ON."

outside, and is inviting to patients in wheelchairs as well as family groups. The Alzheimer's garden in the Garden of the Family Life Center, Grand Rapids, Michigan, designed by landscape architect Martha Tyson, has a pathway system designed for minimal confusion, a comfortable gazebo, and old-fashioned perennials that resonate with the elderly.

With the trend today toward patient-specific gardens, which incorporate special features for patients with certain conditions and diseases, Cooper Marcus considers it even more imperative that landscape architects follow a rigorous design process that includes working closely with the hospital staff and medical team. She also thinks that more research must be done to determine the strengths and weaknesses of existing gardens built in the past 10 to 20 years. Naomi Sachs says, "Clare wants strict standards of postoccupancy evaluations for healing gardens. We're concerned about 'healing washing,' a takeoff on greenwashing that means doing surface things to make it look like you have designed a healing garden but really haven't."

Clare Cooper Marcus Today

Now in the fifth decade of her career, Cooper Marcus has had a busy year. This past spring, she again lectured at the Chicago Botanic Garden, where, along with landscape architect Jack Carman, FASLA, and horticultural therapist Candice Shoemaker, she launched a weeklong program that trains landscape architects and offers a certificate in health care design.

In the summer she spent several weeks on the remote Scottish island

of Iona, which she has visited almost annually since 1979. Her latest book, *Iona Dreaming: The Healing Power of Place*, published in April 2010, is a contemplative memoir that reveals her talent to write soulfully and scientifically as she explores her own deep feelings: "I have to experience it [the mystery of Iona] in my sinews, breathe it into my body, absorb it through my eyes and ears." The book describes the personal process of physical and emotional healing that she went through as she recovered from a life-threatening illness. She calls Iona "the kind of place where one can relax to a deep level, which can strengthen one's immune system and have measurable success on physical health."

This past fall, on a crisp, sunny day, I met Cooper Marcus at her shingle-clad, two-story house on a quiet Berkeley street lined with mature camphor and London plane trees. From her front porch she can observe neighborhood life and greet passersby. Two or three blocks away are the cafés, laundry, markets, and public transit of College Avenue. The walkable, human-scaled neighborhood is what she and her late ex-husband Stephen were looking for when they settled there in 1974. She wanted her two children to grow up with the sense of independence and free-spiritedness that she experienced—her friends were aghast to see her son riding Bay Area Rapid Transit alone at age eight.

She took me for a walk on the Berkeley campus a few blocks away, revisiting many of the spots she observed and surveyed in *People Places*, published in 1990 as a guide to using "human behavior or social activities to inform

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TOP

At the Family Life Center in Grand Rapids, Michigan, “a garden gazebo visible from the entry door to the garden provides a clear destination point and is a popular place for staff-led activities. Screens protect users from bugs, and wiring permits fans, lighting, and music programs,” Cooper Marcus says.

ABOVE

Clare Cooper Marcus speaks at the 2010 ASLA Annual Meeting in Washington, D.C., as she is inducted as an Honorary ASLA member.

IMAGE CREDITS

Martha M. Tyson, top; Sam Brown, portrait



HER PERSONAL ESCAPE IS SCOTLAND'S ISLE OF IONA, "WHERE ONE CAN RELAX TO A DEEP LEVEL."

and shape the designed environment.” Vigorous and tall, dignified with short gray hair and wire-rim glasses, she is the image of the scholarly and sensible retired academic—although her memoir reveals a certain amount of chalk-it-up-to-Berkeley experimenting along the way. First stop was Wurster Hall, the 1964 minimalist style (“brutalist” to some) home to Berkeley’s College of Environmental Design, where she had an office for years. We entered through the courtyard at the back. Cooper Marcus called its original design “awful” for its uninviting asphalt paving and messy olive trees. She prefers the redesign that now exists, with brick paving, movable seating, lath screening for posting student work, and a patch of lawn. Seemingly on cue, three students in shorts set up a croquet game on the grass. She exclaimed, “That’s a perfect backyard activity. This is the backyard—perfect for ‘family’ events like a graduation or small party.” She led the way to

the building’s entry, which she calls the “front porch.” “This front porch is not beautiful, but it attracts students with built-in tables and seating and places to gather in social eddies off the main walkway.” That day it was busy with students studying, eating, and conversing and watching others rush by. With Cooper Marcus the terminology is humanistic, often related to the home (we also viewed Wurster’s “front yard”—the lawns and oaks that stretch beyond a main pathway). And a design’s results are measured in how people use it and are affected by it.

Nearby, Faculty Glade has been measured to be “the most favorite place on campus” for its swath of lawn for lounging in shade or sun and the surrounding tall live oaks and redwoods creating a sheltered sense of retreat. The plaza around the Campanile, with formal paving squares and pollarded London plane trees, is less inviting and was occupied by just two stu-

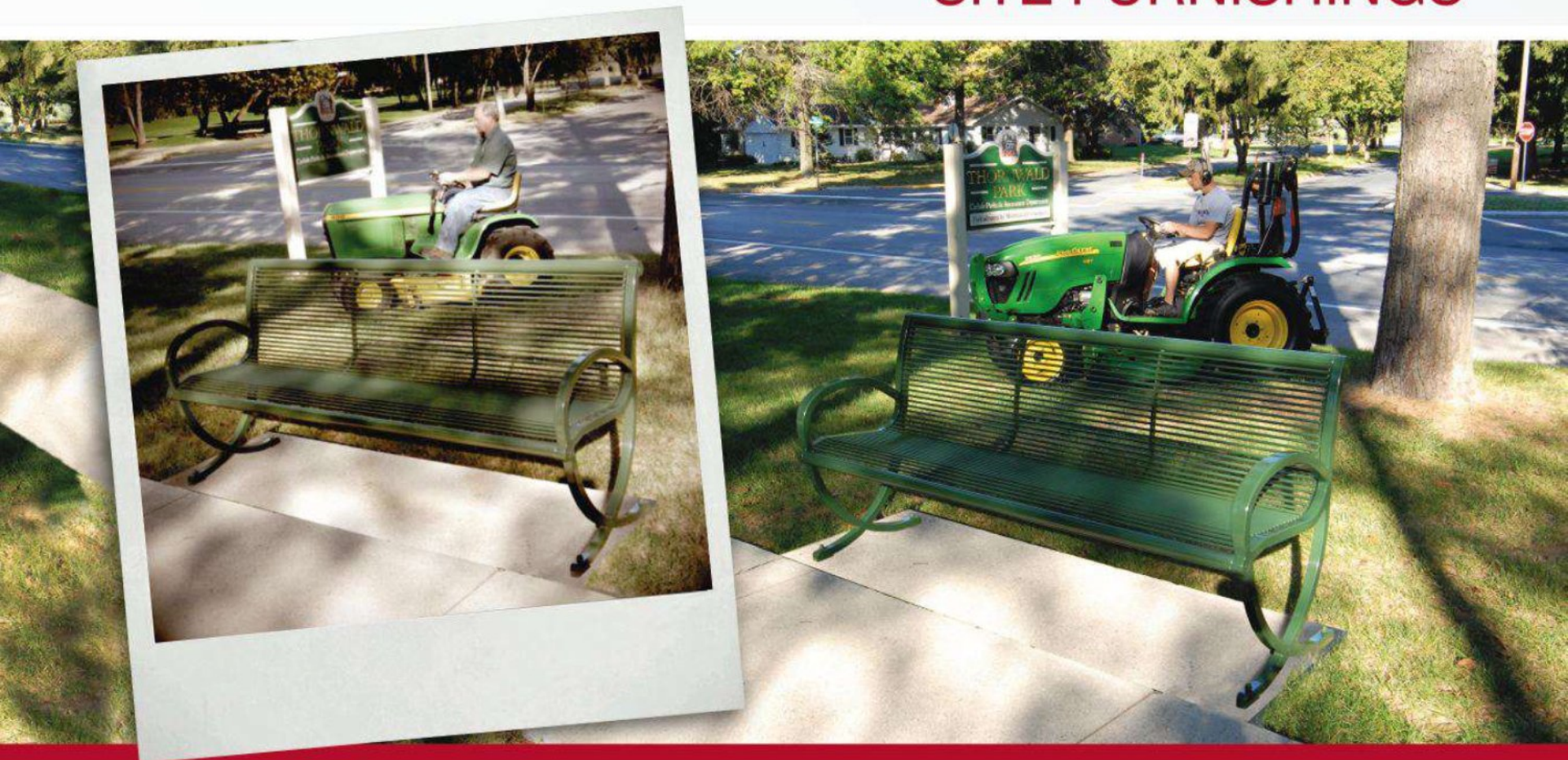
dents that day. Cooper Marcus finds the formality off-putting but admits that may be owing to the “traditionally cool feelings the English have for French aesthetics.” (She also doesn’t like the pruning method used on the trees—“too aggressive, and too much a demonstration of humans trying to control nature.”) She admires the Bechtel Engineering Center’s roof terrace for its amenities: ATM, café, outdoor study nooks with overhead shade, and glass walls for wind protection. “Here someone listened to the students. They always say they want tables and chairs and other places to study outdoors.” The terrace was designed by George Matsumoto with Royston Hanamoto Alley & Abey.

