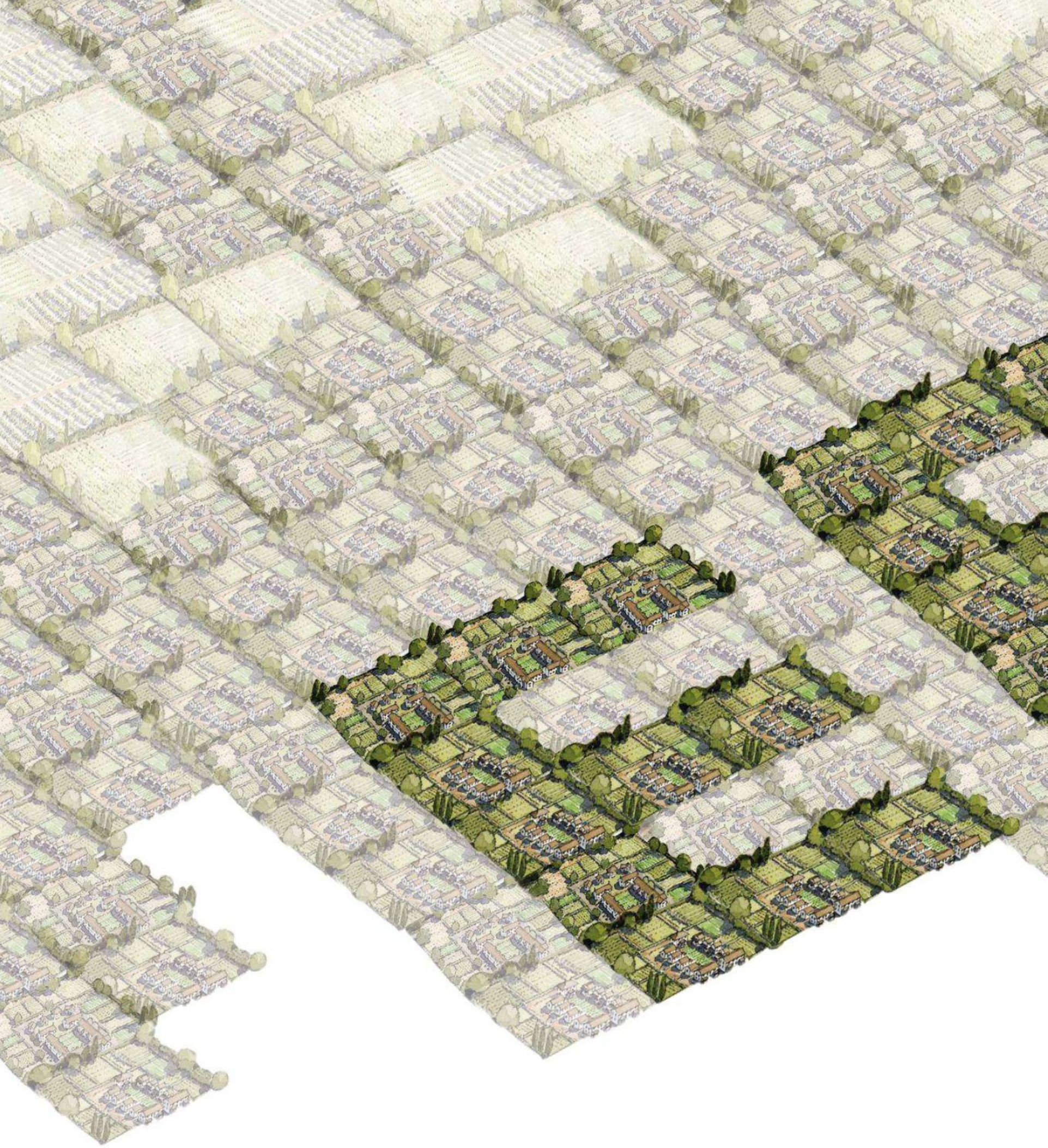






YOUR SUB- DIVISION

AMID GROWING CONCERN
ABOUT FOOD QUALITY AND
SUPPLY, NEW RESIDENTIAL
COMMUNITIES INCORPORATE
SUSTAINABLE FARMING.

BY JONATHAN LERNER

IMAGE CREDIT
Courtesy Duany Plater-Zyberk &
Company, LLC; graphic illustration
by Design Army

PEOPLE WHO WOULD EAGERLY OPT TO LIVE IN A RESIDENTIAL FARMING COMMUNITY ARE PROBABLY A SELF- SELECTING MINORITY.

"Someday people may be rioting in the streets because there isn't enough of anything," predicted an early buyer at a pioneering exurban development that includes both homes and a working farm. "We'll grow our own food," he said, "and there won't be any traffic or marauding bands." That's bleakly put, but not a wholly outlandish response to unstable times. Lately, along with anxiety over routine irritants like war and terrorism, peak oil and the yawning divide between rich and poor, consumers are increasingly alarmed by the environmental costs of industrial agriculture and the health risks of eating what it yields.

That speaker, actually, was quoted in the *Washington Star-News* back in 1974, when different but related troubles—the OPEC oil embargo, violent

racial conflict, protracted war, and student rebellion—were vividly fresh, and mass environmental awareness was in first bloom. He had purchased a building lot at Farm Colony, near Charlottesville, Virginia, which was new then. About two-thirds of the development's 285 acres was devoted to agriculture and conservation; homeowners collectively lease land to a professional farmer, receiving a price break on what's produced. Until recently, few similar projects have been undertaken, but the growing interest in sustainability and localism has created a market for them. More than three decades on, Farm Colony is thriving, though with its single-family houses scattered on one-to-two-acre lots and common ownership of the farmland, it may be an outdated model. But developers are responding with

a variety of new mixed-use projects that combine housing with agriculture; dozens are now in the planning stages or under construction.

For potential householders, the motivations to be nearer to the food they eat can range from light to dark: at one end, a hankering for pastoral views and organic produce, and at the other, a kind of survivalism (minus the guns). The developers of these projects get a powerful branding message to distinguish them from conventional subdivisions: Buy here, and preserve the land while enjoying its bounty. Also good for developers is that farm operations can generate cash flow while the housing and retail elements are being built out. Participating farmers get a handy market for their products, and sometimes, to help them get

established, a subsidy from developers or homeowners.

And the visionaries involved—landscape architects, architects, planners, and members of all the aforementioned groups—get the satisfaction of addressing a challenge that feels increasingly urgent and global, even if their efforts are relatively small and local.

"Both development and agriculture are broken, and the answer to each is in the other," insists Quint Redmond, ASLA, a landscape architect in Golden, Colorado. Redmond's firm, the TSR Group, has devised one such agricultural-community concept on which it has based community master plans for several developers in Colorado and elsewhere. "You have to have a place to farm. Even if everybody lives in a transit-oriented community in a LEED [Leadership in Energy and Environmental Design] Platinum building, we still haven't solved the problem of how do we feed ourselves, and do it without a lot of fossil fuel."

Community gardens exist in many residential developments and are being planted in older urban neighborhoods too. Some individual householders replace lawns with edible landscapes. Cohousing communities, whose shared activities and living spaces appeal to a narrow market, often have communal gardens. These all provide fresh produce, but only a fraction of participants' nutritional needs. A few high-end



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At many residential-agricultural developments, like Hidden Springs outside Boise, Idaho, the farm supplies a community-supported agriculture program and offers gardening education.

IMAGE CREDIT

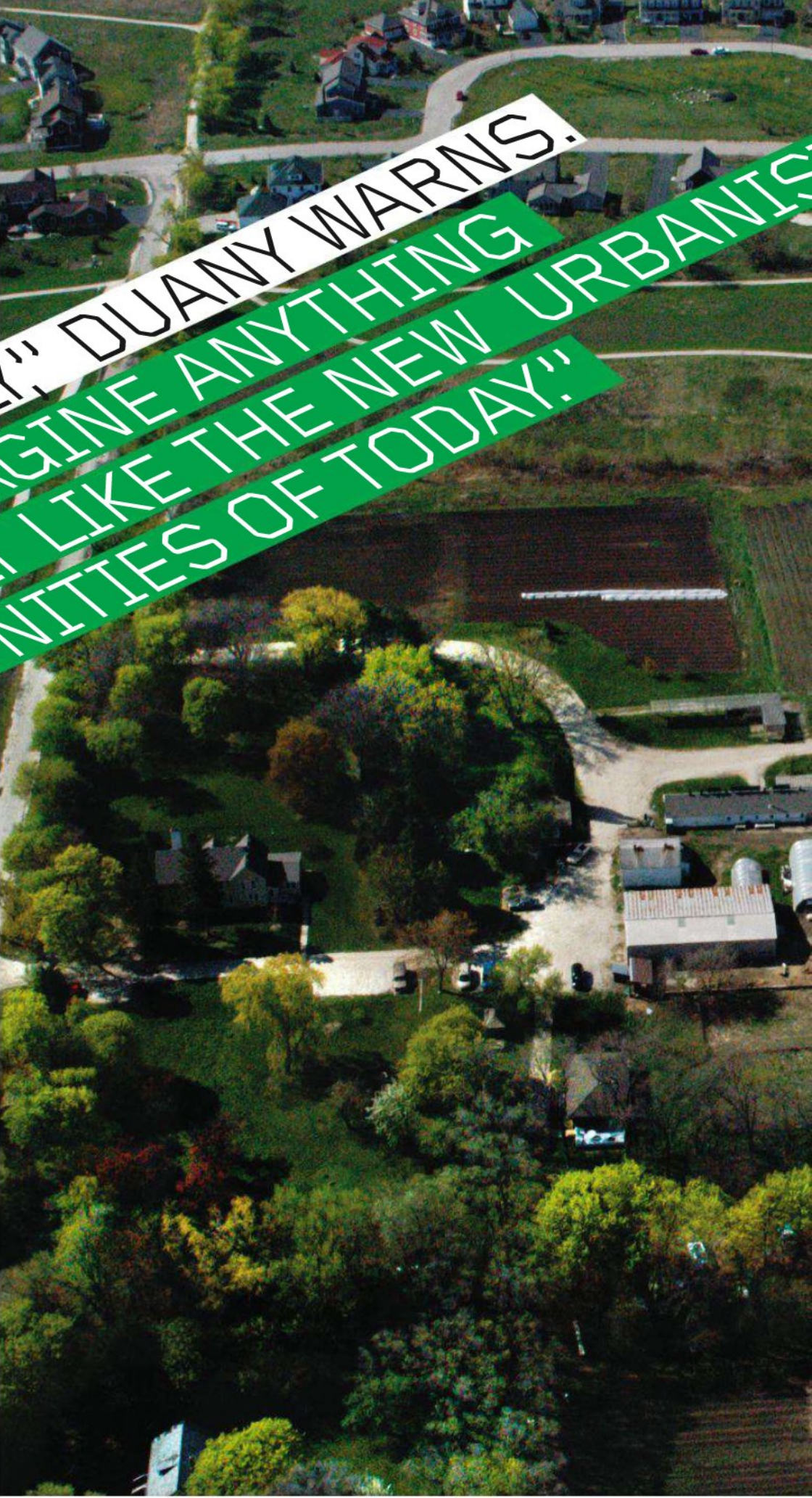
Courtesy Hidden Springs

rural developments offer “estate” lots on spreads where farming or ranching may give homeowners a picturesque sense of place but little or no food or role in producing it. But a growing third category comprises the range of new suburban and exurban development types where commercially sustainable, high-yield farming is designed into the mix.

In the most common model, a greenfield is platted with small lots clustered in the mode of traditional neighborhood development, leaving most of the acreage for conservation and agriculture. The farmland is owned either by a nonprofit funded through a levy on home sales or by the homeowners association. That entity leases it to a professional farmer, or takes an active management role and hires one. Residents can buy the produce at a market—the master plan usually specifies one—and join a community-supported agriculture (CSA) program in which they pay up front each season for a share of the produce. Often, the nonprofit or the farmer also run agriculture-themed educational and volunteer programs. The farm, meant to make profits, will also supply buyers outside the development. Successful and well-publicized examples include Prairie Crossing, near Chicago, and Serenbe, outside Atlanta.

Another iteration, Hidden Springs, near Boise, Idaho, has 1,800 acres and will eventually have 860 homes. Most of its land is under conservation, but 17 acres are currently used for haying and for a certified organic farm. The farm supplies regional markets and restaurants. Its CSA program and annual 35-week gardening class mainly serve Hidden Springs residents; the community’s preschool and elementary school use its children’s garden. Some residents take involvement in food production further. The homeowners association recently permitted up to five hens per home site. Families can “adopt” a tree in the development’s orchard, sharing the upkeep with the association but retaining the harvest. As is typical in these developments, site characteristics strongly influenced the plan; for this semiarid environment, a treatment system recycles wastewater to irrigate the agricultural land and the community’s park and gateway areas.

Two other concepts, both unbuilt, seem to embody greater urgency about food-resource issues, promise greater self-sufficiency and yield, and would almost ensure that residents get their hands in the dirt to raise food. At Southlands, a 536-acre site proposed for the Vancouver suburb Tsawwassen, the 2,000 residential



"THEY'RE UGLY," DUANY WARNS.
"DON'T IMAGINE ANYTHING
REMOTELY LIKE THE NEW URBANIST
COMMUNITIES OF TODAY!"

RIGHT

Prairie Crossing, near Chicago, has both a 40-acre farm and an incubator program that leases five-acre plots to other would-be farmers for up to five years of training.

IMAGE CREDIT

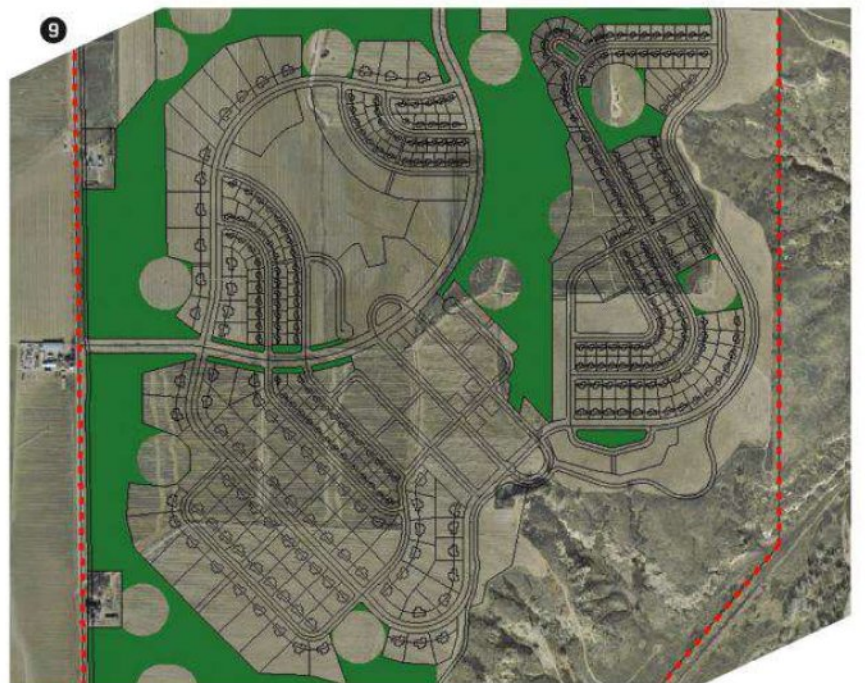
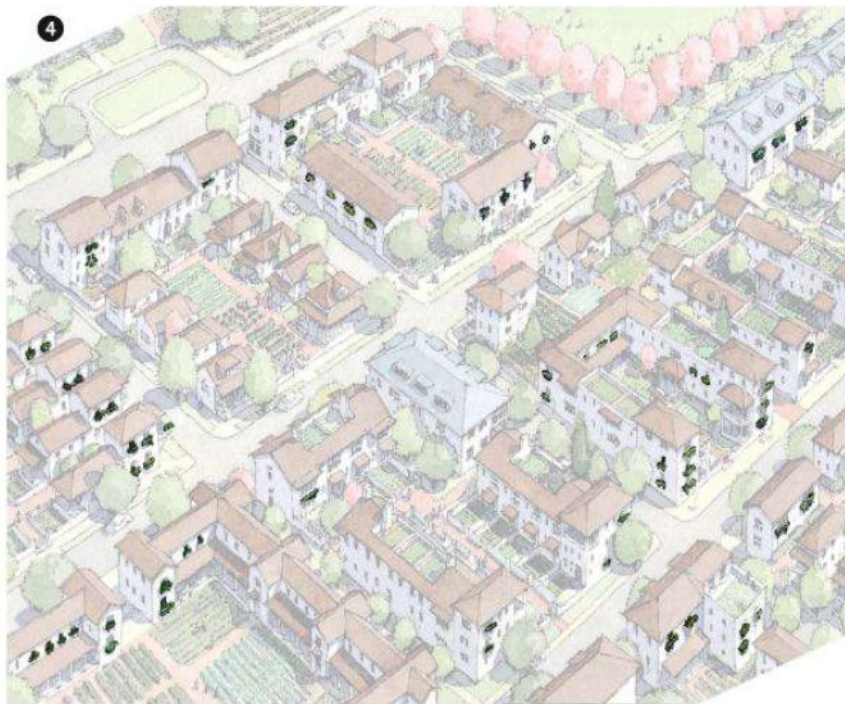
Courtesy Prairie Crossing



units would all be designed for agriculture, which their occupants would be expected to participate in. The New Urbanist planner Andrés Duany, whose firm Duany Plater-Zyberk & Company produced this scheme, calls it “agrarian urbanism,” connoting a place “that has dedicated itself to the growing of food, in the sense of an intentional community.” In Southland’s denser, multifamily neighborhoods, that would mean gardens in window boxes and on the balconies of individual units and on rooftops, as well as community gardens in common areas. Single-family homes would have yard gardens. There would be small farmsteads as well as larger farms. “The village exists for growing food. The village should only be allowed if it commits to growing food,” Duany asserts. The front porch, a New Urbanist icon often derided as a gimmick of fabricated neighborliness, would be overshadowed by the front garden. “They’re ugly,” Duany warns. “Don’t imagine anything remotely like the New Urbanist communities of today.” More profoundly, this concept challenges the notion of retail as the indispensable magnet for new town centers. Here, the center would have a depot where tractors and tools could be rented, a food-processing facility, loading docks for trucking produce

into the city, a cooking school, a restaurant, a market, and a university agricultural-research unit. “This is the new square—not the retail square, but the market square,” Duany says.

