

# s i t e L I N E S

*A Journal of Place*

Volume v | Number 11 | Spring 2010

A Publication of the  
Foundation  
for Landscape Studies

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## Letter from the Editor

The mission of the Foundation for Landscape Studies is to promote an active understanding of the meaning of place in human life. The making of a garden is perhaps the most direct act of place making there is, stemming from some basic component of our DNA that genetically links human beings and plant cultivation. We have therefore chosen to focus this issue of *Site/Lines* on four types of gardens – gardens that meet some of our most fundamental needs and desires in quite different ways.

The word “garden” immediately conjures a picture of a plot of land, usually near a house or cottage, that is used for growing flowers, fruit, or vegetables. The term also brings to mind the princely gardens that adorn palace grounds and the gardens

found on great estates and adjacent to manors. Paula Deitz writes about a particularly fine manor garden, Saling Hall, which is the creation of Hugh Johnson, OBE, a prominent author who is widely considered the doyen of wine connoisseurship. In addition to producing many books on wines, Johnson is also a prolific writer on gardens. Readers of the column he wrote for many years in the *Journal of the Royal Horticultural Society* under the nom de plume Tradescant admire the way in which his conversational voice makes them friendly partners in observing horticultural varieties, compositional effects, and seasonal alterations of garden scenery. As with his predecessors Gertrude Jekyll and Vita Sackville-West, Johnson’s writing is born of personal experience. By spending time with him at Saling Hall, Deitz came to understand his genius as a garden maker. Here she shares her appreciation of the way in which he has built upon the

rich tradition of English horticulture to surround the mellow antiquity of his manor house and its adjacent fourteenth-century church with a garden of great beauty.

Other types of gardens besides those on private property provide joy and deep personal satisfaction. The kind of gardens that Kenneth Helphand, professor of landscape architecture at the University of Oregon, calls “defiant” certainly belong in this category. Defiant gardens are, according to Helphand, ones that have been created under improbable circumstances by oppressed, endangered, and incarcerated persons as life-affirming antidotes to the sufferings caused by discrimination, peril, and imprisonment. A winner of the Foundation for Landscape Studies’ 2007 John Brinckerhoff Jackson Book Prize, Helphand’s book *Defiant Gardens: Making Gardens in Wartime* has engendered unanticipated responses from many quarters. Numerous readers have

offered their own firsthand stories, further proving the author’s thesis that gardening is a fundamental and self-affirming act of place making in the face of dehumanization. In this issue, Helphand, a board member of the Foundation for Landscape Studies, shares some of these stories with our readers.

Another board member, Reuben Rainey, a professor emeritus in the School of Architecture at the University of Virginia, is an author and filmmaker who has made what are called healing or restorative gardens his special area of inquiry. Here he has assembled a body of evidence that proves that patients who are exposed to views of greenery or have physical access to gardens experience less stress and recover more quickly than those whose institutional surroundings are designed exclusively to serve medical technology. Rainey also maintains that gardens in hospice settings bring solace and a more humane end-of-life experience to the dying. He delves first into the origin of healing gardens in the Middle Ages and the reasons for their eventual disappear-

ance during the twentieth century; he then discusses how new research on the response of the immune system to contact with nature has led to attempts to ameliorate the sterility of high-tech medical facilities. Readers will be glad to learn that teams of physicians, staff, patients, psychologists, engineers, architects, and landscape architects are currently working together to create gardens specifically focused on the needs of various classes of patients, such as those with HIV/AIDS or children’s diseases.

A previous issue of *Site/Lines* was devoted to essays on the postindustrial landscape. In it we maintained that brownfields – abandoned riverfront docks, capped sanitary landfills, decommissioned military facilities, and other kinds of disused urban lands – have become a new frontier for landscape designers. Some practitioners involved with brownfields projects have incorporated relics of former

industrial activity in their plans as compelling reminders of the history of a particular site, but few have had the kind of commission that would allow them to turn a derelict piece of industrial infrastructure into a public garden. The conversion of New York City’s High Line, an elevated railroad trestle, into an elegantly designed promenade where naturalistic drifts of intermingling grasses and plants set off breathtaking views of the surrounding cityscape have made what was once a busy freight transportation corridor into a quiet aerial oasis. The extraordinary story of how this unusual new park came into being is one that I am eager to share.

Personal paradise, survival stratagem, therapeutic green space, elevated promenade – these are the kinds of gardens we seek to explore here with you. We hope you will enjoy touring them with us.

With good green wishes,



Elizabeth Barlow Rogers  
President

### On the Cover:

The High Line. Photograph by Elizabeth Barlow Rogers.