Cooper Marcus is quick to answer the question, why should designers concern themselves about the spaces between the buildings on a 35,000-student campus? “Well-designed spaces where students can relax and gather with other students or even faculty can encourage casual social encounters and a richer college experience. And school can become more than lectures and libraries.”

Later that day, Cooper Marcus would attend a session of her writing group, in which she is concentrating on poetry, with nature-related work including titles such as “The Fence” and “Rainy Afternoon in My Neighborhood.” At the end of the week she would speak in Las Vegas on “Researching Restorative Landscapes in Health Care,” continuing to spread the word to a convention that drew 3,400 health care designers and other professionals on the power of places—especially people places—to inspire and heal the spirits and body. ●

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THROWING IT ALL AWAY

Trash bins are often not the sexiest pieces of outdoor furniture that landscape architects find themselves specifying. But product designers and manufacturers are elevating these lowly containers from afterthoughts to artful additions. The appeal of Urbanscape's Rockport receptacle lies in its clean lines (\$1,646, shown in espresso). And you don't have to forsake the environment when glitzing up your garbage: Kornegay's cast concrete Dune container is durable and manufactured using methods that minimize waste (check with Kornegay for pricing); International Art Properties' Vision and Infinity receptacles are made in a manner that avoids spraying resins (\$825, Vision; Infinity starts at \$345); and DeepStream Designs' Audubon Recyclers offer side panel options that are 100 percent recycled (starting at \$1,656, double recycler shown with Lyptus wood panels and aluminum banding with a Zephyr finish).



TRASHY, YET NOVEL

BY LISA SPECKHARDT

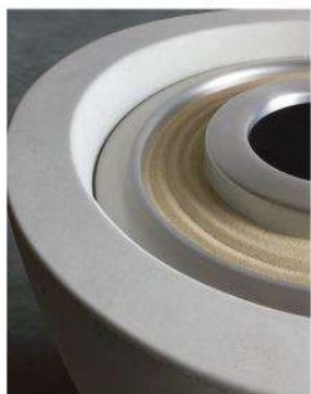
URBANSCAPE ROCKPORT

Urbanscape designs its public space furniture with an eye toward innovation, particularly in its wood finishes and powder coatings. Part of Urbanscape's Rockport Collection, the Rockport receptacle has an imitation wood base that comes in four different finishes—weathered, wheat, italia, and espresso. It can be portable or surface mounted, it has a side opening for trash removal, and it holds 39 gallons of garbage. The aluminum accent comes in 14 different finishes. ●

FOR MORE INFORMATION, VISIT WWW.URBANSCAPEFURNITURE.COM.

IMAGE CREDIT

Courtesy Urbanscape



KORNEGAY DUNE

Kornegay makes all of its receptacles from durable cast concrete using a by-hand casting process. This makes an extremely dense concrete mix that uses less water, requires little electricity, and results in minimal waste. The Dune receptacle is available in a wide spectrum of integral concrete pigments as well as natural concrete color, and it has two lid options: litter only and a lid with an ash disposal channel. ●

FOR MORE INFORMATION, VISIT WWW.KORNEGAYDESIGN.COM.

IMAGE CREDITS

Courtesy Kornegay Design



IAP INFINITY

Designer Chris Collard is inspired by Asian influences as well as midcentury and modern design when creating products for International Art Properties (IAP). The Infinity is available in a wide variety of sizes in strong, lightweight fiberglass. It can be custom finished in a choice of automotive-grade paints or one of IAP's trademark metal Fusions. It also has lids for trash, ash, recycling, or towels. •

FOR MORE INFORMATION, VISIT WWW.IAPSF.COM.

IMAGE CREDIT

Courtesy IAP



IAP VISION

International Art Properties takes an ecoconscious approach to its products by never spraying resins, by using recycled materials, and by creating receptacles with longer life cycles. The Vision container is constructed of durable, lightweight fiberglass and then custom finished in a choice of fade-resistant automotive-grade paints or one of IAP's signature Fusions, a finish that develops a soft patina over time. A choice of tops allows the Vision to be used for trash, ash, recycling, or towels. •

FOR MORE INFORMATION, VISIT WWW.IAPSF.COM.