Whereas this approach highlights the building of a community—in the social sense as well as in architecture and planning—Redmond’s idea, “Agriburbia,” is more explicit about the metrics of caloric yield, creating employment, and generating income. Compared to a place like Hidden Springs, an Agriburbia project would earmark a greater proportion of land for commercial farming. And individual lots could be worked as “steward farms,” by homeowners themselves or by the professional farmer who manages the development’s commercial farm. One of his plans is for a 618-acre industrial-agriculture site in Milliken, Colorado, of which 522 acres are currently in rotation between commodities such as corn, soybeans, and wheat. Another 81 acres are now natural habitat. There are three dwelling units. This farm now supports three workers and generates an annual gross of \$300,000. Under Redmond’s Agriburbia makeover of the property, if it were to use all the designated steward-farm lots, 259 acres would be planted, he says, with “densely caloric, high-quality foods.” That would include →





1 SOUTHLANDS

This proposed development outside Vancouver would involve every household in agriculture.

2 COMMERCIAL FARMS

On large commercial farms, houses cluster near the center of the development.

3 ONE-ACRE LOTS

One-acre lots could yield substantial produce for some households.

4 BALCONY GARDENS

Apartment dwellers could grow modest quantities of vegetables and herbs.

5 YARD GARDENS

Town houses and single-family houses would have private yard gardens.

6 ROOF GARDENS

Some multifamily buildings would come with private roof gardens.

7 COMMUNITY GARDENS

Residents with limited private space could supplement what they grow.

8 AGRIBURBIA

The 618-acre "Agriburbia" site in Milliken, Colorado, would have farm plots of up to five acres.

9 COMMERCIAL FARM

Homeowners would collectively own a 113-acre commercial farm.

10 NATURAL AREAS

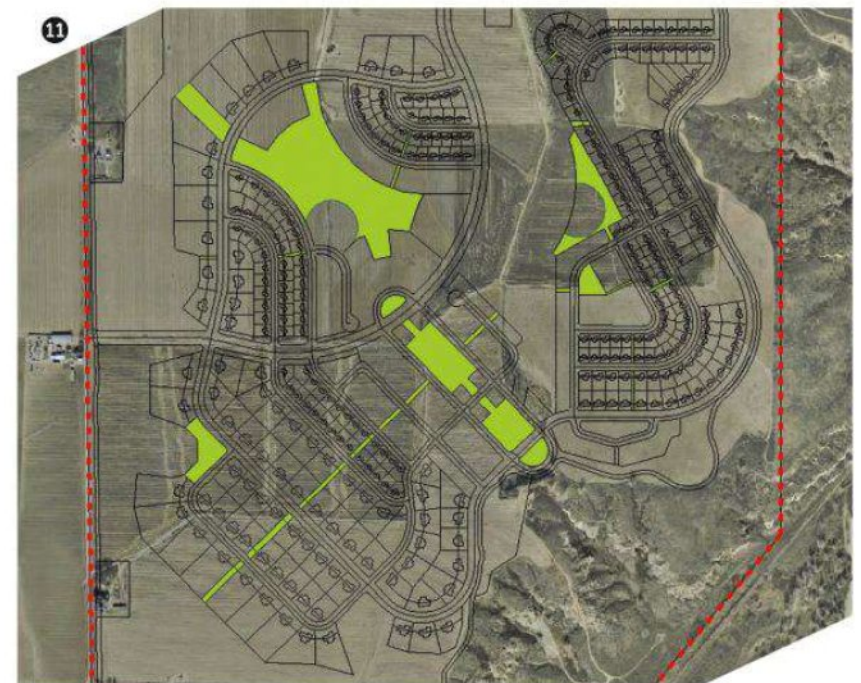
More than 100 acres, 23 previously tilled, would be left alone.

11 PARKS AND TRAILS

Parks and trails would occupy another 30 acres. The master plan calls for 994 dwellings.

IMAGE CREDITS

1-7: Courtesy Duany Plater-Zyberk & Co. LLC; 8-11: Courtesy the TSR Group, Inc.





QUINT REDMOND'S IDEA, "AGRI-BURBIA," IS MORE EXPLICIT ABOUT THE METRICS OF CALORIC YIELD, CREATING EMPLOYMENT, AND GENERATING INCOME.

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Agriburbia communities would use hoop houses to extend the growing season, maximizing the potential yield of the acreage and making the concept adaptable to many climate zones.

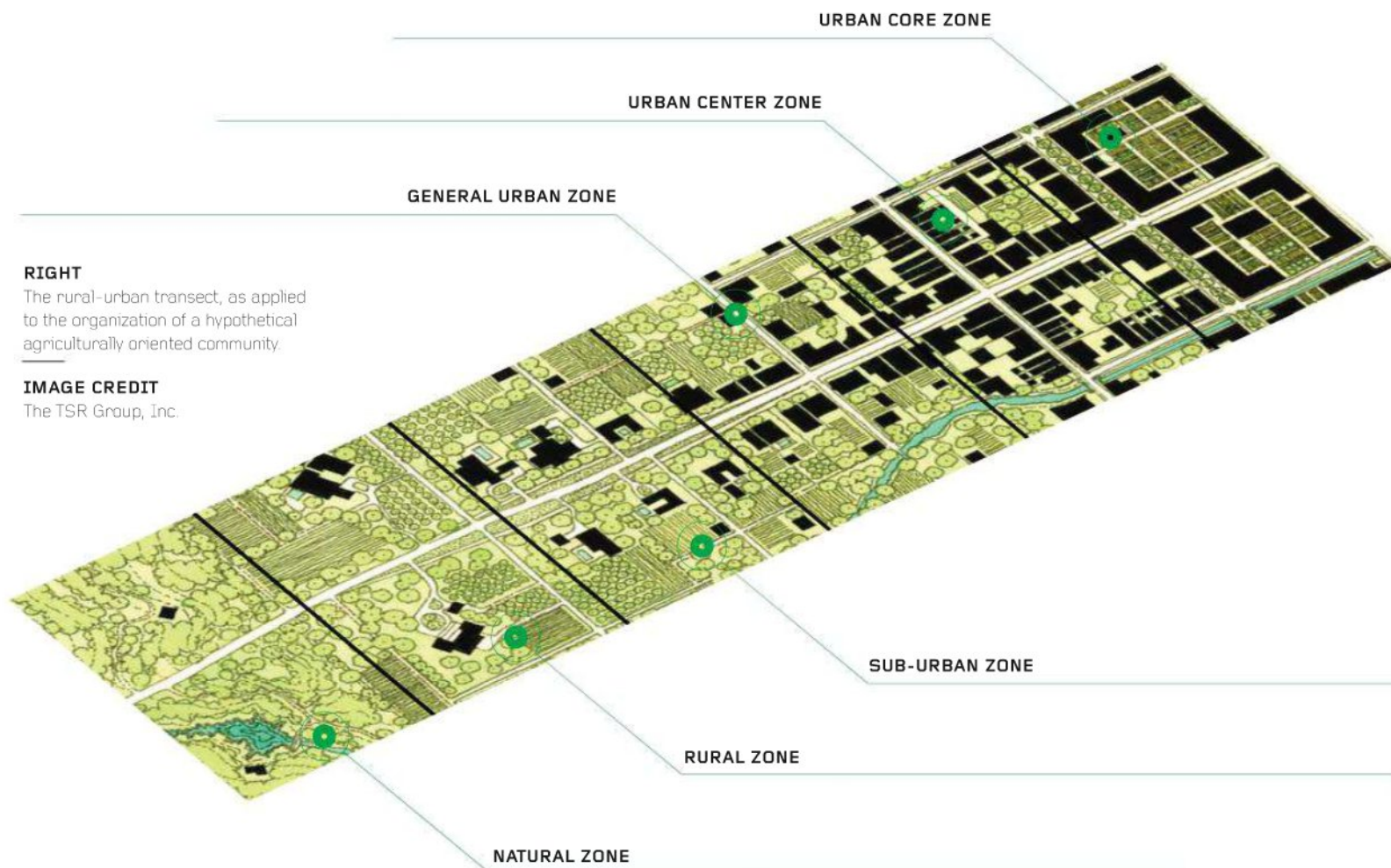
IMAGE CREDIT

The TSR Group, Inc.

← herbs and vegetables, “and even some other moneymakers that are not caloric, like cut flowers.” There would also be perennials such as fruit orchards. “Multiple crops and rotations add up to give the unit revenue that a typical one-crop, one-season farmer doesn’t get.” The Agriburbia master plan would also specify 135 acres for parks and natural habitat and 994 dwelling units. Redmond calculates that the community would generate more than 150 jobs and a total annual gross of more than \$2 million.

That project was permitted but halted by the real-estate bust. The Farmstead, an Agriburbia project in Granite Quarry, North Carolina, attracted serious buyer interest before it too stalled in the wake of the subprime lending mess. John Sellers, a sales professional who now lives and works 40 miles away

in Charlotte, considered buying a steward-farm lot to be managed by the professional farmer. He would have been willing to commute, and to put up with insalubrious aspects of farming such as odors of livestock and manure and the noise of tractors. “In order to live in a community that is sustainable and is an attribute to the surrounding area, I would be willing to concede a lot,” he says. “I think it would become a tight-knit, neighborly community. That would be one of the reasons I would want to move there.” People who would eagerly opt to live in a residential farming community are probably a self-selecting minority; not every home buyer would enjoy it. In the mid-2000s, when people began pouring into new houses around the farm town turned boomtown of Buckeye, Arizona, outside Phoenix, among their biggest complaints



RIGHT

The rural-urban transect, as applied to the organization of a hypothetical agriculturally oriented community.

IMAGE CREDIT

The TSR Group, Inc.

was finding themselves downwind from typical farm smells.

If you accept the notion that many more people must start growing food—for health, or even for survival—the steward-farm idea has merit. “There’s a real sweet spot at two to five acres. It’s stunning, the productivity,” says Redmond, who during this fallow time for architects and developers is contract farming on plots of that scale. But the practicality of professionals simultaneously managing individuals’ properties and their own operations remains doubtful.

Vicky Ranney, the developer of Prairie Crossing, asks, “From the point of view of the farmer, is it worthwhile for them to work with maybe 10 different owners of one-acre lots? That’s a lot of administration.” There is also the niggling

problem of individualism. The original plan for Serenbe included some five-acre lots for agricultural homesteads, but these were never offered for sale. “A lot of people have the romantic idea of farming,” says the developer Steve Nygren. “We realized that if we sold a piece, we had no control over how it looked, and it could be a weed patch in five years.”

Another challenge to these agricultural subdivisions will arise just as soon as they produce enough food to send significant quantities beyond their own boundaries; it’s a problem already beginning to strangle the growth of the otherwise vigorous local food movement. “Before the Second World War, the majority of farming was local, so there were local distribution centers,” notes Ranney. But with industrialization of agriculture came centralization of

processing and distribution. A particular choke point is the dearth of slaughterhouses. Local food activists in her area “are talking about creating food hubs, and one element might be an organic slaughterhouse, but it’s not a plan yet.” Redmond wonders, “How are we going to do protein? Abattoirs are part of that, but it’s almost impossible to permit them. Agriburbia has in its economic model the opportunity to do local protein processing—chicken, fish, beef—and the infrastructure would provide for it. But it is a regulatory nightmare.” This is a policy issue, largely at the federal level, that cannot be resolved by the planners and developers of individual projects.

Buying into a development that might have a farmer’s market, a community garden, and a local-produce restaurant hardly demands the involvement and

collaboration, or the lifestyle changes, of Agriburbia or Duany’s agrarian village. Jim Hupp and Samantha Hansen are the newest residents at Farm Colony, that 1970s Virginia experiment. “I am into sustainability, solar power, trying to live lightly on the earth,” says Hupp. “It’s not that I’m expecting marauding bands—though who’s to say? But that wasn’t the idea. I want community. I want to demonstrate that you can live cooperatively, and do things that would help preserve this beautiful place we live, but not give up all the luxuries or this great way of life we have here in America.” Of course, how much we bring ourselves to give up will very likely affect how well we can feed ourselves in the future. ●

ATLANTAN JONATHAN LERNER WRITES ON ARCHITECTURE, PLANNING, AND DESIGN AND IS AN ENTHUSIASTIC PATRON OF HIS LOCAL GREENMARKET.



Near and Far

BY DANIEL JOST, ASLA

IMAGE CREDITS

David Omer, this page and opposite



After two decades of practicing in **ARIZONA**, Christine Ten Eyck, FASLA, moved back to **TEXAS** to start a second office. Ten Eyck and her principals talk about her efforts to work in two places at once.



1 BRAINSTORMING

Christine Ten Eyck, FASLA, far right, consults with some of the staff in her Phoenix office (clockwise from Ten Eyck: Todd Briggs, ASLA, Mike Chapman, Roger Socha, ASLA, and Judeen Terrey, ASLA).

2 SCULPTURE

One corner of the office holds a weathered-steel sculpture by the Phoenix artist Gary Beals.

3 ARCHIVES

Most of the projects completed at the Phoenix office over the years were located in Arizona.



4 MASCOT

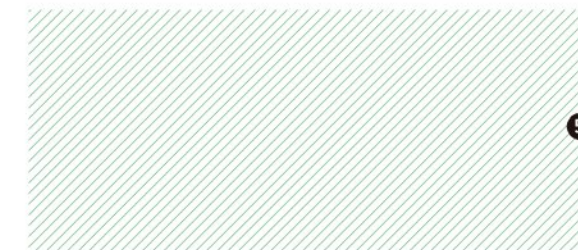
Ten Eyck's dog, Daisy, is a constant presence at her Austin office, which is located in a small building behind her house.

5 DEMONSTRATION GARDEN

One of Ten Eyck's first projects in Austin was her own garden, which shows her design approach to new clients.

IMAGE CREDITS

David Omer





“As a kid, I moved around all the time,”

says Christine E. Ten Eyck, FASLA, the founder of Ten Eyck Landscape Architects. “We lived in Calgary. We lived in Seattle. We lived all over Texas.” Ten Eyck and I are sitting at the conference table in her office, a one-room building surrounded by gardens behind her house in Austin. In May 2007, she picked up everything and moved to this place in the Texas Hill Country—1,000 miles from Phoenix, where she had spent most of her career.

“I had started doing work in Texas and, you know, it just made me homesick,” Ten Eyck explains. “A lot of it had to do with wanting to be near my family. My mother and father are getting old. Some of it was I just wanted to be around some trees, some big trees.”

The final spark came in the summer of 2006. “We come to the Hill Country for family reunions every summer,” Ten Eyck says. “This one summer I talked my husband, Gary, into staying here a few extra days. We looked at houses and neighborhoods...and we found this place...this studio.

“Gary said, ‘You know it’s just totally crazy for us to move. We’re entrenched in Phoenix.’

“Two and a half weeks later it’s a Saturday morning and I’m flipping through [the channels on] my high definition TV, and I said, ‘Oh my God! It’s on TV! The studio! It’s on TV!’ It was a station called Gallery HD, and they did an interview with the artist who lived here. What are the chances? I’m telling you, it was a sign from God.”