IMAGE CREDIT

Courtesy IAP



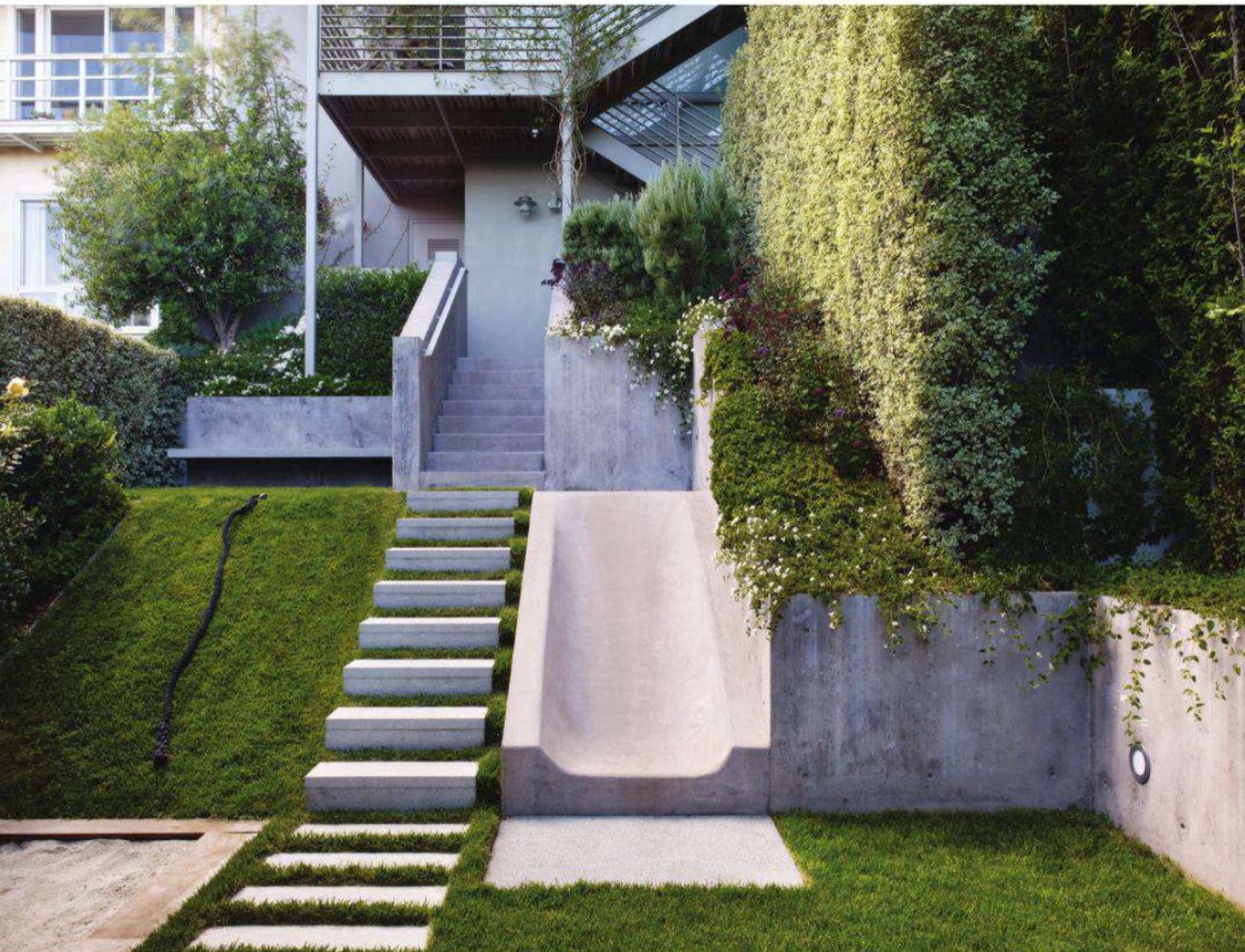
DEEPSTREAM DESIGNS AUDUBON RECYCLERS

DeepStream Designs customizes its Audubon Recycling Receptacles with side panels in a range of materials including Moz Metals, 3Form Organics resins, solid hardwoods, and 100 percent recycled plastic planks. Single, double, triple, or quad openings are available for paper, plastic, glass, aluminum, or trash. All bins are 31 inches tall by 17 inches deep and are modular so that parts are interchangeable and replaceable. The frame is constructed from marine-anodized aluminum with optional heavy-duty casters or security feet. •

FOR MORE INFORMATION, VISIT WWW.DEEPSTREAMDESIGNS.COM.

IMAGE CREDIT

Courtesy DeepStream Designs, Inc.



LET THE GOOD TIMES CLIMB, SLIDE, AND ROLL

**A COMPACT URBAN BACKYARD
LETS THE CHILDREN PLAY BUT
DOESN'T LEAVE OUT THE ADULTS.**

BY JOANNE FURIO

ABOVE

Grown-ups will probably take the stairs, but children can opt to slide down to the next terrace in this San Francisco yard.

IMAGE CREDIT

Marion Brenner

After spending five years on a gut renovation that turned their traditional 1940s home in San Francisco into a sleek statement in stucco, Jen Chaiken and Sam Hamilton were simply unwilling to have a standard backyard with one of the compulsory play structures

you see everywhere for their twin daughters. Instead, with the help of their architect, they found a landscape architecture firm that could carry their minimalist aesthetic into the garden while creating a play area much more imaginative than that.

The three-story house is in the Buena Vista Heights section of town, which, as its name implies, is a neighborhood of steep hills and breathtaking views of the city and San Francisco Bay. You can see the garden from every floor of the house, and from the roof, too.

"It was important to us that the garden look good when viewed from above," Chaiken says. "We then needed to balance the desire to have something visually impactful with the need to create a space that would be practical and grow over time with the kids. We didn't want a garden full of play structures, but rather something more free flowing."



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ABOVE

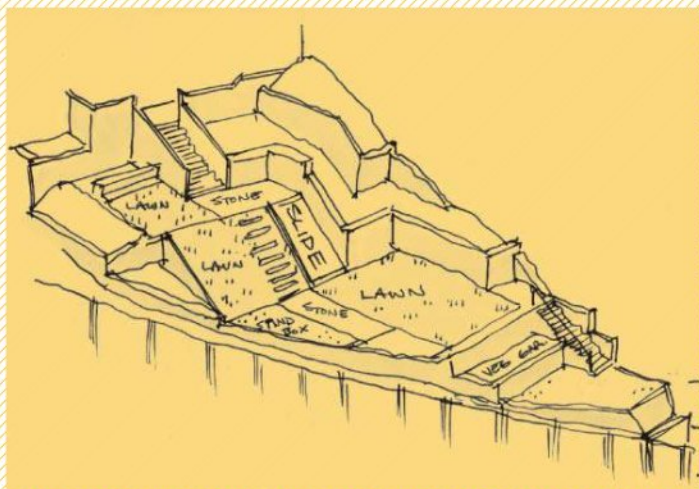
From the air, the property reveals the city wall, on the diagonal, and the neighborhood's steep hills and numerous palms.

RIGHT AND BELOW

The site plan illustrates the many uses the landscape architect deftly squeezed into the small yard.

IMAGE CREDITS

Courtesy Blasen Landscape Architecture





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ON THE ROOF

Regional favorites like the olive, underplanted here with lavender, were chosen for their ability to withstand the sun and winds.

IMAGE CREDIT

Warion Brenner



THE STEEL RAILING OF THE GARDEN ALSO APPEARS ON THREE TERRACES AT THE BACK OF THE HOUSE TO AVOID ADDING MATERIALS AND PATTERNS.

That's where Blasen Landscape Architecture from nearby San Anselmo comes in. The firm includes the husband-and-wife team of Eric Blasen, ASLA, a landscape architect, and Silvina Blasen, a horticulturist. They were hired not long after making a design pilgrimage to Japan, where compact city gardens and the work

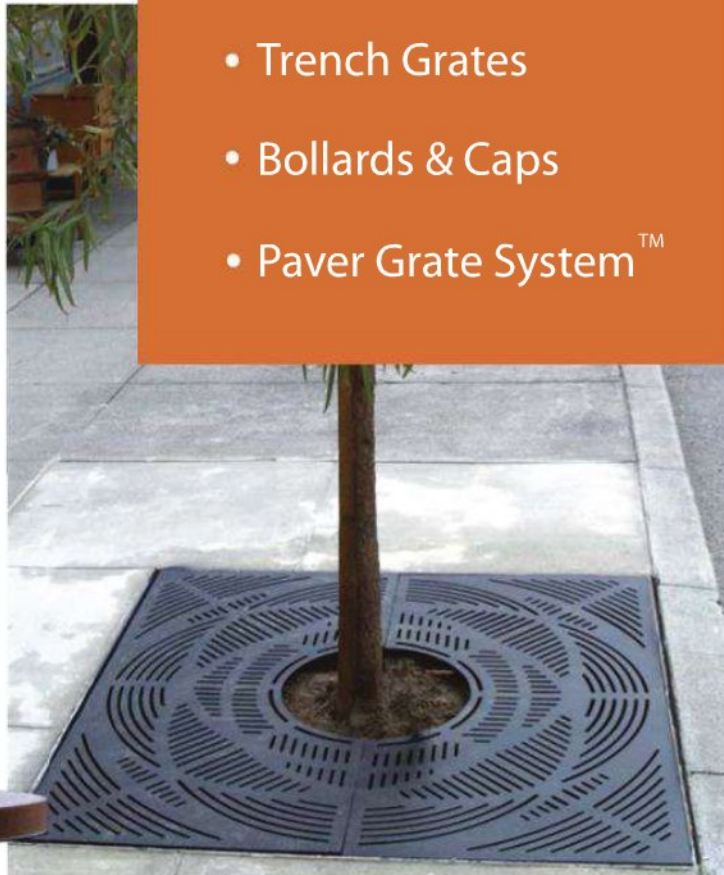
of the architect Tadao Ando, known for his sculptural use of simple concrete walls, proved inspirational. Such influences were fresh in their minds when they approached the Chaiken/Hamilton yard, then a wedge-shaped patch of weeds, which is 25 feet at its widest point and 44 feet long. "We wanted to keep it

as minimalist as possible and make good use of every inch," Eric Blasen says.

Complicating the design was a city-owned retaining wall along the southern edge that exposed the yard to the street. Before grading and construction could begin, the city required the installation of 19 piers to avoid putting additional weight on the wall. The Blasens then created a framework using a combination of cedar fencing, concrete walls, and concrete planters that hugs the house and extends along the sides of the garden.

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ABOVE

A planter with a dwarf olive shrub adds greenery to the roof.

RIGHT

Pruned to create a crisp look at the entrance, a bed of maidenhair vine was added to an existing planter that contained a maple tree.

IMAGE CREDITS

Marion Brenner



THE TIGHTLY CLIPPED BED OF MAIDENHAIR VINE CREATES A CRISP LINE THAT COMPLEMENTS THE PREVAILING AESTHETIC.

Also helping to create structure are the nine-foot-tall, neatly manicured hedges of tawhiwhi (*Pittosporum tenuifolium*), the tallest green element in the design after the trees. The shrubs provide a wall of green that acts as a buffer between the yard and the street and the yard and the neighbors, who previously had unobstructed views of the space. “We wanted some privacy, without seeming too unneighborly,” Chaiken says.

Eric Blasen planted a swath of the tawhiwhi along a three-foot corridor

behind the city wall. Mirroring that, along the other property line, are two rows of the shrub—one monochromatic and one variegated (*Pittosporum tenuifolium* ‘Marjorie Shannon’), set against fronds from neighboring date palms (*Phoenix canariensis*) that are part of the “borrowed” landscape.

“The notion was to make three levels with one sloped component,” Eric Blasen says. The first terrace includes a cantilevered granite bench where the parents can watch the girls play, followed

by a sloped area where the twins can go down a polished concrete slide, built as part of the wall, and either walk up a set of granite stairs or pull themselves up the hill using a rope tethered to the lawn. On the second terrace, steps lead to a sculptural birdbath, a triangular sandbox that recalls Japanese sand gardens, and a large swath of lawn for pitching a tent, bordered by an edible herb garden. A fruitless pear (*Pyrus rosaceae*) and poet’s jasmine (*Jasminum officinale* var. *grandiflorum*) artfully hide a service shed on the third terrace.

To make the garden more sustainable, water from the upper terraces runs into a bioretention drain, also on the third level. The drain allows water to slowly percolate into the earth rather than the city’s stormwater runoff system.

Materials chosen for the hardscape echo those used in and on the home. The bench and steps, for example, are made of the same granite used for the exterior walkway and interior hallway steps. The steel railing in the garden also appears on three terraces on the back of the house. “It was all about restraint,” Eric Blasen says—not adding more materials and patterns.

The grading and construction were so extensive, it was a year before plants went in. As to the plant selections, “We kept the palette very simple and well adapted to the climate,” says Silvina. “These gardens can get very windy.”

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THE GARDEN WILL SOON BE CHANGING AS THE OWNERS' DAUGHTERS GROW AND THEIR INTERESTS CHANGE.

ABOVE

When viewed from the house, the foliage combined with the concrete and limited flower palette give the garden a graphic look.

IMAGE CREDIT

Marion Brenner

So plantings were chosen for their wind and drought tolerance—requiring only intermittent drip irrigation—and easy maintenance. Most are perennials (save for a few herbs in the edible garden), a mixture of Bay Area favorites and species from other Mediterranean climates that are not so common. Shades of purple, white, and yellow make up the limited color palette.

Among the popular choices: white lantana (*Lantana camara*) and creeping fig (*Ficus pumila*) that spill over the edge of the concrete planter boxes, a fruitless olive tree (*Olea europaea*), jasmine, and Mediterranean spurge (*Euphorbia characias* 'Wulfenii'). The more unusual dwarf olive shrub (*Olea europaea* 'Little Ollie') and silver cottonwood (*Cassinia leptophylla*), a shimmery coastal shrub from Australia, are bound to turn a few heads.

Hamilton had requested roses, a more traditional choice that nevertheless makes sense in the sunny microclimate. "The Bay Area has a long dry season and roses love it—they don't get root fungus—so they really thrive here," Silvina explains.

The firm was also asked to add greenery to the roof garden, the master bedroom terrace, and the entrance. "We used repetition to strengthen the design," Eric Blasen says. So, on the roof and master bedroom deck, the Blasens repeated the use of the fruitless olive tree and dwarf olive shrub, with French lavender (*Lavandula stoechas*) as the underplanting. At the entrance, an existing concrete planter with a maple tree was padded with a bed of maidenhair vine (*Muehlenbeckia complexa*), which is kept tightly clipped to create a crisp line that complements the prevailing aesthetic.