Ten Eyck’s Texas roots are evident in her voice. She graduated from Texas Tech University in 1981 and spent the first five years of her career in Dallas, working for James Lambert and Associates and Naud Burnett and Partners.

She left for Phoenix in 1986, inspired by a rafting trip down the Colorado River. Ten Eyck describes that trip as “a religious experience.” She had never seen such amazing natural scenery, and she began applying to firms in Arizona just to be a part of it.

In Phoenix, Ten Eyck moved around a lot during her first few years—starting out at the Planning Center, a planning and urban design firm, then accepting an offer to work with Steve Martino, FASLA, then Carol Shuler, ASLA. With Martino and Shuler, Ten

Eyck learned how to use native Sonoran plants to create landscapes that are less water-intensive but still green and lush, an area where Martino and Shuler were pioneers. The Sonoran Desert is the most luscious desert in the world, says Ten Eyck, but you’d never know it by hanging out in Phoenix or Tucson. Ten Eyck has spent most of her career trying to change that, project by project—an effort that is still very much ongoing.

Eventually, Ten Eyck returned to the Planning Center, where she spent the next six years. The owners lived in Newport Beach, California, so “it was sort of like running your own firm,” she says. The local staff did most of its own marketing, and she began to develop relationships with clients.

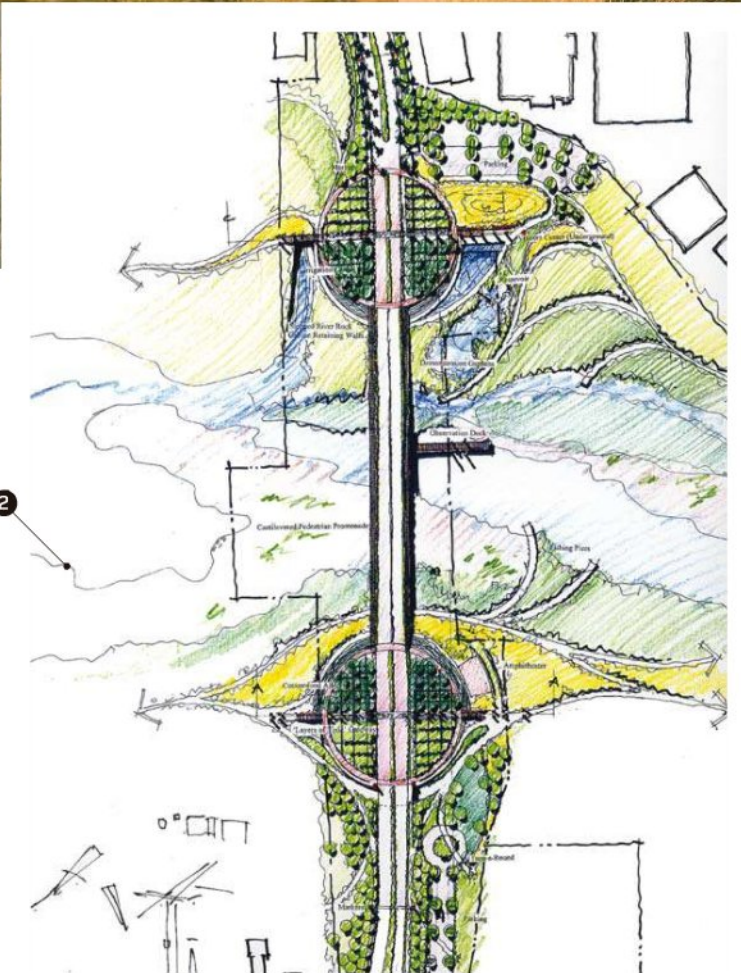
It was at the Planning Center in the early 1990s that Ten Eyck first received national recognition. Her design for the Frieder Residence, with its swimming pool surrounded by Sonoran natives, appeared on the cover of *Garden Design*. “I think doing residential work in combination with public work has been a good way to get press and get my name out there,” Ten Eyck explains. “The magazines like to show homes, and having something in those magazines occasionally helps give you a little credibility.”

In 1995, she decided to go out on her own. Initially, she partnered with Kristina Floor, FASLA, which allowed them to share office space and equipment, but the two parted ways in 1997. Floor went on to found Floor Associates (now JJR Floor), and Ten Eyck founded Ten Eyck Landscape Architects.

Over the next decade, as Phoenix’s real estate market boomed, Ten Eyck Landscape Architects grew to a 13-person operation. The firm worked on many different types of projects, including parks, hotels, colleges, subdivisions, private estates, botanical gardens, and healing gardens.

Much of the firm’s work was done on shoestring budgets. “You’d think in Arizona we’d have stone, but we hardly ever have the budget for any kind of stone,” explains Ten Eyck. “More likely than not, you can’t have rich materials, you can’t have any water, you can’t have anything that requires any maintenance. People are so used to not seeing landscape that they really don’t expect it.”

Many times, merely getting a developer to consider desert natives or to use concrete with a natural finish rather than stucco felt like a →



Worth Its Salt.



RIO SALADO PROJECTS, PHOENIX

(1998–2007, NOT COMPLETE)

For years, the Salt River, which runs through Phoenix, was more of a scar than an asset. Though the river gave life to the city, it had come to be surrounded by junk piles, landfills, and gravel yards, which divided the more well-off areas of town to the north from the poorer areas to the south. In the late 1990s, planning was under way to restore the river, and the city hired Ten Eyck Landscape Architects to design a series of gateways where Central Avenue passed over it. The gateways would act as a landmark for those walking along the river.

Ten Eyck Landscape Architects came up with a concept for raised mounds, meant to recall the platform mounds created at Pueblo Grande by the Hohokam people. Atop these mounds, Ten Eyck imagined shade structures, inspired by the flumes of the neighboring gravel operations, with V-shaped roofs that harvest water.

Stormwater and excess irrigation water are captured in “vegetated canals” that are also fed by groundwater pumped from below. These canals create habitat that resembles the seeps that might be found along the river were it not dammed. “The theory is to take the first layer [of groundwater], which is quite polluted because we have landfills in there, polish it with our habitat, and what’s not used goes back into the ground much cleaner,” says Christine Ten Eyck, FASLA. The firm also came up with a plan for reusing pieces of concrete dumped in the riverbed for seating. The gateway project is being phased and is only partially complete.

In a related project, Ten Eyck Landscape Architects worked for the Army Corps of Engineers as part of a large team of scientists and engineers to help restore five miles of the southern riverbank, from 24th Street to 19th Avenue. The firm focused on providing public amenities such as trails, overlooks, gateways, plazas, parking areas, seating, and shade structures. They also collaborated on the efforts to restore native species. ●

1 SHADE STRUCTURE

The roof of this shade structure captures rainwater and directs it into planted areas.

2 CONCEPTUAL PLAN

Ten Eyck’s concept for gateways on each side of the Rio Salado, inspired by the mounds of the Hohokam people, is only partially complete.

3 RESTORATION

Ten Eyck Landscape Architects served on a team to restore five miles along the Rio Salado, which once looked more like a ditch running through a dump.

4 SALVAGED SEATING

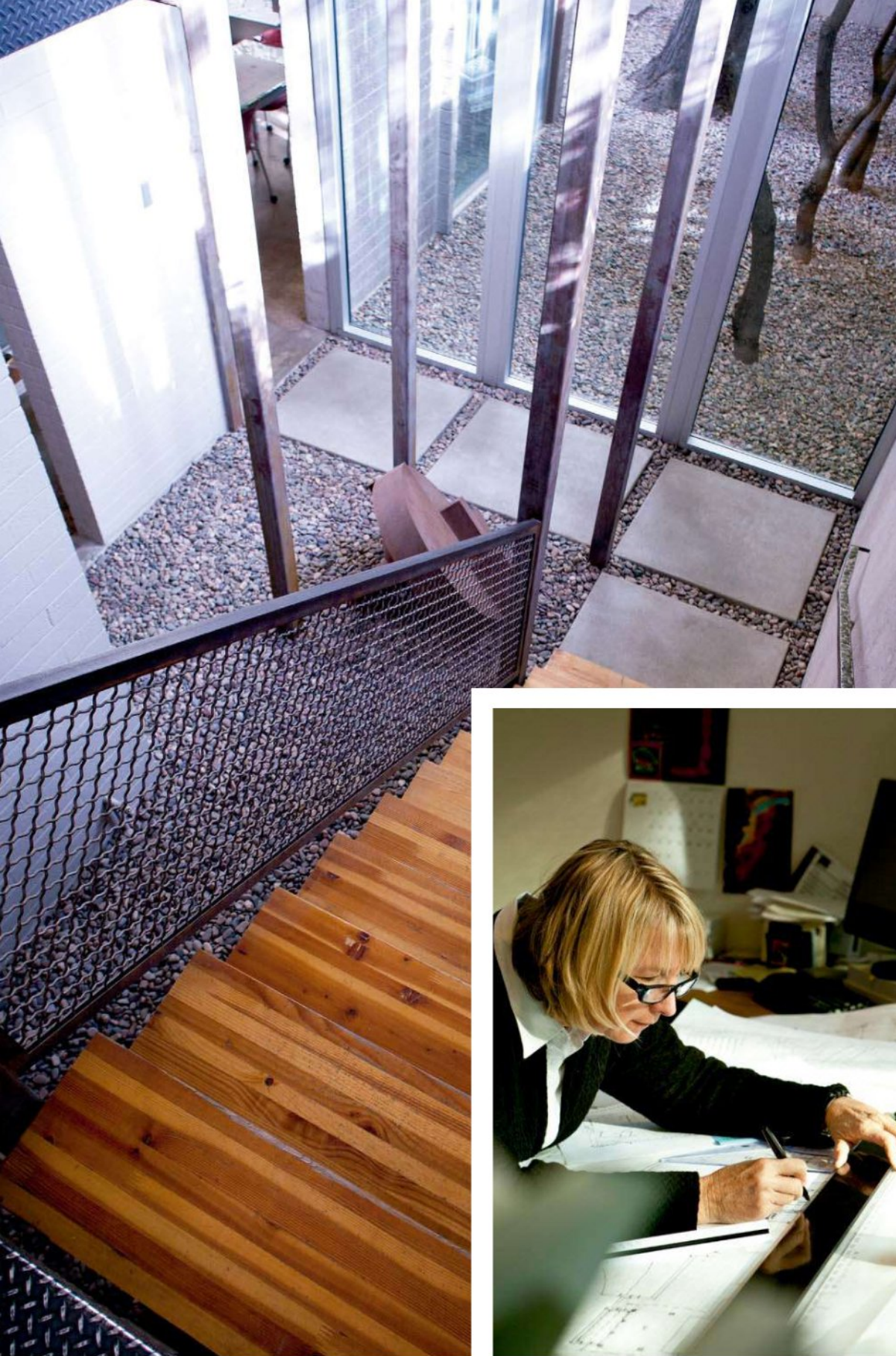
Concrete dumped along the river overpass was repurposed by the landscape architects as seating.

IMAGE CREDITS

1, 3, and 4. Bill Timmerman; 2. Courtesy Ten Eyck Landscape Architects

Project Credits

CLIENT CITY OF PHOENIX. **LANDSCAPE ARCHITECT** TEN EYCK LANDSCAPE ARCHITECTS, PHOENIX. **ARCHITECTS** ORCUTT|WINSLOW, PHOENIX. **ARTIST** TOM STRICH ARTIST, PHOENIX. **CONTRACTOR (CONCRETE HARDSCAPE AND LANDSCAPE)** CITY OF PHOENIX.



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This small area at Ten Eyck Landscape Architects' Phoenix office departs from the firm's typically lush, green planting style. Ten Eyck continues to draw conceptual designs by hand, inset.

OPPOSITE PAGE

Joanne Daugherty, Todd Briggs, ASLA, and Jeremy Beals work in Ten Eyck's open format Phoenix office.

IMAGE CREDIT

David Omer



major victory. “I always say to everyone I work with—and maybe this is just a justification—it’s not the people who think just like us that need us,” says Ten Eyck. “We need to be working with the worst of the worst, to bring them to the other side.”

Ten Eyck’s office in Phoenix has an open format, and although certain people on the staff have different strengths, there is no strict division of labor. “There’s not a lot of the bureaucratic nonsense that’s associated with other operations,” says Roger Socha, ASLA, who has practiced there for nearly six years. Socha worked for a large landscape architecture and planning firm, “and they had layers and layers—the tech team, the research team, the financial team, the human resources team,” he says. “Those things are time robbers that aren’t necessarily important to making the best project.”

Judeen Terrey, ASLA, an eight-year veteran of the firm who has practiced in Phoenix for 22 years, agrees. Terrey says it also helps to have a landscape architect in control of the purse strings who really cares about the work she is putting out. “Christy is really a perfectionist,” she says. “She’ll go the extra distance to make sure a project is correct—correct for a place.”

An essential part of the firm’s practice is hanging out on their sites—both before the design and after construction. This has been one of the luxuries of doing most of their work in Arizona, where much of the development is clustered around a few cities. “We always stay involved after a project’s built, because we can’t get any good photography the year it’s built,” Ten Eyck says frankly. They also take away lessons about how people are using the spaces, where they are gathering, and how various materials are holding up.

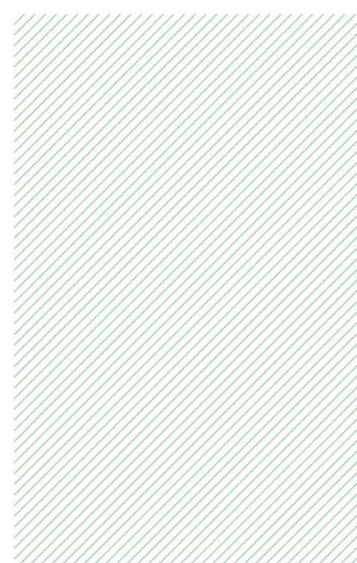
The firm’s research is not limited to Phoenix. “When times were good, I would take us all on trips,” says Ten Eyck. “We’ve been to Los Angeles, Portland, New York, Austin.... The firm paid for everything.” She says working with Will Bruder, an architect in Phoenix, taught her the value of team building and celebrating every little success.

The biannual trips were short but packed with activities. For the trip to New York, they took a red-eye Thursday night, then walked around the city all day Friday and Saturday, returning on the late flight that evening. Socha says that traveling with other landscape architects is extremely valuable because it allows you to look at things a lot more deeply than you could on a family vacation. There’s a lot of “look at that detail!” he explains. “If I mentioned those sorts of things to my wife, she’d just roll her eyes.”

The trip to Portland, where they saw Tanner Springs Park and some of the city’s experiments with green streets, was probably the most valuable to their practice, Ten Eyck says. At the time, they were trying to advocate for green streets in Phoenix. “We got huge resistance,” Ten Eyck says. But she was able to persuade the city to create bioswales filled with native vegetation on two blocks near Arizona State’s Downtown Phoenix campus. “After years of seeing trees not watered in Phoenix, seeing that little canal and the trees getting to soak it all up was just the most wonderful thing,” she recalls.

“We’re always trying to create these little gems of water, or even the memory of water,” Ten Eyck says. The firm has been greatly inspired by the region’s natural arroyos, where water is not always visible but its seasonal presence is marked by lush vegetation.

Ten Eyck imagines vest pocket parks throughout the Southwest, with concave gardens mimicking arroyos, watered by air conditioners. A single building can create thousands of gallons of condensate a day, which usually goes down the drain. When the condensate is released, it often disrupts the natural ecosystem, altering its hydrology and creating habitat for invasive species. Ten Eyck Landscape Architects put that “building sweat” (as Ten Eyck likes to call it) to use in its ASLA award-winning design for the Underwood Garden in Tucson (See “Drowning in the Desert,” January 2010). Today, she’s working on a similar project at the University of Texas at Austin.



1 FIRE PIT

A simple fire pit surrounded by granite boulders looks as if it were created in a natural desert area; however, the area was actually a parking lot before the recent renovations.

2 GABION WALL

A gabion wall filled with granite rocks is anchored by pipes that run through its center.

3 RAINWATER COLLECTION

A fountain collects rainwater from the roof of the adjacent structure when it rains, channeling overflow to a sunken garden.

4 PLAN

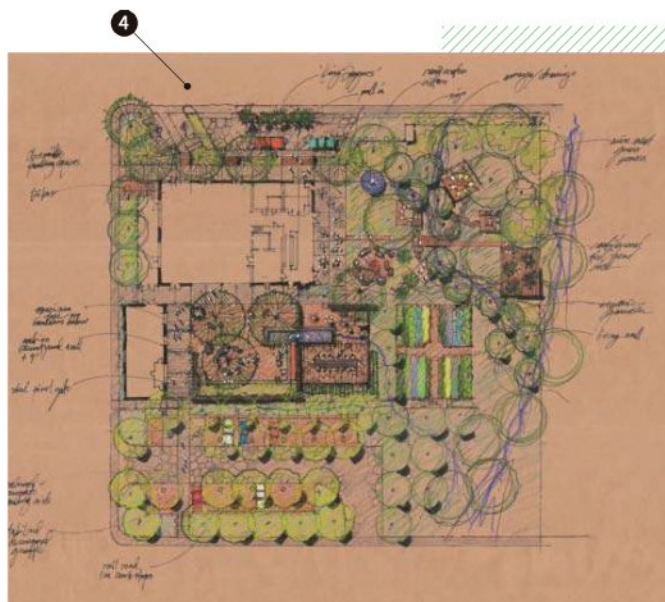
For conceptual drawings, Ten Eyck typically uses Prismacolor pencil on brown craft paper.

IMAGE CREDITS

1–3. Terrence Moore;
4. Courtesy Ten Eyck
Landscape Architects



Desert Chill.



THE CAPRI, MARFA, TEXAS

(SPRING 2009, PHASE 1)

The Capri is a lounge and event space on the main road through Marfa, Texas, developed by the owners of the Thunderbird Hotel across the street. There are plans to use it as that hotel's check-in area.

Marfa is a small town with only a couple thousand people, but it has an outsized reputation as a place for art and culture. The late Donald Judd, a minimalist sculptor, settled here in the 1970s, and the foundation he established continues to attract artists to the area.

The area surrounding Marfa is also known for some of the most beautiful blue gramma and sideoats gramma grasslands anywhere, says Christine Ten Eyck, FASLA, and the goal of her work at the Capri was to bring some of that feel into the town itself, where crape myrtles and roses are much more common. The site was originally an asphalt parking lot, where water would puddle after a storm. But today, the "beer garden" Ten Eyck designed looks like it was carefully cut out of the existing desert. Simple fire pits are surrounded by both rustic and modern seating.

Ten Eyck's design snaps up much of what little moisture the site gets. Water from the roof of the building is fed to a simple concrete fountain recalling a horse trough, which overflows into a sunken "arroyo" that will feed a proposed orchard. Surrounding it all are gabion basket walls, filled with granite from a nearby quarry, that provide a backdrop for outdoor events.

The design has yet to be fully implemented. An organic garden is to go next to an outdoor dining area, and there is also talk of a living wall. But the space is already being used for events, including weddings and a Sonic Youth concert. Last Christmas, the landscape was the backdrop for a spread in Neiman Marcus's catalog. "Nobody would know it," says Ten Eyck. "They didn't say it was taken at the Capri or anything, but I got a kick out of it." ●

Project Credits

CLIENT MARFA JOY. **LANDSCAPE ARCHITECT** TEN EYCK LANDSCAPE ARCHITECTS, AUSTIN, TEXAS. **ARCHITECT** LAKE|FLATO ARCHITECTS, SAN ANTONIO. **IRRIGATION DESIGN** HINES IRRIGATION, PHOENIX. **STRUCTURAL ENGINEER** CBH CONSULTING ENGINEERING, INC., PHOENIX. **GENERAL CONTRACTOR** SCOTT WILLIAMS, ALPINE, TEXAS. **LANDSCAPE CONTRACTOR** TOM'S TREE PLACE, LUBBOCK, TEXAS.





← In the mid-2000s, Bob Harris, an architect with Lake|Flato in San Antonio, was looking for a landscape architect who knew desert flora. He asked Frederick R. Steiner, FASLA, the dean of the School of Architecture at the University of Texas at Austin, if he knew anybody. “I was one of the names he gave,” says Ten Eyck, and she and Harris started working on some ranches near Van Horn and Marfa, Texas.

“It’s beautiful out there!” says Ten Eyck. “Marfa has a mix of some of the plants we used in Phoenix and some of the plants I remember using in Dallas. It’s fun to work in these regions that are still in the same general zone but have these differences. You see how it all fits together—dryness versus humidity, gravelly soils versus clay-ey soils. You start to see patterns.”

Ten Eyck’s move to Austin was very gradual. For a while, she still had her house in Arizona. She spent Monday through Thursday in Phoenix and Friday through Sunday in Austin. “That lasted about a month,” says Ten Eyck. She realized that schedule didn’t give her any time to network or build new relationships in Austin. For the next year, she alternated her work weeks, going to Phoenix five days and staying in Austin nine days. “Then I started going for one week every three weeks,” she explains. “What happens now, this summer, is, I’ve gotten enough work here that I can’t just pick up and leave and go to Phoenix.” But she’s still flying out there about once a month to meet with clients, to make sure everything is running smoothly, and to participate in design charrettes.

With modern technology, it isn’t always necessary for Ten Eyck to be in Phoenix to stay involved in the work there. “We still have our office meetings every Monday morning where we line up our work for the week,” says Ten Eyck. Today, they’re just over the intercom.



"WE HAD TO LET CLIENTS KNOW THAT IT WOULD STILL BE BUSINESS AS USUAL," TODD BRIGGS, ASLA, SAYS. "THE SAME PEOPLE YOU'VE BEEN WORKING WITH ALL THESE YEARS ARE STILL HERE."

Her phone system is directly connected to the Phoenix office, so all she has to do is press a button to reach the staff there. Big color scanners at each office allow the designers to send conceptual drawings back and forth much more easily than the fax machines of yesteryear (they still do much of their conceptual work by hand at both offices), and the Austin office has access to the server at the Arizona office so they can share construction drawings. Ten Eyck also uses Skype.

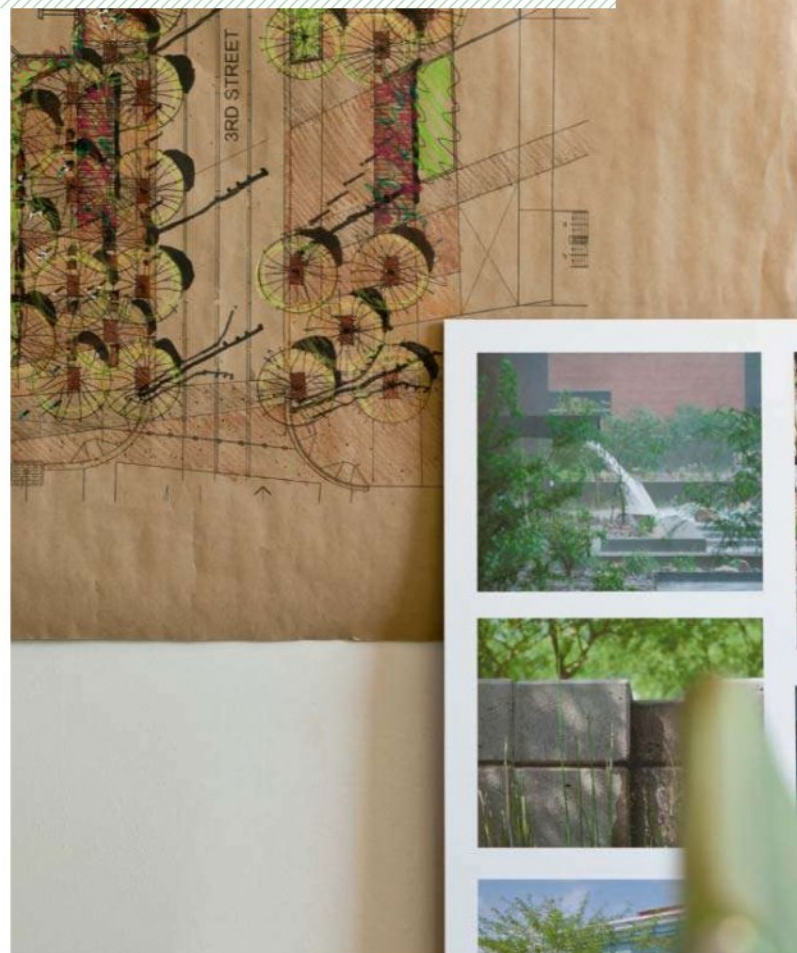
"At first [not having Christy in the office] was a little different, a little odd," says Todd Briggs, ASLA, who joined the firm straight out of college 10 years ago. "But it seems like a good move—good for her and good for us." It has allowed a number of Ten Eyck's veteran employees to spread their wings, take on leadership roles, and build stronger relationships with their clients. Briggs says that he often interviewed for projects with Ten Eyck before she moved to Austin, but "going on an interview alone was probably something we didn't do before her departure."

Some clients were initially a little concerned, as rumors swirled that Ten Eyck was closing her firm. "We had to let clients know that it would still be business as usual," Briggs says. "The same people you've been working with all these years are still here." But he says that the move hasn't really affected any client relationships in the long run. "There were some that were insistent on having her at presentations, but that was kind of the exception," he says. And over the past few years, that has changed, too, as these clients become more comfortable working with Briggs, Terrey, Socha, and the other Phoenix staff.

The Southwest was showing signs of weakness long before the recession hit the rest of the nation. By May 2007, when Ten Eyck moved to Austin, the housing bubble was already popping in Arizona and Nevada, but Ten Eyck's firm was shielded from some of the worst effects, at least initially, thanks to its diversity of project types. "2007 and 2008 were some of our best years," Ten Eyck explains.

But diversification could not shield the firm from a nationwide recession. "I tend to get lost in my own world of deadlines," says Ten Eyck. "All of a sudden it was January 2009, and it was like damn! We don't have anything to do!"

"I hung on to everybody through 2009, but I had to let a few people go in early 2010. Really, I should have [laid them off] earlier. We had a *horrible* year financially, and it was only because I had some cash reserves from 2008 that I made it through. Even at the end of 2009, I gave people bonuses, because, like I said, we still had some of those reserves."



THIS PAGE

A drawing hangs on the wall in Ten Eyck Landscape Architects' Phoenix office.

OPPOSITE PAGE, TOP AND TOP RIGHT

The landscape in front of Ten Eyck Landscape Architects' Phoenix office occasionally attracts visitors who want to know more about the plants and materials used there.

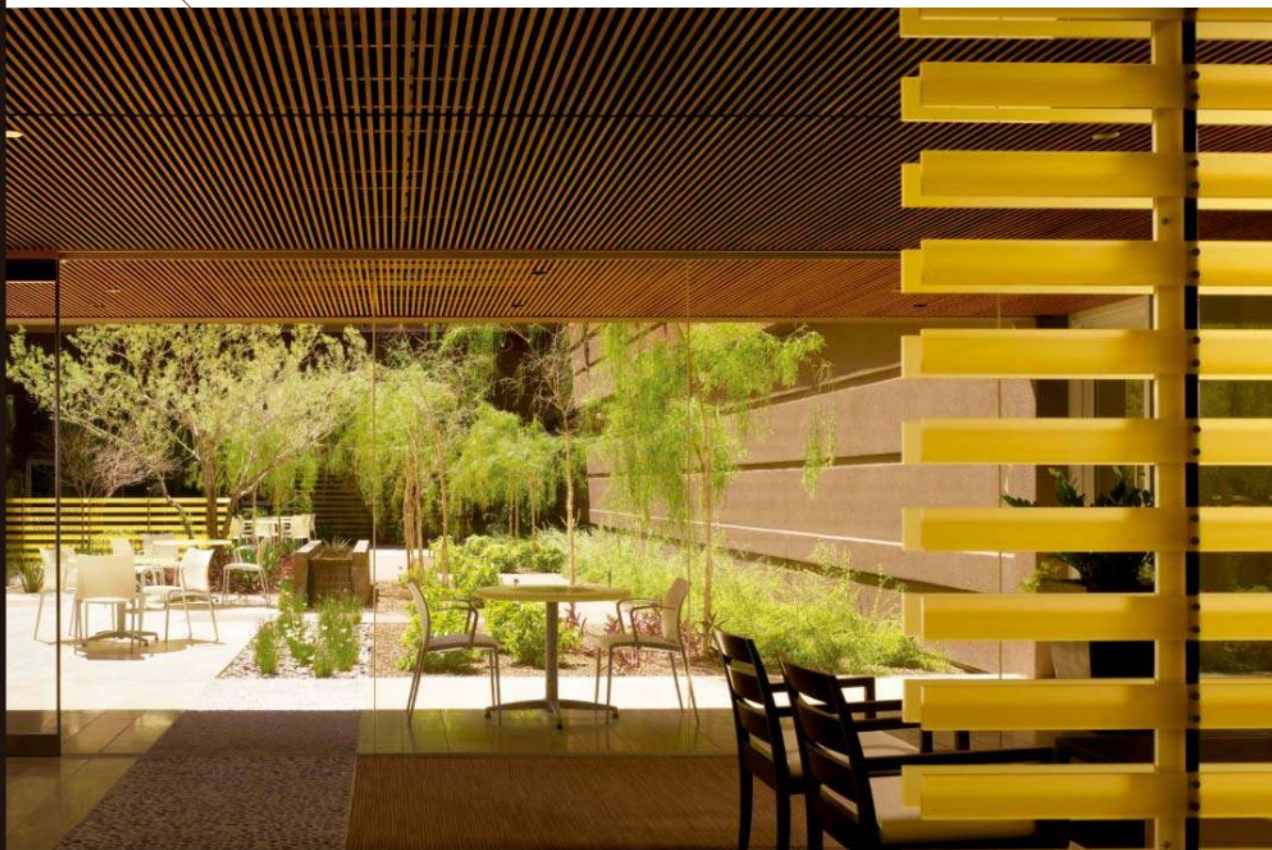
OPPOSITE PAGE, BOTTOM

Roger Socha, ASLA, hunches over a drawing.

IMAGE CREDITS

David Omer

1



1 NEW CONNECTIONS

Ten Eyck Landscape Architects collaborated with architects at Gensler to open up views into a hospital courtyard and create a flow of materials between inside and out.

2 PARTITIONS

The landscape architects carved up the courtyard into smaller, more intimate spaces divided by plantings and a bright yellow scrim.

3 PLAN

A simple drawing expresses the firm's concept for the courtyard.

IMAGE CREDITS

1 and 2. Nick Merrick © Hedrich Blessing 2009;
3. Courtesy Ten Eyck Landscape Architects

3





Light Therapy.

HEALING GARDEN AT SCOTTSDALE HEALTHCARE THOMPSON PEAK HOSPITAL, SCOTTSDALE, ARIZONA

(SPRING 2010)

The courtyard at this community hospital was once separated from its lobby by a drab corridor, and few patients or staff were able to experience it. Few would have wanted to anyway, given its barren appearance—lots of decomposed granite mulch and only a few shrubs. When funding became available to redesign the courtyard, the hospital chose Ten Eyck Landscape Architects, who collaborated with architects at Gensler to improve its connection to the interior space. Gensler opened up the floor plan inside the hospital and replaced the wall next to the courtyard with floor-to-ceiling glass windows and doors that invite people into the garden. Patients and their families in the waiting area and people in the food court now have relaxing views out into a garden.

The new interior and exterior areas share certain materials, including natural limestone, beach pebble paving, and a dropped wood ceiling. Scrims created with strips of translucent yellow Acrylite divide and accent both interior and exterior spaces. “The client wanted different places for people to hang out, so it didn’t feel like one big space,” says Christine Ten Eyck, FASLA. At night, the scrim in the garden is lit up like a luminaria.

The garden provides quiet seating areas with movable furniture shaded by palo blancos (*Acacia willardiana*). This Sonoran Desert native has evergreen leaves and a weeping form. “They’re great,” says Ten Eyck. “They allow the light in in the winter and they have that beautiful peeling bark.” Gnarly desert ironwoods (*Olneya tesota*), salvaged from sites facing development, were also planted, along with a variety of lower-growing species such as *Agave desmettiana*, *Russelia equisetiformis*, and the Mexican honeysuckle (*Justicia spicigera*).

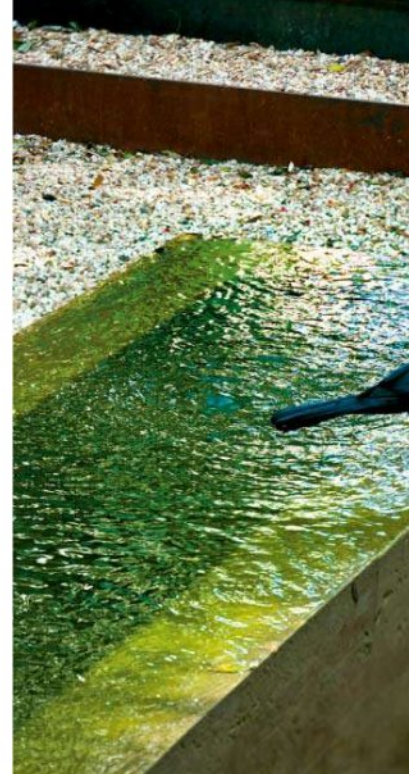
The garden is still quite young. The plantings will eventually be much lusher, and the designers hope to attract birds and butterflies into the space. ●

Project Credits

CLIENT SCOTTSDALE HEALTHCARE. **LANDSCAPE ARCHITECT/PRIME** TEN EYCK LANDSCAPE ARCHITECTS, PHOENIX. **ARCHITECT** GENSLER, PHOENIX. **STRUCTURAL ENGINEER** RUDOW + BERRY INC. STRUCTURAL ENGINEERING, SCOTTSDALE, ARIZONA. **IRRIGATION** HINES IRRIGATION, PHOENIX.