As the owners had hoped, the garden will soon be changing as their daughters grow and their interests change. Lately, the kids have been asking for a cutting garden, which will supplement the herb bed. "They just love the idea of bringing something in from the garden and making use of it," Chai-ken says.

The grown-ups have already gotten what they wanted—and then some. When viewed from above, the whiteness of the concrete, granite, and sand creates a pleasing graphic pattern when set against the deep greens of the lawn and the lush foliage.

"It's lovely to look at and serves us well as a warm, protected place to play," says Hamilton. "We love that Eric and Silvina were able to utilize every inch of the space." ●

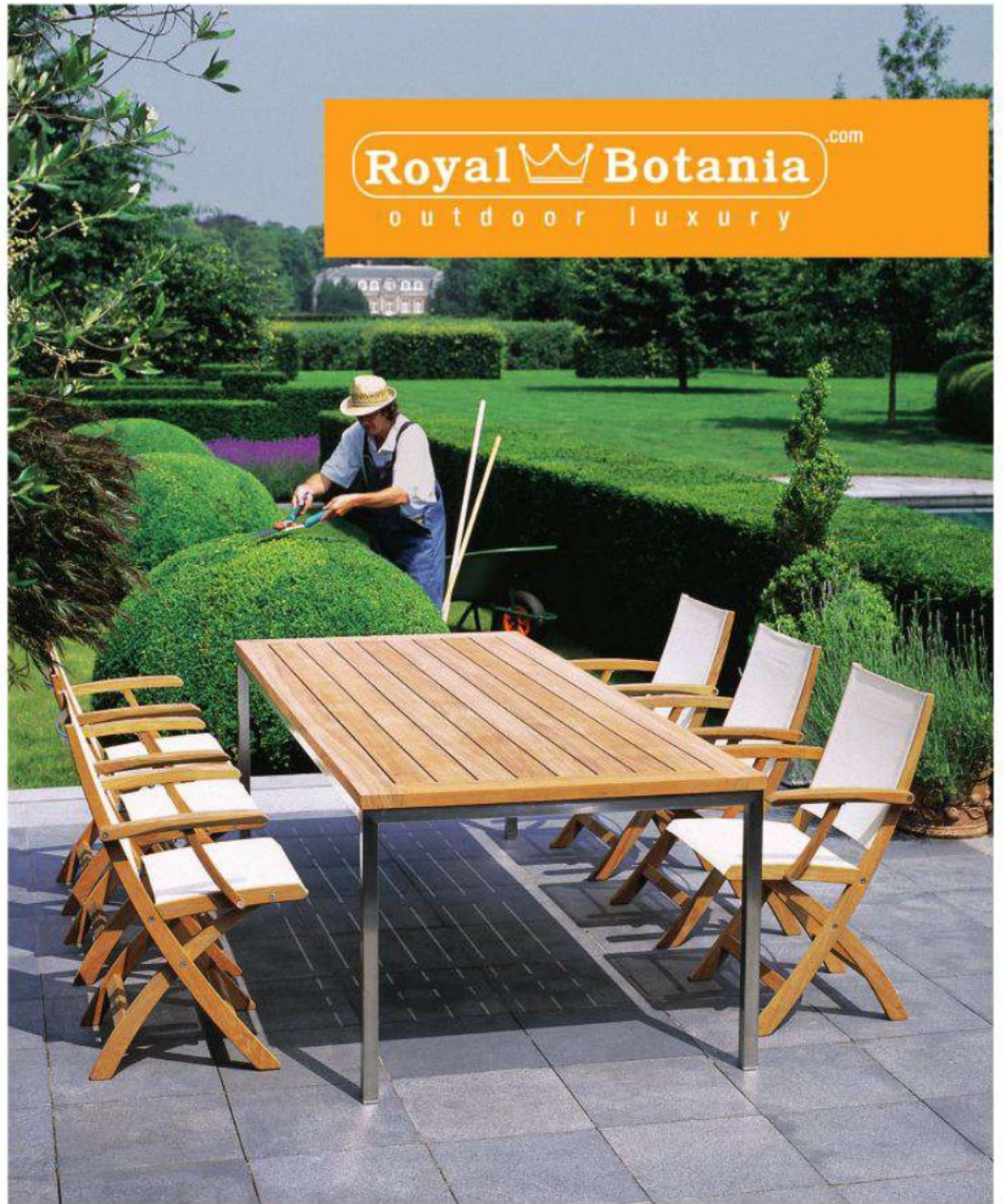
JOANNE FURIO IS A BAY AREA WRITER WHOSE FAMILY GARDEN IS DEVOID OF A PLAY STRUCTURE BUT DOES BOAST A TREE HOUSE.