TEN EYCK IMAGINES VEST
POCKET PARKS THROUGHOUT
THE SOUTHWEST, WITH
CONCAVE GARDENS MIMICKING
ARROYOS, WATERED BY
AIR CONDITIONERS.



← Today the Phoenix office has fallen to six people. “It still hurts that they’re gone, and I’m trying to bring at least one of the people back, but Phoenix is not in great shape,” Ten Eyck said last fall. “Our office is doing okay; we’re doing a lot better than last year. I’m just hoping it will maintain.”

The Phoenix office is working on spring training facilities for the Arizona Diamondbacks and the Colorado Rockies, some new Mormon temples, and a few private residences. Last year, campus work accounted for about 25 percent of the firm’s projects, Ten Eyck estimates. Other public work accounted for 25 percent, health care 20 percent, and the rest was split evenly among commercial, residential, and parks. “I’m doing more residential now than I was,” Ten Eyck says. Private estate work, which is more plentiful in Texas than Arizona, has replaced some of the firm’s larger development work. “We had several condominium projects and three hotels that were totally put on hold,” she recalls.

The recession has taught the firm the value of forecasting. “We didn’t do forecasting back then,” she says. “We didn’t need to. We couldn’t get projects done fast enough, and then one day in 2009, the phone stopped ringing.” Today, the office’s designers are thinking six months ahead.

That’s not to say that Ten Eyck wasn’t always a little conservative when it came to hiring. The Austin office was initially only one person: Ten Eyck. She tried to persuade some employees in Arizona to relocate, but no one jumped. They were all deeply rooted in Phoenix. And Ten Eyck resisted hiring another midlevel person at first, not knowing her prospects. “It was this great venture into the unknown,” Ten Eyck says. “But I knew I had my Phoenix office I could draw upon.”

She soon found herself busier than ever. “The thing about working in Texas is it’s like working in five different states,” says Ten Eyck. “If I need to go down to my ranch project, that’s a three-hour drive.” It takes her seven hours to drive to Marfa, so a trip there is a three-day commitment. This made it essential to get someone local who could answer the phone, go to meetings, or oversee construction if Ten Eyck was out of town.

Her first employee in Austin was right out of school, and that didn’t work out. “I was traveling a lot and leaving him here to work on these projects all by himself,” says Ten Eyck. He didn’t have anyone else in the office to answer his questions. Over the past year and a half, she’s taken on two new employees in Austin. Expanding her Austin office was a tough decision, given the weak economy and the layoffs that were necessary at her Phoenix office, but with more and more work based in Texas, it was essential, she says. Terrey reiterated as much during our interview.

Even with the expansion of the Austin office, some work still flows between the two offices. “We all act as an office together, even though there are two locations,” says Ten Eyck. “Sometimes, they grab us if they have a tight deadline. Today, we had to get Todd [Briggs] to do some detailing on Parkland Hospital.”

Two decades after Ten Eyck left Dallas, she is working on one of its most prominent projects, the \$1.6 billion Parkland Hospital relocation. The project is being completed in partnership with MESA, a landscape architecture and planning firm that shares many of her philosophies.

While the budget may be bigger, some of the struggles are familiar. “On this hospital, I’ve been accused of ‘trendy sustainability,’” Ten Eyck



THIS PAGE

Today, Ten Eyck spends most of her time in the Texas office but remains in close contact with her Phoenix office by phone and e-mail, and visits about once a month.

OPPOSITE PAGE

Ten Eyck transmits drawings like this one, left, between the offices, using large format color scanners. Birds splash in the fountain at Ten Eyck's Austin office, right.

IMAGE CREDITS

David Omer

says. "I found out there's a reason why there's no blackland prairie left in the Dallas area—because they don't like it. 'She's trying to make it look like a vacant lot!'" she says in mock indignation. But Ten Eyck is clearly honored by the opportunity to be involved and is looking to make the most of it. "It's going to be a real change from what they have now," she says. "[The current structure] has been built up over time. It's dark and dank. There's very little green and no pedestrian space at all.... We're going to have lots of native plants. We just can't use the word bioswale anymore and we can't say the p word—prairie," she whispers.

Ten Eyck hopes her example will inspire others. As our interview draws to a close, I ask if she has anything else to add. "I didn't win any student awards," she says. "I didn't go to a fancy school. We don't work in a fancy part of the country, but I think it's still possible to do things that are meaningful, even if they aren't these big-budget projects. If you have the passion for what you do, you can make a difference, no matter how big the office or what the situation. You don't always have to have gone to Harvard." ●





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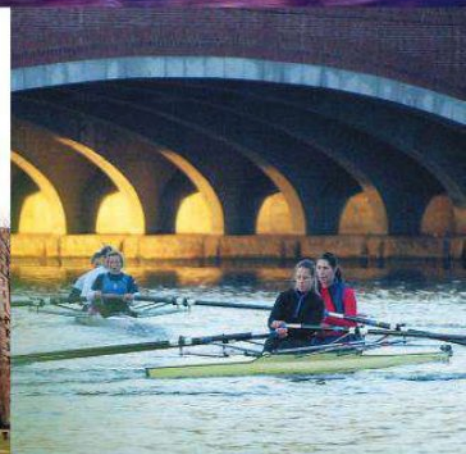
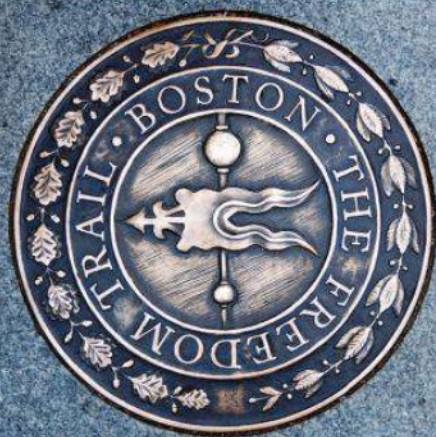
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ASLA Honor Award Recipient, James Clarkson Environmental Discovery Center by MSI Design,
(photo by MSI, Ellen Puckett Photography, Justin Maconochie Photography)



THE BACK

CROSS-POLLINATION

THE ARTFUL GARDEN: CREATIVE INSPIRATION FOR LANDSCAPE DESIGN, by James van Sweden, FASLA, and Tom Christopher; New York: Random House, 2011; 189 pages, \$40.

The cellist Yo-Yo Ma and the landscape designer Julie Moir Messervy collaborated on a Toronto garden based on a Bach suite. The textile artist Jack Lenor Larsen is also an inveterate gardener who has found inspiration in a Japanese red maple to design a carpet. The landscape architect James van Sweden, in his new book with Tom Christopher, talks with these and other artists about the dialogue between gardening and other fine arts. A design by his own firm, Oehme, van Sweden & Associates, for the roof of a power plant in Washington, D.C. (shown), was inspired by a Helen Frankenthaler painting.

IMAGE CREDIT

Roger Foley

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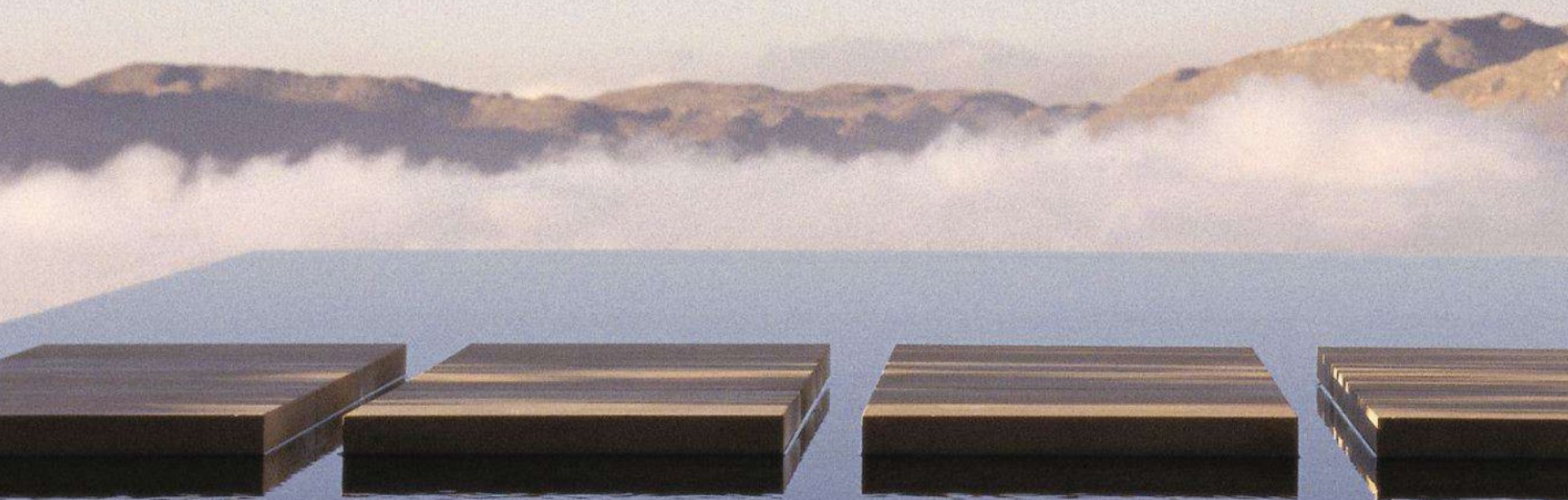
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ASLA Honor Award Recipient, Bassil Mountain
Escape by Vladimir Djurovic Landscape Architecture
(photo by Geraldine Bruneel)



A MOVING QUESTION

A LANDSCAPE ENCOUNTER PROVOKED TIMOTHY HURSLEY TO CONSIDER THE WAY WE SEE THINGS.

BY KEVIN SLOAN, ASLA

The photographer Timothy Hursley has spent 16 years in Hale County, Alabama, documenting the work of the Mississippi architect Samuel Mockbee and his Rural Studio Project. On a trip four years ago, Hursley spotted something intriguing in the distance. “At first I couldn’t tell what it was,” he says. “It came out of the woods like some kind of machine from *War of the Worlds*.”

Looking closer, he realized it was a damaged grain silo. He found out that it had been bent by a hurricane-spawned tornado two decades earlier. “When I learned from the landowner that’s what happened, it became mythic to me,” Hursley says. “More than just another object to see and photograph.”

After shooting it periodically over three years, Hursley took a remarkable next step. He bought the silo. Now he’s “thinking about moving it around—from one place to another,” he says. This could be done with Photoshop, of course, but the thought of physically moving it from Hale County to other faraway landscapes raises interesting questions about the nature of art, landscape, representation, and even sustainability. If the silo is placed near the U.S. Capitol it could be seen as a statement about the failures of federal farm policies. Is it fine art or forgotten ductwork if placed in the former turbine hall of London’s Tate Modern? In China, people might see it as a symbol of America’s industrial decline.

Hursley has made no specific plans for the silo, although he has a three-year deadline to remove it from its current location. But if he does decide to take it on tour, landscape architecture should take notice. He neither made the object nor is making any alterations—he simply “encountered and saw it”—but by moving it from one landscape context to another, artistic production is replaced by a kind of discovery that leaves the intention and interpretation entirely up to the observer and the inferences suggested by the new context.

Given the rising preoccupation with “sustainability,” perhaps here is a way to reuse and rearrange oddments that already exist in provocative ways. Making do with what’s at hand may become more than another form of bricolage, which is what Hursley is considering, and potentially a new way to see and discover what in the landscape is truly relevant. ♦

KEVIN SLOAN, ASLA, IS THE PRINCIPAL OF KEVIN SLOAN STUDIO AND A WRITER AND PROFESSOR OF ARCHITECTURE AT THE UNIVERSITY OF TEXAS AT ARLINGTON. HIS WORK HAS APPEARED IN *LAM* AND OTHER PROFESSIONAL PUBLICATIONS.









THE MAST

WHEN HIDEO SASAKI
DESIGNED THE
SEA PINES RESORT
IN SOUTH CAROLINA
HALF A CENTURY AGO,
HE WAS ECOLOGICALLY
AHEAD OF HIS TIME.
HE WAS ALSO
AHEAD OF OURS.

BY MARK HOUGH, ASLA

SEA PINES RESORT ON HILTON HEAD ISLAND, South Carolina, recently celebrated its 50th anniversary, which means a lot to our profession not only because it represents a famous early work of Hideo Sasaki but also because it is one of only a few truly time-tested models of environmentally responsible planning. Its setting within the southeastern Low Country holds a lot of history among its picturesque tidal marshes, estuaries, and dense



ABOVE

Sea Pines Resort covers eight square miles on the southern tip of Hilton Head Island, which is located 30 miles northeast of Savannah, Georgia.

IMAGE CREDIT

©2010 Google/©2011 TerraMetrics

Sea Pines was the brainchild of the developer Charles Frasier, who is often referred to in hindsight as a visionary, as he saw potential for a new type of resort on the isolated, eight-square-mile site on the southern end of Hilton Head—one based on a respect for the inherent beauty and ecological integrity of its natural landscape. In today’s world, saturated as it is with references to “ecotourism” and “sustainability,” such an ideal is taken for granted, but at the time it was revolutionary. Frasier’s trailblazing reputation is well deserved, but then he was hardly a one-note environmental ideologue; he was foremost a businessman who figured out that people would pay to immerse themselves in the natural landscape at a resort. He turned to Sasaki, who was then on the design faculty at Harvard and had only recently opened his landscape architecture firm, Sasaki Associates. Sasaki’s master plan for Sea Pines clearly reflected his own environmental principles and was nearly universally praised, winning an award for land-use planning from ASLA in 1959 and eventually a Heritage Award for Excellence from the Urban Land Institute in 1994. Since its creation, it is generally recognized as having become a template for most of the high-quality resort communities built in this country.

My interest in Sea Pines extends beyond that of a writer or a landscape architect. My family has had a vacation home there since 1970, when I was four years old, and I still visit several times a year. I have early memories of a landscape with an exotic wildness that starkly contrasted with my suburban neighborhood upbringing. Exploring the resort’s beaches and winding bike paths had a huge influence on me as a kid. It was here that I learned firsthand about the complexity and fragility of ecosystems and the importance of treading lightly on the natural world. This real-life education shaped my value system in relation to the environment and laid the ethical groundwork that would ultimately influence my choice of a career.

THE DEVELOPER CHARLES FRASIER SAW POTENTIAL FOR A NEW TYPE OF RESORT BASED ON THE ECOLOGICAL INTEGRITY OF THE NATURAL LANDSCAPE.

The colorful history of the site for Sea Pines can be seen in the preserved remnants from both a 4,000-year-old Native American community and an antebellum plantation. Freed slaves and their descendants were the island’s primary residents for nearly a century after the Civil War, though Northerners and people on the mainland took lumber and game from the land. Development came knocking in the mid-20th century, and electricity arrived in 1951. The first bridge connected the island to the mainland five years later.



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LEFT

Generous setbacks from the shoreline for oceanfront homes preserve picturesque views along the beach.

RIGHT

Thriving saltwater marshes permeate the resort and display a healthy balance between development and the natural environment.

IMAGE CREDITS

Mark Hough, ASLA

Sea Pines was Hilton Head's first major development, and Sasaki's master plan set the standard for all that followed. A quarter of the 5,200-acre property was dedicated to open space, with more than 600 acres set aside as protected forest preserve. To keep the shoreline views uncluttered, oceanfront homes lay behind generous setbacks from the dunes, tucked into the evergreen landscape, giving everybody great views of the beach. Providing views was one of the plan's innovative concepts, with neighborhoods laid out to ensure a direct visual connection to open space or a body of water. To make inland homes more marketable, they were often built fronting golf courses, a common planning practice today, but a novel concept at the time. The courses were constructed on less ecologically sensitive sites and irrigated by an intricate system of stormwater-fed lagoons.

The distinctive architecture, dubbed the "Sea Pines style," is a mishmash of design influences, from 1960s modern, the Prairie Style, Japanese architecture, and the Low Country vernacular that permeates nearby Charleston, South Carolina, and Savannah, Georgia. It somehow all works together and is integral to the character of the place. Tree-lined streets meander, in the casual manner of sweeping Olmsted drives, and markedly unlike the typical urban grid that defined most beach communities up until that point. The only formally designed portion of the development, the Harbour Town marina, with its iconic lighthouse, serves as the heart of the resort and is still bustling with people who live, work, and shop there.