Project Credits

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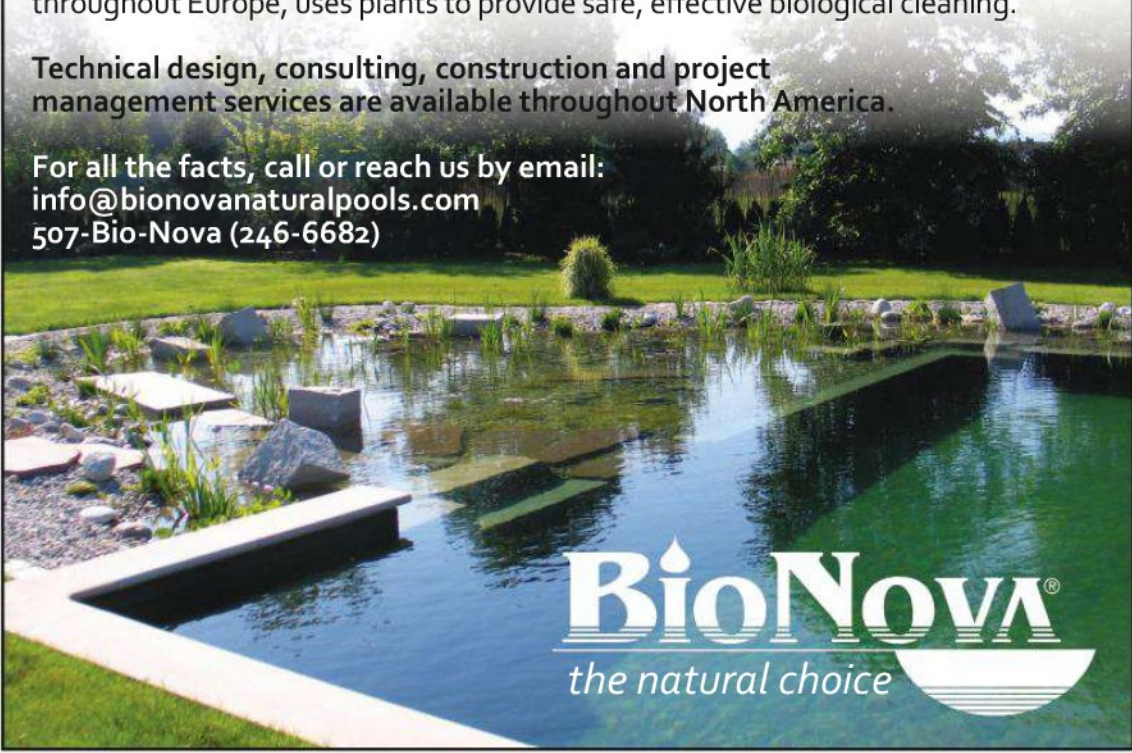
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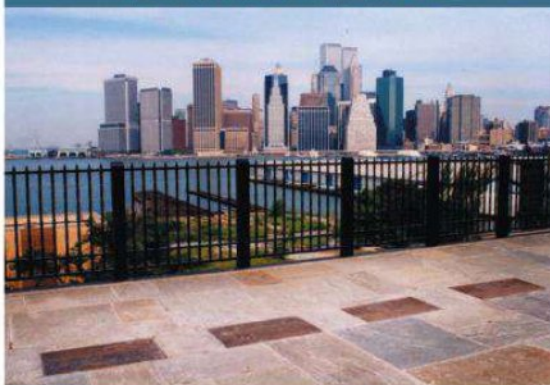
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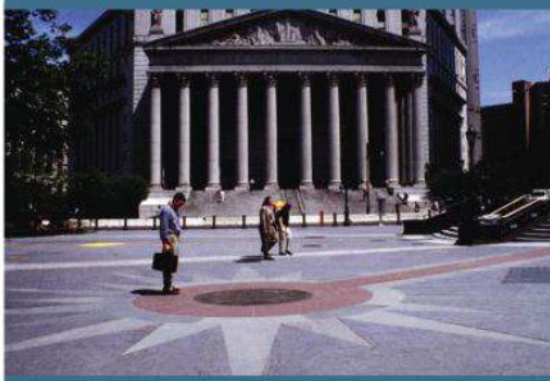
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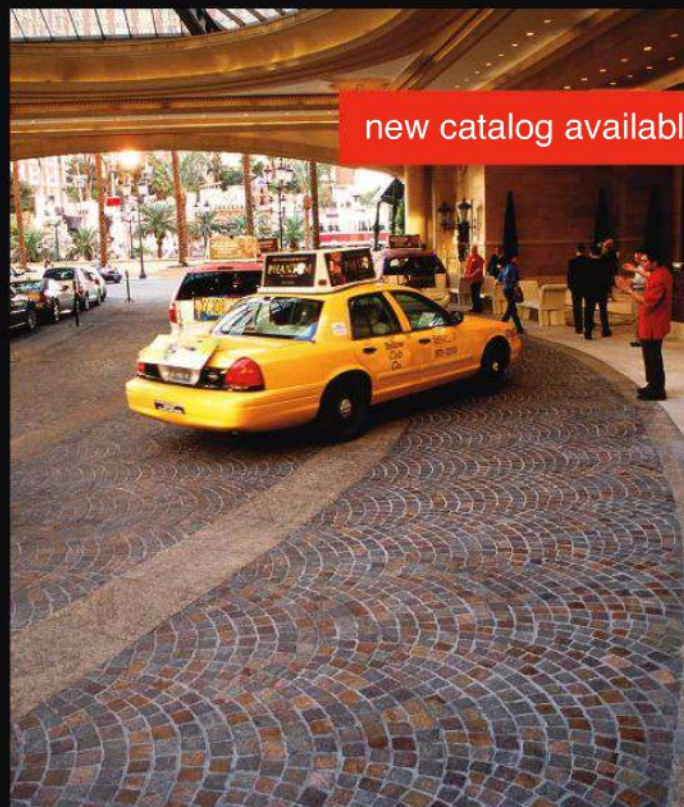


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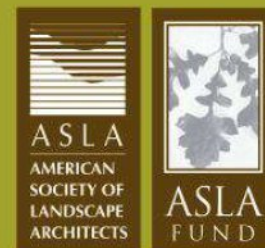
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FEATURES

UNFAMILIAR TERRITORY

People in Phoenix may not know what to make of their new Civic Space Park downtown. The city's mayor sees it as one way to help cool the desert city and promote mass transit, as Carolyn Deuschle reports. Both are relatively new ideas. Jonathan Lerner looks at attempts to have people live near the food they eat in a new genre of neighborhoods that try to combine residential life with farming. Finally, in Austin, Dan Jost, ASLA, talks with the landscape architect Christine Ten Eyck, FASLA, who wanted to open a new office in Texas without leaving behind her successful practice in Phoenix. So far, so good.

IMAGE CREDIT

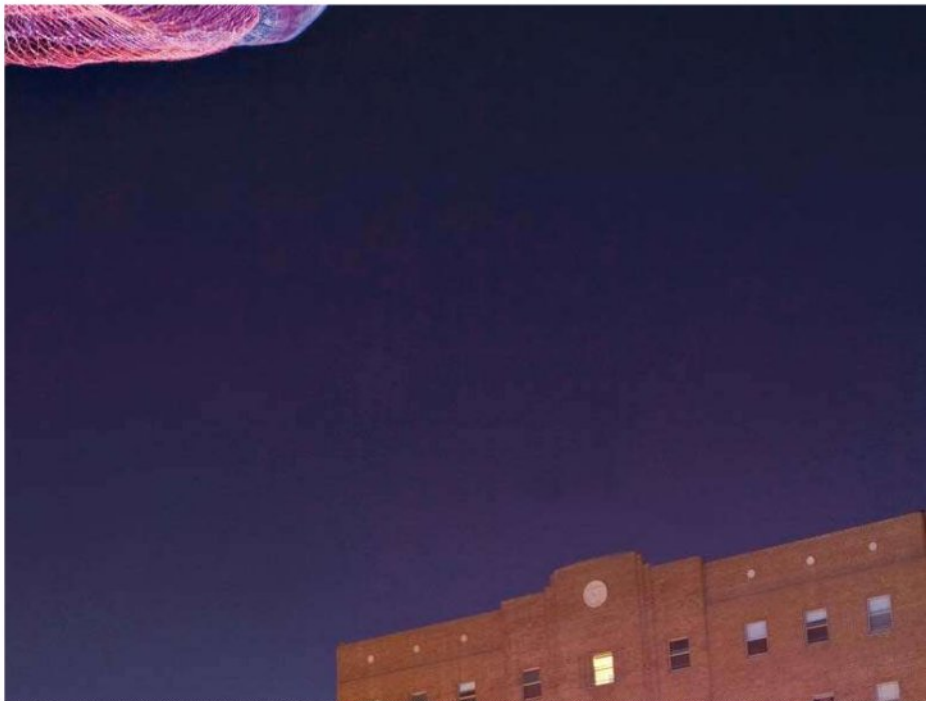
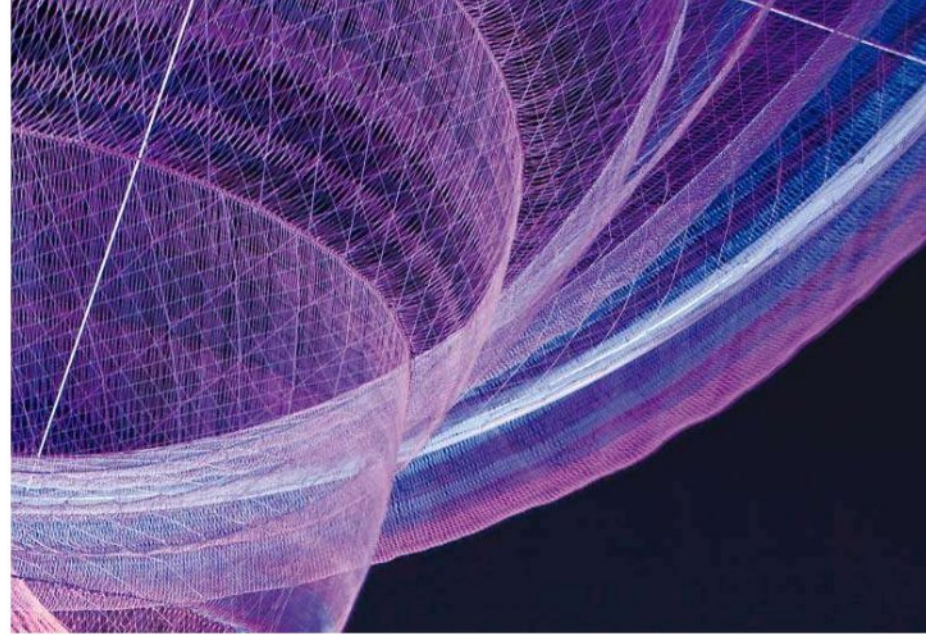
David Omer

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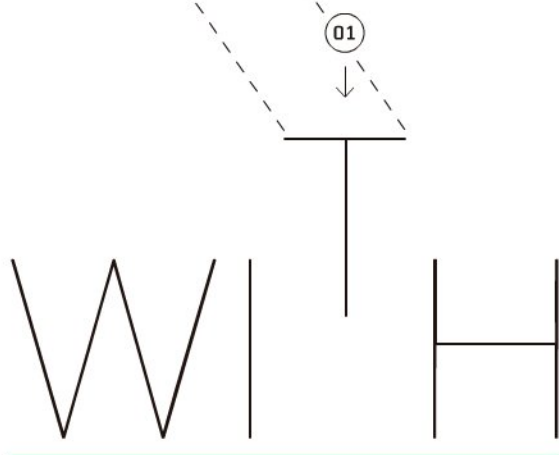


PEOPLE IN PHOENIX WILL PROBABLY LIKE GATHERING IN THEIR NEW DOWNTOWN PARK—ONCE THEY FIGURE OUT HOW TO USE IT.

BY CAROLYN DEUSCHLE / **IMAGE CREDIT** David Lloyd



04



its monster discount stores, cloned houses, and matrix of freeways everywhere, it's hard to pinpoint where the urban center of Phoenix lies. The city is so sprawling that in 2006 nearly 30 percent of its economic output was in real estate and construction. As a result of its rapid outward growth and its penchant for paved surfaces, the desert city holds one of the fastest urban-warming rates in the world, trapping and absorbing heat like a radioactive sponge. On average Phoenix reaches over 100 degrees on 92 days a year, and is 14 degrees warmer than the surrounding rural areas, an effect of the city's urban heat island. In turn, the city's hot temperatures drive up water and electricity usage.

So when Mayor Phil Gordon promised in 2008 and again in 2009 to revitalize downtown to combat rising urban heat island temperatures, members of the green movement watched as he strived to fulfill some of his most ambitious goals yet. And, amazingly, he has. Or at least he's put the infrastructure in place: Gordon supported the opening of the urban retail development CityScape; renovated and expanded downtown's Phoenix Convention Center; installed a light rail system; brokered a deal with Arizona State University (ASU) to bring a new campus downtown; and implemented his 2030 Shade Plan to give the entire metropolitan area a 25 percent average canopy by 2030. "If the urban core

RIGHT

The much-needed green space allows students from ASU's downtown campus to enjoy a break outside.

IMAGE CREDIT

David Lloyd



isn't healthy, the rest of the city isn't healthy," says the mayor, who is 59 years old and has been elected twice.

The latest piece to his downtown puzzle is Civic Space Park, a 2.7-acre park that opened in April 2009 next to downtown's skyscrapers and nestles between ASU's downtown campus, the YMCA, and a private housing development. Since its opening, the park has won over people in the city. It has received the Valley Forward Environmental Excellence Crescordia Award and has been hailed for

having helped lift the city by the *Downtown Phoenix Journal*, as it offers the only green open space in the downtown area, and because it shows that the city is striving to be more socially and environmentally conscious—though it still doesn't hit all of the marks. Phoenix is often criticized for its refusal of its given environment, as a place where people opt for grassy green lawns and swimming pools instead of succulents and desert brush. The park doesn't do much to thwart this image, but it does make gallant strides in other ways.

03

RIGHT

Tree grates and structural soils give ample room for the park's trees to reach full maturity, while also maximizing plaza space.

IMAGE CREDIT

David Lloyd



Civic Space Park was designed by AECOM's Phoenix-based principal Jay Hicks, ASLA, and designer Chad Atterbury and is a winner of the Arizona Chapter of ASLA's President's Award and Award of Excellence in 2010. It is a decidedly urban park with a fresh, contemporary design. Its plazas, delineated by crisp, angular lines beneath Chinese pistachios (*Pistacia chinensis*) and Southern live oaks (*Quercus virginiana*), alternate with sweeping lawns of hybrid Bermuda grass (*Cynodon dactylon*) and vibrant beds of yellow bells (*Tecoma stans*) and purple trailing lantana (*Lantana montevidensis*). Benches rest under tall shade structures with angled roofs, and chess tables are secluded among large planters shaped like small hills. Programmed LED columns respond to the movement of visitors, and there are all kinds of visitors—retirees, ASU students, neighborhood families, and businessmen—helping to activate the park at night.

The park occupies land that used to be parking lots, with some decrepit buildings and a strip joint. The only

04

RIGHT

Holders contain native and nonnative plants alike.

IMAGE CREDIT

Jeremy Palmer, Affiliate ASLA



ITS USER BASE
DOESN'T QUITE
KNOW WHAT TO
MAKE OF THE PARK,
OR PERHAPS EVEN
HOW TO GET THERE,
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01

remaining artifact of the parcel's past is the historic A. E. Motor Company building, one of Phoenix's first auto dealers and, thus, an important page in the history of the car-centric city. The building lies in the center of the park, serving as both a multiuse community space and café. But the park's real focal point is installation artist Janet Echelman's illuminated sculpture, *Her Secret Is Patience* (2009), which hovers above the park, upheld by cables connected to support poles and reaching up to the cosmos, casting a funnel-shaped shadow across the lawns during the day and a colorful glow at night.