One of the main reasons for Sea Pines's enduring success is that from the beginning there has been a set of clearly defined patterns and guidelines in place that support Frasier's original vision while leaving little room for future reinterpretation. Strict covenants focused on contextual, aesthetic, and environmental requirements specific to the resort. They dictated exterior lighting, signage, tree protection, architectural design, and plantings. Faithful enforcement of these covenants has enabled the community to preserve its original charm. Historic landscapes such as Sea Pines take stewardship over the long term to keep their original meaning and, at the same time, remain relevant places. The easiest impulse may be to chalk up the entire life of a work of landscape architecture, its success or failings, to its original designer, but many other aspects affect its evolution. Besides the strong vision of Sasaki and Frasier, there have been generations of people in ownership, management, and maintenance roles who have influenced the quality of Sea Pines. Landscape architects such as Robert Marvin and Edward Pinckney, FASLA, among others, have also left important marks on its landscape.



LEFT

An innovative system of interconnected, stormwater-fed lagoons was designed to provide irrigation for golf courses and attractive waterfront lots for homeowners.

RIGHT

Original homes, designed in the often copied "Sea Pines style," were scaled and sited in a manner that clearly places the architecture in a subordinate role to the landscape.

IMAGE CREDITS

Mark Hough, ASLA

People today may drive through Sea Pines and ask themselves what all the fuss is about, as it has little of the flash and opulence that resorts typically compete on today. Instead it presents a subtle yet timeless sort of repose that has survived for half a century. Having spent so much time there over 40 years, I can see that, through decades of growth, changes in ownership, and design trends, things look remarkably the same as they did in the early years. There are still no traffic lights, and with only a mere handful of streetlights the place is a perfect argument for the dark-sky movement; at night you can find a dense tapestry of stars you rarely see anymore in most of the places people live. The tree line still towers above the tallest building, and the acreage set aside for preservation remains lush and intact. The beach, two miles long, is still spectacular in its pristine isolation. And the wildlife is robust, with the numbers and diversity that are signs of a healthy coastal environment, unlike so many other places we find in peril.

A CHANGE IN PROPORTION BETWEEN BUILT FORM AND OPEN SPACE COULD ULTIMATELY ALTER THE RESORT'S CHARACTER.

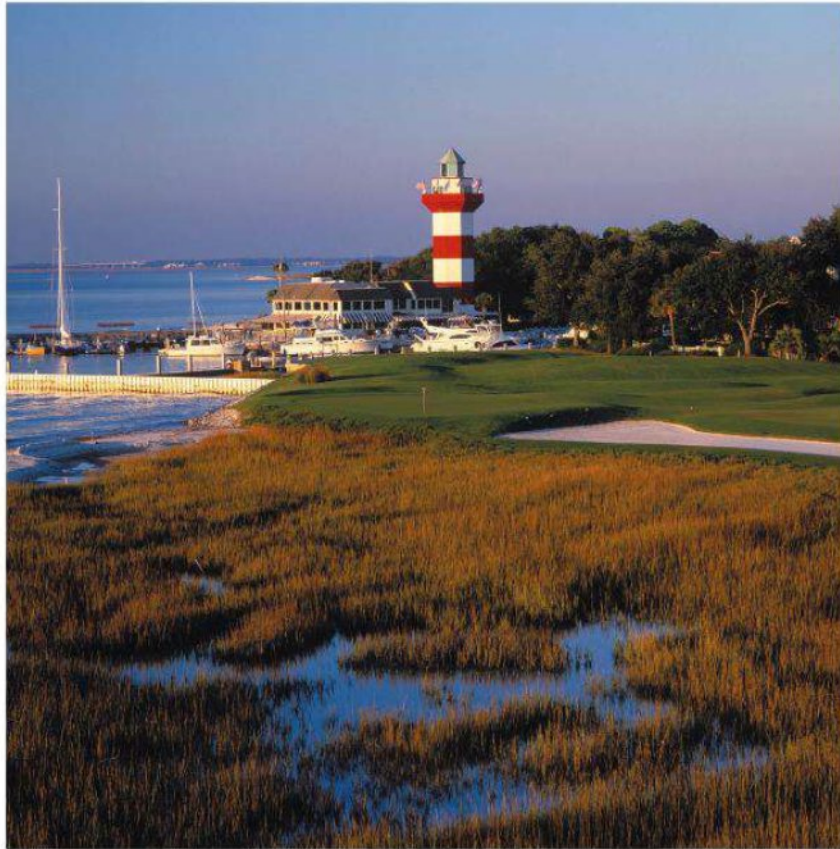


Sea Pines faces distinct challenges, though. Among the worst is a recent spate of houses that are too big. These newer houses are either being clumsily crammed onto sites designed for much smaller single units, or sprawled across two lots combined into one. In both cases, the maxim that the resort's architecture should blend within the landscape and play a supportive role to the natural environment is being undermined. The early buildings are typically modest, one-story, and relate to the intended scale of the place. It would be foolish and derelict to neglect this pattern. A change in proportion between built form and open space, though not a travesty quite yet, is becoming more apparent and could ultimately alter the resort's character.

The original process that shaped Sea Pines worked well because a client and a consultant shared the motivation to promote an ecologically responsible design approach based on a sound economic model.

Respecting the environment became the means to a desired end, rather than the end in itself. And because there have been quantifiable results from this—a consistently thriving vacation and residential population, and not just pious bragging

rights for being "green"—there has been motivation to maintain what has proven financially successful. However, balancing a need to preserve character with the pressure from wealthy consumers who want bigger houses will continue to test Sea Pines's stewardship ethic, because even within the context of the place's rich design heritage, money talks.



LEFT

The iconic lighthouse acts as the centerpiece for Harbour Town, the commercial and symbolic heart of the resort.

RIGHT

Strict enforcement of land-use covenants has enabled Sea Pines to preserve the aesthetic quality and ecological health of its landscape.

IMAGE CREDITS

Mark Hough, ASLA

Sasaki's work on Sea Pines, which has now earned its status as a historic landscape, was so ahead of its time that it met a need that had not yet been identified. It shows an innate understanding of what we now call sustainability. His progressive, enterprising vision contributed a great deal to the profession of landscape architecture and serves as an important model for us as we grapple with contemporary issues and challenges.

SASAKI'S WORK ON SEA PINES MET A NEED FOR SUSTAINABILITY THAT HAD NOT YET BEEN IDENTIFIED.



Even so, I am skeptical as to whether another Sea Pines could be created today because of the narrowly focused process landscape architects have attached themselves to in reaching for sustainability. Sasaki and his team were groundbreakers and thus not bound by established or externally dictated design rules. They weren't handcuffed by the well-meaning yet restrictive mandates of generic rating systems that have had the unintended and complicated effect of rewarding mediocrity in project design. In establishing a baseline of acceptable success achievable by easy grabs among sustainable design options, ecological ratings have anesthetized some of the motivation toward designs that would surpass the minimum, in the same way that awarding a point or two for an innovative solution to a specific problem may actually be deterring meaningful innovation on a larger scale. For instance, compensating a site-specific, single-

purpose rain garden as a success on its own terms may in turn deincestivize the pursuit of a more comprehensive and beneficial result at the watershed level. Such acceptance of something as being better than nothing may earn a plaque for the wall or a pat on the back but will rarely challenge the status

quo. It takes grand vision and brave leaps of faith by owners and designers to create places such as Sea Pines, not the adherence to accepted criteria and tedious checklists. ●

MARK HOUGH, ASLA, IS CAMPUS LANDSCAPE ARCHITECT AT DUKE UNIVERSITY AND A MEMBER OF THE LAM EDITORIAL ADVISORY COMMITTEE.

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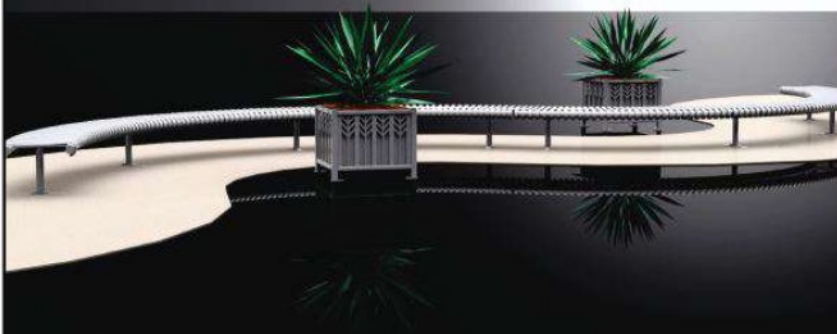
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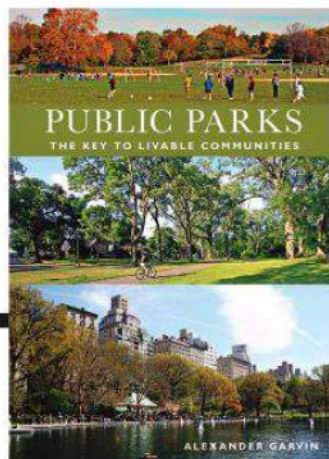
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PUBLIC PARKS: THE KEY TO LIVABLE COMMUNITIES

BY ALEXANDER GARVIN; NEW YORK:
W. W. NORTON & COMPANY, 2010;
224 PAGES, \$30.

REVIEWED BY LINDA MCINTYRE



The urban planner and Yale University adjunct professor Alexander Garvin loves parks. In his handsome and lavishly illustrated new book, *Public Parks: The Key to Livable Communities*, he touches on every aspect of parks, including their history, value, design, and governance. He takes the reader through the development of great European parks and promenades such as Regent's Park in London and the Haussmann boulevards in Paris as well as the birth, decline, and renaissance of iconic American parks such as New York's Central Park and Prospect Park. Along the way he shares numerous facts, figures, and anecdotes about both famous and lesser-known parks.

This breadth, however, comes at a cost in depth. Although its publisher describes *Public Parks* as "the go-to reference for landscape architects, urban planners, architects, civic officials, and citizen activists," readers with any background in park planning, administration, or design won't find much here that is new. Casual readers

while he briefly highlights studies that attempt to identify parks' environmental and financial benefits (the financial ones being easier to quantify in terms of property values and tourism revenue) and sources of revenue to pay for operations and maintenance, he doesn't lay out detailed strategies or show the consequences when the public (or their elected officials) are not easily persuaded. Instead, there are short reports of successful citizen activism, many from the 1970s. The benefits (and, indeed, necessity) of public-private partnerships are clearly stated, but too much of the discussion focuses on examples such as the Central Park Conservancy that are well known in the field and of limited applicability to others wrestling with overstretched budgets and tough choices.

The book's recounting of the long-term evolution of Chicago's Lake Michigan waterfront following the visions of Olmsted, the architect and planner Daniel Burnham, and the public-minded tycoon Montgomery Ward is interesting, but in a book intended as a

reference for modern practitioners, more emphasis on contemporary issues such as the impact of Millennium Park (it is discussed in broad strokes in the same chapter) would probably have been more useful. Garvin underscores the need for

public engagement and support, but glosses over conflicts among different groups of users, such as cyclists and pedestrians, or people seeking recreation and those looking for peace and quiet.

Few people anticipated the magnitude of the economic crash and its impact on municipal budgets and the slowness of the recovery, and reports from around the country make it clear that governments at every level are still struggling to meet these challenges. Those who, like Garvin, love and value parks can't afford to dwell too much on history. They need detailed tools and innovative strategies to make sure parks remain vital parts of urban life well into the future. His appreciation and understanding of the importance of Olmsted and his successors in the profession are clear and impressive, but if he had focused more on the lessons of his own experience and those of his contemporaries, this would have been a more valuable and interesting book. ●

CONTRIBUTING EDITOR LINDA MCINTYRE WRITES FREQUENTLY ABOUT URBAN PARKS IN LAM.

GARVIN BELIEVES THE PUBLIC HAS TO BE "EXPLICITLY CONVINCED" OF PARKS' VALUE TO THEIR REGIONS.

might enjoy and learn from accounts of, say, Robert Moses's savvy land acquisition strategies, or the innovative teamwork among William H. Whyte, Dan Biederman, Laurie Olin, FASLA, and others who brought Bryant Park back to life. But these stories have been told many times and are well known to the audience for whom this book seems intended.

That's disappointing, especially in light of Garvin's vast experience and knowledge. He served as vice president for planning, design, and development for the post-9/11 Lower Manhattan Development Corporation and managing director of New York City's unsuccessful bid to host the 2012 Olympics, and has worked with park systems throughout the United States. It would have been enlightening to hear more about his views on the peculiar challenges of managing and leveraging public landscapes in this century.

In the introduction, Garvin notes that the public has to be "explicitly convinced" of parks' value to their regions to ensure they get the attention and resources required to keep them thriving. But

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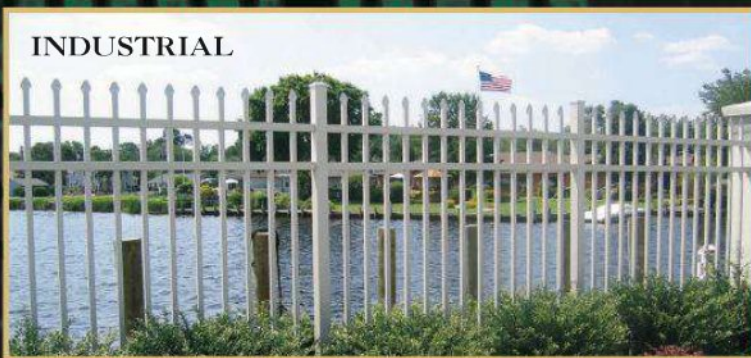
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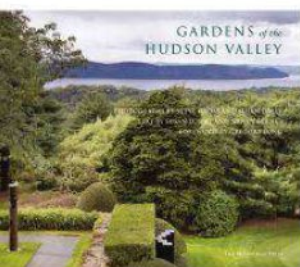
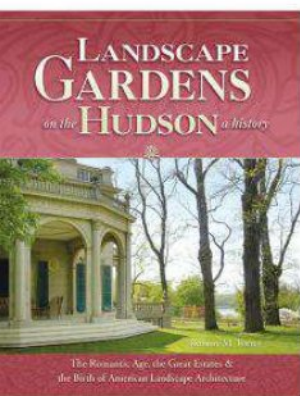
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LANDSCAPE GARDENS ON THE HUDSON: A HISTORY

BY ROBERT M. TOOLE; HENSONVILLE, NEW YORK:
BLACK DOME PRESS, 2010; 192 PAGES, \$24.95.

REVIEWED BY KATIE KINGERY-PAGE



Two recently published books on the Hudson River Valley present different, but essential, experiences of the American landscape. Robert M. Toole's *Landscape Gardens on the Hudson: A History* is a nearly encyclopedic volume of great estates on the Hudson River. With two full chapters of historical context before the book's focus on 12 estates, Toole's history is an effective primer on English landscape gardening and its influence on 19th-century America. Toole's scholarly and richly illustrated volume will please historians and landscape architects alike.

By contrast, Steve Gross and Susan Daley's book, *Gardens of the Hudson Valley*, presents seven of the same estates through color photo essays accompanied by text written by Susan Lowry and Nancy Berner. This coffee-table book includes 25 estates, several with historic importance, others chosen for their current status as lushly landscaped estates in the valley. Daley and Gross's *Gardens*, photographed as panoramic spreads and also intimate details, will please designers and connoisseurs seeking visual inspiration, but does not capture the historic depth of the estates.

In tandem, the two books complement one another, each answering shortfalls of the other. While Gross and Daley's book contains only brief history, its rich photographs encapsulate the genius loci of the Hudson Valley through long depth-of-field images containing the borrowed scenery that inspired the estates' creators. Toole, on the other hand, writes about the human history of each estate as a museum curator would the provenance of a work of art. Before launching into the history of particular landscape gardens, most of which are given an entire chapter of attention in the book, Toole presents a general map of the region and a detailed map locating each estate, which will help anyone who is unfamiliar with the Hudson River Valley. But in discussing specific estates, Toole disregards their present-day condition. This makes Daley and Gross's photo essay a valuable companion to Toole's history, grounding historic description in current reality. Together the two books impress upon the reader the importance of preserving these great places.

Clermont, Hyde Park, Blithewood, and Olana are just a few of the estates the authors include in the two books. In a foreword to *Land-*

GARDENS OF THE HUDSON VALLEY

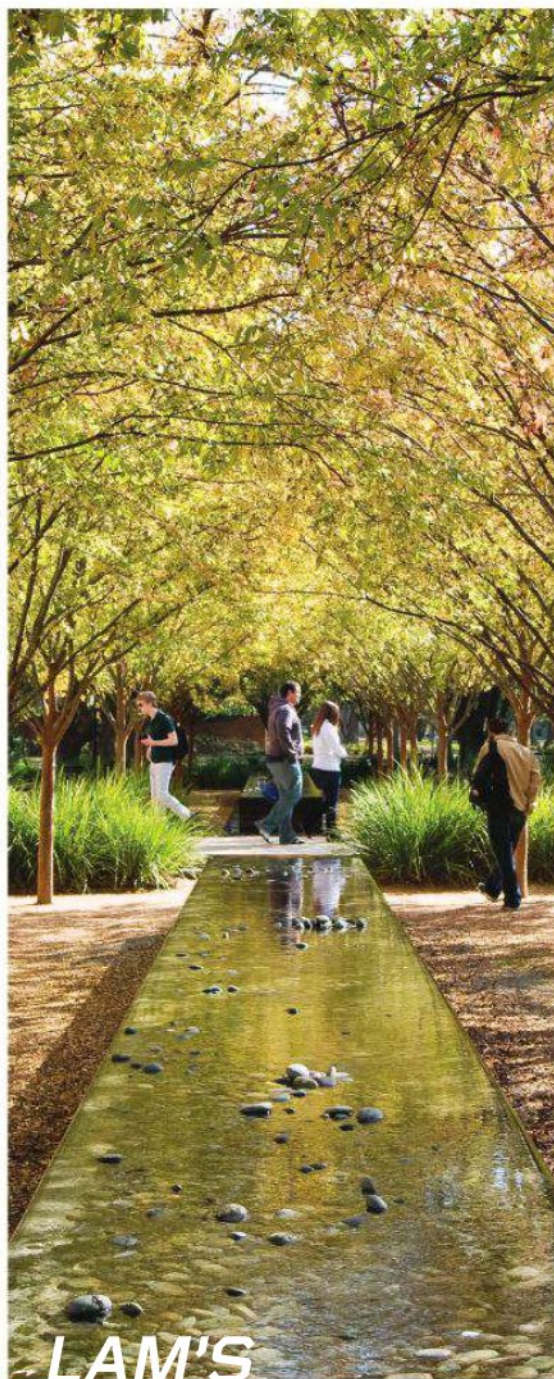
PHOTOGRAPHS BY STEVE GROSS
AND SUSAN DALEY, TEXT BY SUSAN
LOWRY AND NANCY BERNER;
NEW YORK: THE MONACELLI PRESS,
2010; 224 PAGES, \$50.

scape Gardens on the Hudson, Elizabeth Barlow Rogers, Honorary ASLA, refers to Toole's history as "...a feat of garden archaeology, bringing to light the many-layered landscape palimpsests" of the region. Toole clearly illustrates the connection between the estates on the Hudson River and America's own brand of romanticism and picturesque by including images of paintings by Thomas Cole, the founder of the Hudson River School of painters. Toole's thorough written explanation of the picturesque ideal, including source material from 19th-century nurseryman and landscape writer A. J. Downing, will be of broad interest to designers who seek the aesthetic roots of America's urban parks.

But in presenting the physical landscapes themselves, Toole is less clear. *Landscape Gardens on the Hudson* would benefit from consistent, analytic diagrams of each estate, instead of the illustrative site plans included in the book. And while the book features gorgeous aerial photographs of each estate, topographic relationships remain elusive owing to a lack of contour maps and sections. But what the book lacks in diagrams, Toole more than remedies with historic illustrations: original site plans, landscape sketches by period artists, designers' watercolors of proposed mansions, and a generous number of stunning landscape drawings by 19th-century architectural designer A. J. Davis. The annotative prose is at times redundant, but the illustrations, combined with the main body of Toole's writing, show his careful review of historic source materials.

Landscape Gardens on the Hudson: A History is the early American counterpart to Peter Walker and Melanie Simo's *Invisible Landscapes*. Both books render the "invisible" legacy of landscape "visible." But unlike Walker and Simo's book, *Landscape Gardens on the Hudson* will frustrate the lay reader—these folks should skip straight to Toole's appendixes, which provide a traveler's guide to the great estates on the Hudson, or pick up Gross and Daley's *Gardens of the Hudson Valley*, which grants easy access to the landscapes. ●

KATIE KINGERY-PAGE IS ASSISTANT PROFESSOR OF LANDSCAPE ARCHITECTURE AT KANSAS STATE UNIVERSITY; HER TEACHING AND RESEARCH FOCUS ON THE INTERSECTION OF LANDSCAPE ARCHITECTURE AND CONTEMPORARY ART.



LAM'S MARCH ISSUE

The ASLA Award-winning **BROCHSTEIN PAVILION** creates a social space on a Houston campus. A program piloted by the National Park Service gives kids a hands-on introduction to landscape architecture. An exciting new **PLANTS** column will debut. PLUS, **HISTORY, RESEARCH, BOOKS** and more!

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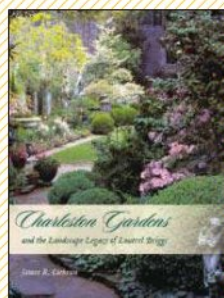
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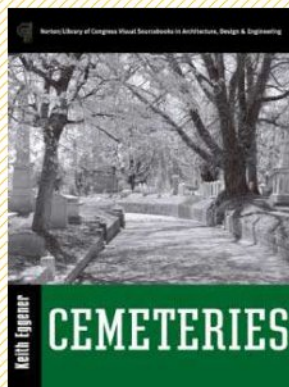


CHARLESTON GARDENS AND THE LANDSCAPE LEGACY OF LOUTREL BRIGGS

BY JAMES R. COTHAN, FASLA, COLUMBIA,
SOUTH CAROLINA: UNIVERSITY OF SOUTH
CAROLINA PRESS, 2010, 232 PAGES, \$39.95.

Garden designers and historians will applaud this definitive work on a landscape architect known for his masterfully designed small-scale gardens in and around Charleston, South Carolina. Like family heirlooms, these iconic, genteel gardens are lovingly treasured; thanks to the work of James Cothran, FASLA, they are now beautifully documented. A wealth of images, plans, and appendixes (including plant discussions) make this well-conceived book a must-have for those interested in "Low Country" gardens. ●

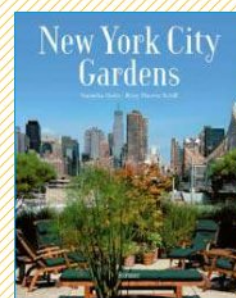
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CEMETERIES

BY KEITH EGGENER, NEW YORK:
W. W. NORTON & COMPANY/LIBRARY OF
CONGRESS, 2010, 320 PAGES, \$75.

For *Cemeteries*, Keith Eggener combed through the photo archives at the Library of Congress to illustrate the history of burial in the United States. Eggener unearthed more than 600 images—plans, photographs, and engravings—picturing everything from Native American burial grounds to 19th-century rural cemeteries to new "green" burial sites. An opening essay provides a very basic introduction to the history of cemetery design, and the rest of the book is primarily visual. The Library of Congress is working with W. W. Norton to make the imagery in this volume available online at www.wwnorton.com/npb/loc/cemeteries. ●



NEW YORK CITY GARDENS

BY VERONIKA HOFER AND BETSY PINOVER
SCHIFF, MUNICH, GERMANY: HIRMER
VERLAG, 2010, 240 PAGES, \$49.90.

Photos (but no drawings or plans) are the stars here, capturing the lush side of the Big Apple. Gardens for residences are profiled alongside larger public gardens like the New York Botanical Garden in the Bronx and Ken Smith's camouflage-inspired garden for the roof of the Museum of Modern Art. Smith is just one of many landscape architects whose work is featured here, and readers interested in what their colleagues are doing in NYC will enjoy perusing these pages. ●



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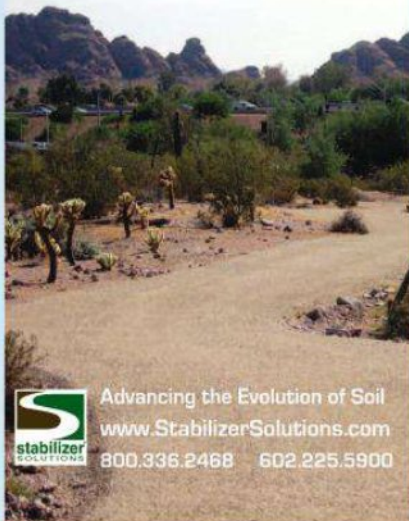
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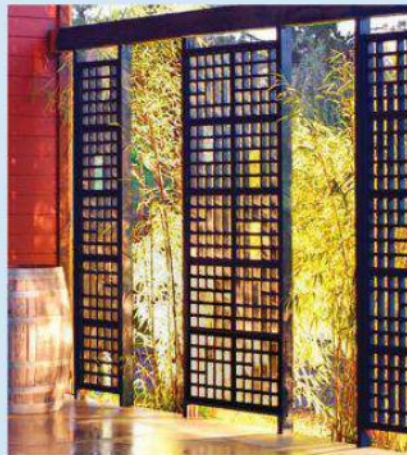
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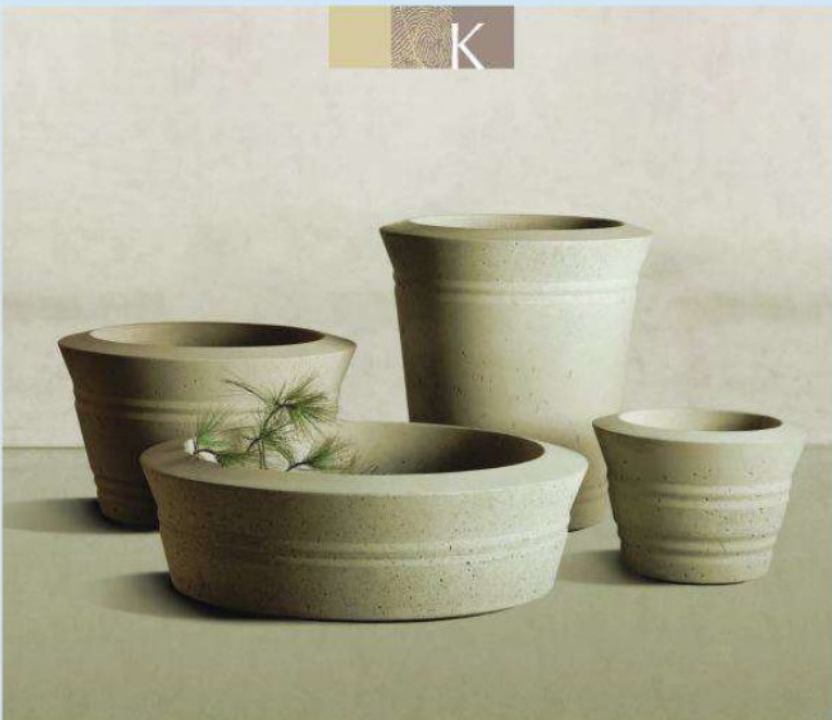
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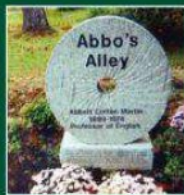
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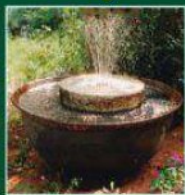
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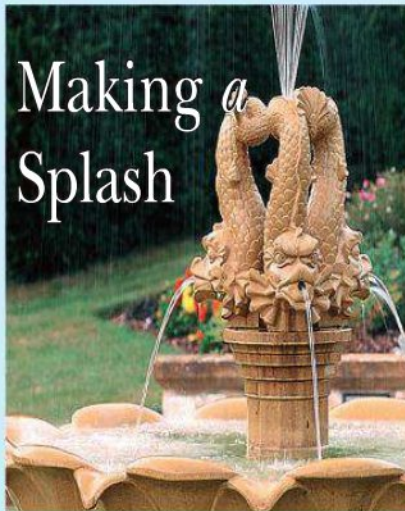


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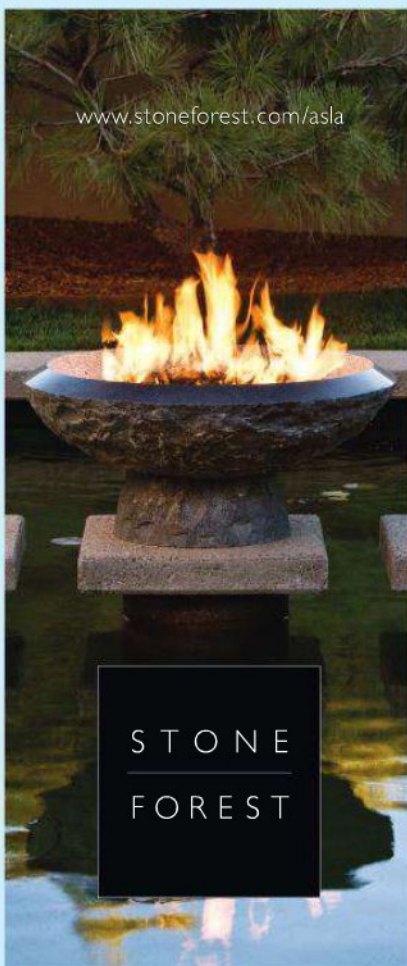
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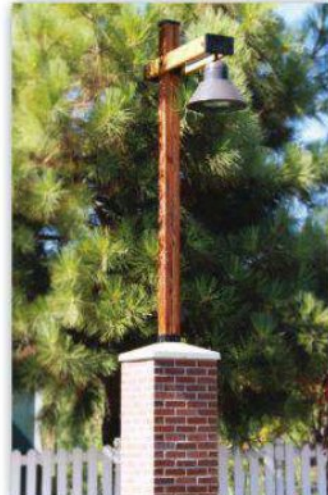
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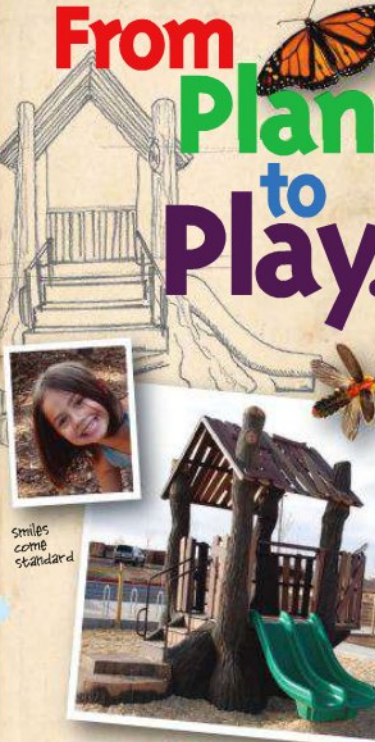

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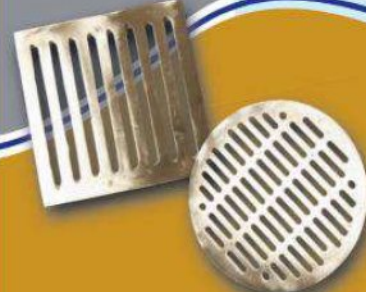