The plant palette focuses on species that need little water, such as the century plant (*Agave attenuata*), sago palm (*Cycas revoluta*), and Cimarron sage (*Leucophyllum zygophyllum*). Despite these environmentally adroit choices, the landscape doesn't relate to the region's natural ecosystem, the Sonoran Desert. "One of the things that we kept telling ourselves was that this was not a park that is in the Sonoran Desert," Atterbury explains. "This is a park that is downtown in the fifth largest city in America, and what the people and the city were telling us was that they wanted an urban park."

Perhaps in part to increase its "urban" factor, Civic Space is the only park in the city of Phoenix that you can't drive to—it doesn't have a parking lot. Instead, you

RIGHT
Janet Echelman's
Her Secret Is Patience
illuminates the park at
night and changes color
with every season.

IMAGE CREDIT
David Lloyd







AT MATURITY IN 10 TO 12 YEARS, 70 PERCENT OF THE PARK WILL BE COVERED BY CANOPY, AND IN SIX TO SEVEN YEARS, PEOPLE WILL BE ABLE TO WALK FROM END TO END WITHOUT EVER BEING IN THE SUN.



01





1 SLOPED LAWNS

The sloped lawns help water filter to the underground holding basin.

2 PHOTOVOLTAIC PANELS

The roofs of the shade structures, which support photovoltaic panels, are made of thousands of steel conduits painted shades of desert-inspired green.

3 LIGHT RAIL

Light rail runs parallel to the 2.7-acre park, connecting downtown to the greater metropolitan area.

IMAGE CREDITS

David Lloyd



02

03



← can reach the park by light rail, bus, or bicycle. The light rail, which connects the Greater Phoenix area with 20 miles of rail line, runs in opposite directions parallel to the park; a bus station lies at its southern boundary, and bicycle racks dot the park's edges. Though it's easy to question the point of a public park that's not easily accessible by the city's most popular mode of transportation, it functions as a symptom of a tidal change, representing a more active, more environmentally focused city.

Civic Space also promotes sustainable technologies as part of its green agenda. The annual rainfall in Phoenix is just seven inches, but every bit of water passes through porous concrete and pavers and collects in an underground holding basin that recharges the surrounding groundwater. Atterbury designed green, slatted shade structures for the entry plaza that softly filter sunlight in much the way the desert trees do. At maturity in 10 to 12 years, 70 percent of the park will be covered by canopy, and in six to seven years, people will be able to walk from end to end without ever being in the sun.

CIVIC SPACE PARK SITE PLAN

IMAGE CREDIT

Courtesy AECOM

1 SCULPTED LANDSCAPE BANDS

Allow for intimate seating and picnic areas.

2 SHADE STRUCTURES

Inspired by monsoon clouds, provide respite from the sun.

3 A. E. ENGLAND BUILDING

A multifunctional, community-use space that hosts art exhibits and lectures.

4 HER SECRET IS PATIENCE

Hangs above a plaza, featuring an interactive water fountain.

5 BELOWGROUND PATIO

Connects to the A. E. England building's basement coffeehouse.

6 FUTURE CONSTRUCTION

During the second phase of construction, this site is slated to become a 30,000- to 40,000-square-foot publicly accessible community annex building for ASU.

7 SLOPED LAWN

Provides an ideal space for an outdoor classroom.

8 ENTRY PLAZA

Spacious enough to set up booths and tents for university functions and street fairs.

PLANT LIST

TREES

Fraxinus velutina 'Fan-Tex' (Fan-Tex ash)
Pistacia chinensis 'Red Push' (Chinese pistachio)
Pyrus kawakamii (Evergreen pear)
Quercus virginiana (Southern live oak)

SHRUBS/GROUND COVERS/ACCENTS

Agave attenuata (Century plant)
Agave desmettiana (Smooth agave)
Agave geminiflora (Twin-flowered agave)
Cycas revoluta (Sago palm)
Hesperaloe funifera (Giant hesperaloe)
Lantana montevidensis (Purple trailing lantana)
Lantana 'New Gold' (New Gold lantana)
Leucophyllum zygophyllum 'Cimarron' (Cimarron sage)
Myrtus communis 'Compacta' (Compact myrtle)
Ruellia brittoniana (Katie ruellia)
Ruellia peninsularis (Baja ruellia)
Tecoma stans (Yellow bells)
Wedelia trilobata (Yellow dots)

VINES

Ficus repens (Creeping fig)

GRASSES

Cynodon dactylon (Hybrid Bermuda grass)

Photovoltaic panels on the shade structures provide enough energy to run the park, with the exception of the Echelman sculpture, which requires heavy-duty floodlights that illuminate it at night.

Hicks and Atterbury believe that focusing the design on the needs of its user base is another way for the park to increase its sustainability, because the more people visit Civic Space, the further the resources used by the park, such as water for the plants or electricity for the light sculpture, will reach. "The more the space gets used, the more sustainable it is," Atterbury says. So to attract passersby, the designers integrated into its design various linear elements—the university, neighborhood, and urban downtown—from the site's surrounding context. Atterbury employs the term "urban weave" to describe this tactic. The weave is seen in the interconnection of the sloped lawns on both the north and south sides, which create the perfect space for an outdoor classroom; the sculpted landscape bands of raised earth that create intimate pockets for neighbors to converse and relax; and the plazas connecting to the light rail station and sidewalks.

Though full of multifunctional areas, the park doesn't feel congested, and its areas of use do not appear particularly well defined. "We have a space that doesn't have traditions yet," says Hicks. But these traditions are quickly being forged. Host to a range of events jointly programmed by ASU and the city of Phoenix, including morning yoga classes and First Friday art walks, Civic Space is drawing more and more first-time visitors to the park every month. However, on the balmy afternoon of my visit to Civic Space, there were surprisingly few people enjoying the park, despite the pleasant weather. Both Hicks and Parks and Recreation Director Dale Larsen assured me that this was because the park welcomes most of its visitors in the early evening hours, when school and workdays are over and outside temperatures have lowered. But on a mild, sunny day like that day was, it's difficult to justify a park—not in the Sonoran Desert, but in the downtown of America's fifth largest city, as Atterbury says—as being nearly desolate. The park's organization and its lack of emphasis on how spaces should be used may hinder, at least for now, its ability to draw in visitors as a destination on nice days, and it may also be indicative that its user base doesn't quite know what to make of the park, or perhaps even how to get there, if not by car.

But with an upcoming onslaught of progressive urban developments, Civic Space won't be the only project seducing Phoenixians to come outside. Phoenix—one of the areas hit hardest by the housing crisis—is among a select group of U.S. cities to participate in Red Fields to Green Fields, a government program to turn foreclosed properties into green spaces. Canalscape—a project by ASU and selected by the mayor as part of his Green Phoenix initiative, a 17-point plan to make Phoenix the greenest city in the United States—is creating built environments along the city's expansive network of canals to promote alternative transportation and outdoor recreation. Bicycle rentals are slated to be available outside light rail stations, and new light regulations will make for dark starry skies at night. The city of Phoenix is about to see a larger emphasis, despite the heat, on the out-of-doors, a change that may alter the urban weave entirely. ●

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