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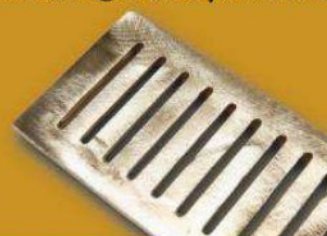
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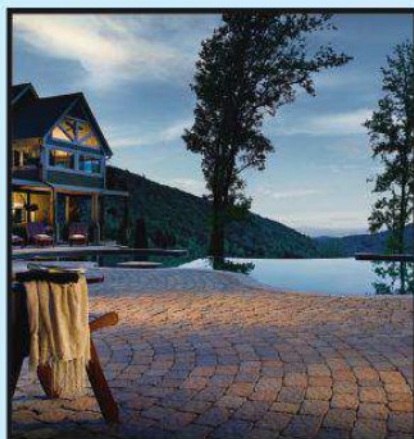
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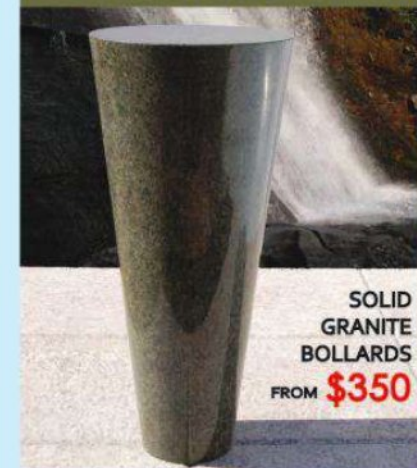
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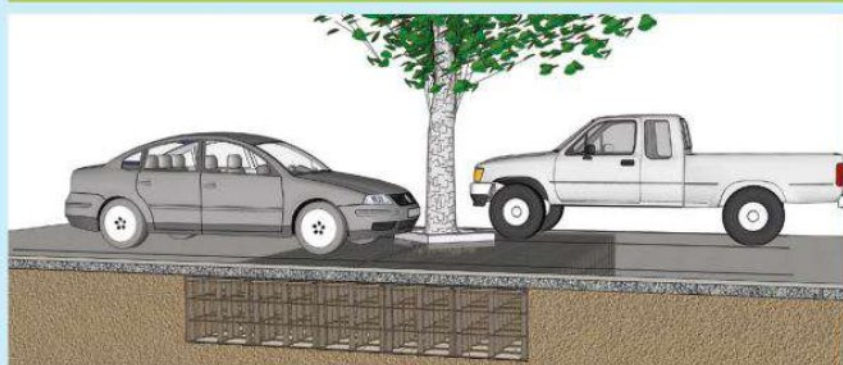
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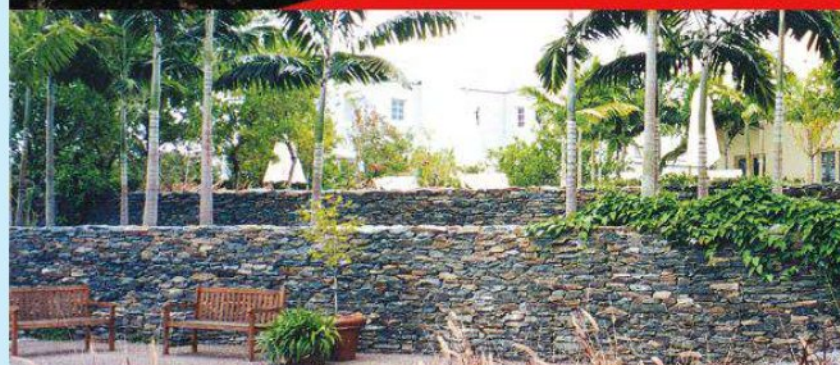
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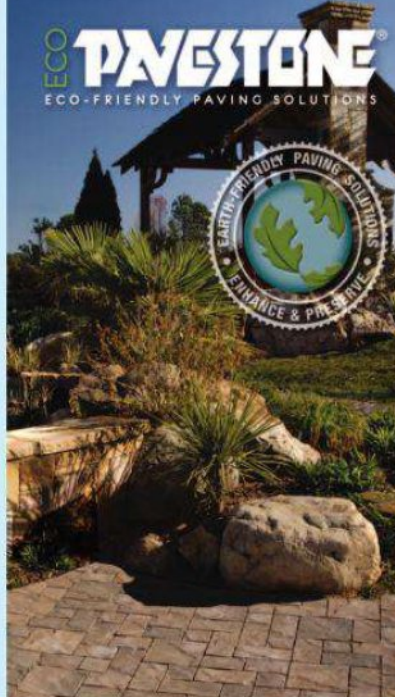
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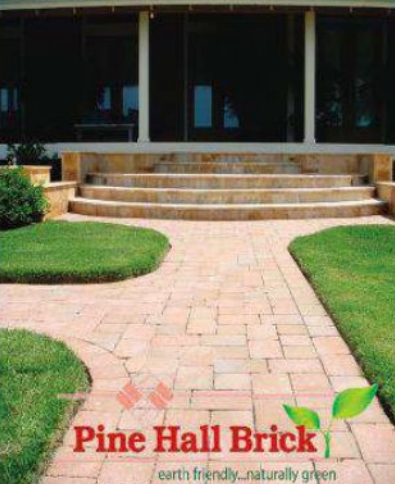
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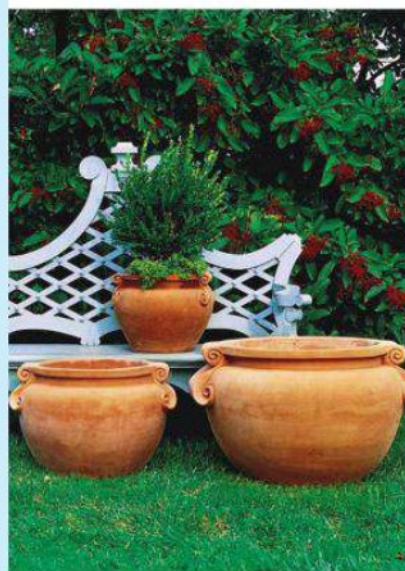
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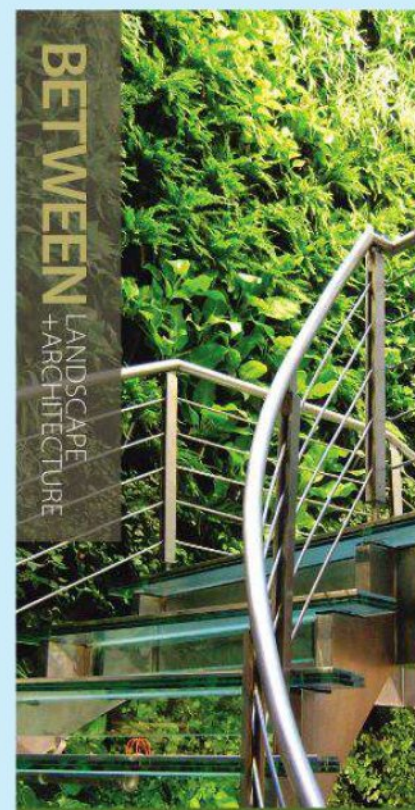
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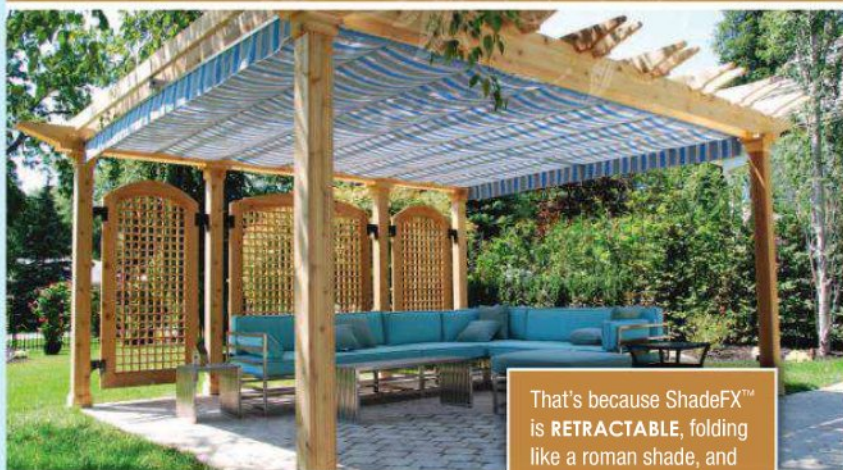
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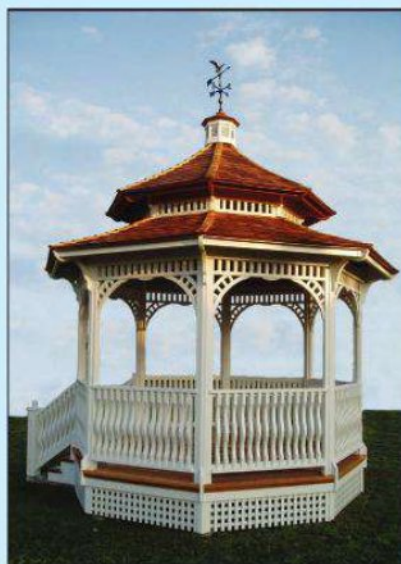


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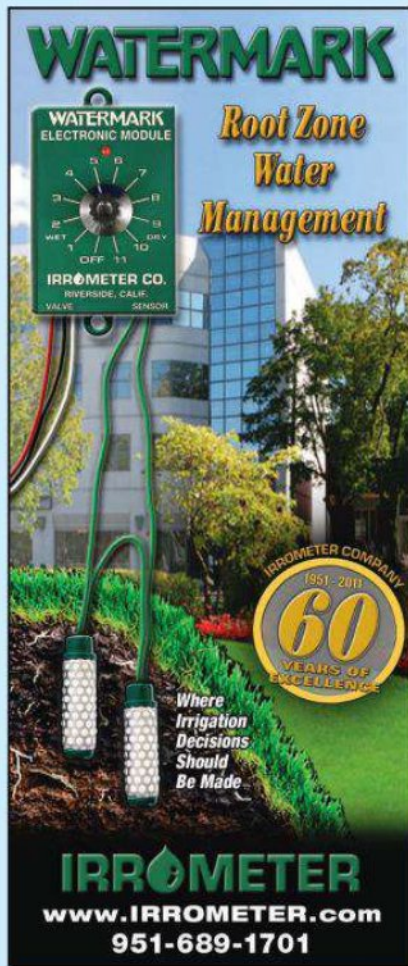
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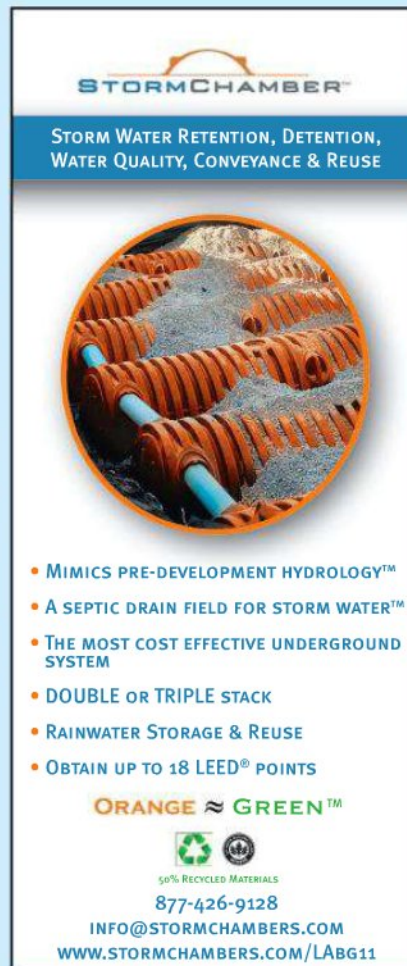
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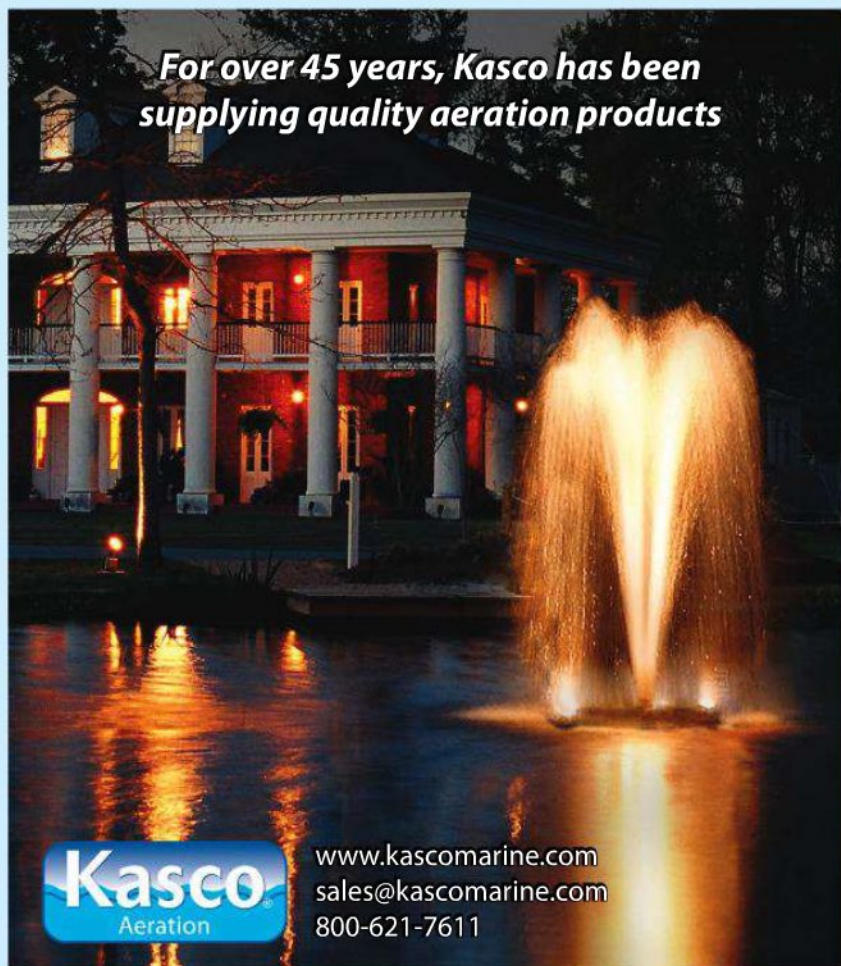
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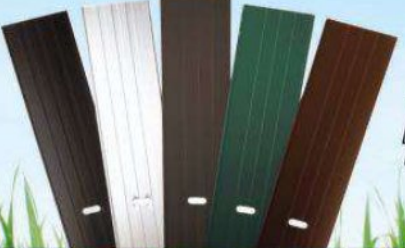


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WHAT I DID OVER THE SUMMER VACATION (I MEAN RECESSION)...

BY YVONNE G. MAHER

I am an out-of-work landscape architect, and have been since July 2009. I used to work for a firm that has been in the Raleigh, North Carolina, area for more than 35 years. The firm is still in business—barely. I, on the other hand, am not. So what have I been doing over the past 18 months?

Well, after sending my résumé to the more than 40 landscape architecture firms in the Raleigh area, and after a couple of days relaxing at the neighborhood pool, I discovered that I was bored. In fact, I was so bored I started talking to other stay-at-home adults I never had the chance to get to know when working. I

**I AM STILL UNEMPLOYED, BUT NOT
OUT OF WORK. I AM NEVER AT A LOSS
TO FIND ANOTHER OUTDOOR PROJECT
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CAUSE TO CHAMPION.**

spent hours talking to one neighbor about whether she should install a stone patio or a deck in her backyard. First, we talked construction costs and what a realistic budget would be. We went over the logistics of drainage, as the structure would go next to her koi pond. Then I went all crazy and showed up at the pool one day with a stack of garden design books. We pored over pictures of stone patios and brick patios. We learned that she had an irrational aversion to the herringbone pattern, but she liked the look of irregular flagstone. Her new patio is gorgeous, though not as big as she had originally planned because of costs, and it does not drain into the fish pond.

Since I wasn't spending all my time at the pool, I found other things to occupy my time. I spent one afternoon with my daughter and a bunch of her 10-year-old friends explaining stormwater. They were actually somewhat interested. We went outside and looked at the curb inlet in front of my house where the water went in. We looked at the 36-inch concrete pipe that daylighted behind my house and dumped that same water into the stream along the back of my property line. We talked about all the yucky stuff that gets washed into the stormwater when it rains, like

fertilizers and dog poo. This particular lecture series also included raiding my pantry for snacks, but to be honest, I never go to an education seminar myself unless I know there's a free lunch.

Last February, I forced my husband and my dad to help me build raised beds for my backyard and spent a weekend planting seeds with my daughters. We turned my unused drafting table into a mini greenhouse, complete with grow lights, and started peas and zucchinis and tomatoes from seed. When the seedlings were big enough and the weather was warm enough, we stuck everything in the raised beds and watched, over the next few months, as insects I had never heard of systematically ate the leaves off most of the plants. This called for more cookies and a new lecture series on identifying insects in the garden.

I discovered a wonderful book by Douglas Tallamy called *Bringing Nature Home* and started organizing yet another after-school lecture on why we need to plant things that attract bugs so that the birds have something to feed their babies. This time I made brownies.

Last spring, I entered a design competition at the Sarah P. Duke Gardens in Durham, North Carolina, with a friend and colleague of mine. We didn't win, but we did get to present our design to a large group of people at a seminar on natural gardening. We had based our design concept on permaculture ideas, and got to spend 45 glorious minutes talking to a very interested audience about sustainability in the residential landscape. Someone else handled the food this time.

Over this past summer, I attempted my most ambitious and time-consuming unemployment project yet: I swapped professional services with a local architect. He agreed to design an outdoor classroom structure for my daughters' school and I agreed to work up a planting and paving design for his backyard. The result was a set of architectural drawings that is ready to be submitted for a building permit, and one really nice-looking backyard.

As of this moment, I am still unemployed, but not out of work. I am never at a loss to find another outdoor project that needs completing or another environmental cause to champion while I am chatting with the other moms at the bus stop in the afternoon. I have taken all the things that have made me a good landscape architect—creativity, ingenuity, cleverness, resourcefulness—and applied them to the other aspects of my life. After all, why did any of us go into this profession in the first place? I seriously doubt it was for the money. Most of us had an insatiable urge to make our environment a better place through design. I am still doing that. ●

YVONNE G. MAHER, A LANDSCAPE ARCHITECT, LIVES IN CARY, NORTH CAROLINA, AND CAN BE REACHED AT YVONNEGMAHER@YAHOO.COM.



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