### Important Message

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# Garden Variety: An Uncommon Offering

## An Aerial Garden Promenade: Nature and Design along the High Line

In 1980 a train carrying three carloads of frozen turkeys rumbled along the 1.5-mile-long elevated trestle called the High Line into the manufacturing, warehousing, and meatpacking district located around Gansevoort and Washington streets on Manhattan's Far West Side. It was the last train to run on the High Line. The tracks had been elevated in 1934, after years of agitation over the frequent accidents at the at-grade pedestrian crossings along Tenth Avenue – or Death Avenue, as it was then called. But containerized shipping had eventually made the West Side docks obsolete, and interstate trucking had caused a severe decline in rail transportation. Half a century after its inception, the useful life of this Hudson Line spur was over. Yet its owner, Conrail, did not want to shoulder the cost of taking it down.

For the next twenty years, as the railroad company made periodic efforts to sell off this unconventional piece of real estate, the surrounding neighborhoods of Chelsea and the Upper West Village were changing. The blocks of abandoned or marginally occupied buildings were steadily being converted into residential lofts, designers' studios, architects' offices, art galleries, and hip boutiques – a second-generation Soho. If they thought about it at all, both the new occupants and pedestrians passing through the area wondered what this unusual overhead structure could be as it snaked into view and then disappeared again into warehouses where there had once been second-floor loading docks. Some passersby found the elevated track on which nothing moved intriguingly enigmatic, but most residents of the Chelsea Historic District to the east of Tenth Avenue thought of it as a blight on their neighborhood. Considering it an impediment to development, nearby property owners formed an association to urge its demolition.

Because it is thirty feet above street level, practically no one noticed that the High Line was also changing – but in a way quite different from the neighborhoods below. While the railroad company and City Hall dithered, time set in motion the inevitable process of decay combined with revegetation that makes all open-air ruins, even industrial ones, romantic evocations of the past. Slowly, inexorably, inconspicuously, nature was reclaiming a small piece of Manhattan. In a short time, a wide variety of plants had spontaneously seeded themselves in

the spaces between the slowly rotting ties, and the disused rail bed had transformed itself into a meadow of wildflowers. The story of how this piece of abandoned train track became an elegantly designed public park inspired by that serendipitous transformation is one of the most impressive in recent New York City history.

It begins in 1999 when Robert Hammond, a young man who lived in the West Village just below the southern end of the High Line, found his curiosity piqued by the puzzling piece of industrial infrastructure he saw on his daily walks through the neighborhood. Hearing that there was to be a community planning board meeting to discuss its future, Hammond decided to attend. As he listened to testimony that made the High Line's removal practically a *fait accompli*, he began to think it a shame that this relic of New York's past was being torn down. Unfortunately, however, only one other person in the room – Joshua David, who lived a few blocks to the north, in Chelsea – seemed to share his contrarian view. After the meeting they exchanged business cards, then met again. As they talked about how to save this derelict piece of cityscape, they conceived the idea of forming an advocacy organization, which they named Friends of the High Line.

When the two subsequently obtained permission from the railroad to get up on the trestle, they stared in amazement at the ghostly sight of the steel rails, rotting ties, and the greenery growing up through the gray ballast in the road bed. They were thrilled by the stillness there, and by the breathtaking vistas of the Hudson River and the surrounding city. They knew then that they wanted the High Line revived and put



back into use, but in what way? One possible answer was light-rail transportation – an elevated subway line like the ones that used to run above Third and Sixth avenues. But soon their first impressions of the place began to rule their thinking. Hammond says, “Our goal became to make what felt like a very private and privileged experience – almost like entering a magical world combining wildscape and incredible urban vistas – available to others without destroying that feeling.” He and David began to envision the High Line as an elevated, linear park.

At the time Hammond was a business consultant versed in Internet marketing, and David was a free-lance writer on subjects such as travel, fashion, and food: neither one of them knew much about the workings of government or how to go about preserving a historic landmark. They started out by consulting with members of the Central Park Conservancy and others who had formed public-private park partnerships.



Robert Hammond, left. Joshua David, above.

Paris. Although useful conceptually, the series of charming garden spaces that make the 2.8-mile-long Promenade Plantée a decorous stroll alongside the rooftops of Paris did not provide exactly the right model. They preferred something that retained a semblance of the abandoned High Line's nature-taking-its-astonishing-course character while at the same time capturing its potential as a free-flowing recreational space.

Establishing an organizational profile and raising money were obvious first priorities for the Friends of the High Line, along with building trust among the different interests involved – neighbors, real estate developers, City Hall, Community Board 4, the Chelsea gallery owners, housing project residents, and others. Although the administration of

Looking for a precedent for an elevated park, they discovered the Promenade Plantée built on an abandoned nineteenth-century railway viaduct in the twelfth arrondissement of

Mayor Rudolph Giuliani had authorized the demolition of the trestle, Hammond and David's project had the good fortune to be endorsed by Mayor Michael Bloomberg immediately upon his taking office. But this critical boost for creative idealists treading on government turf was only the beginning. David's role was to sell the idea to all the disparate factions; this meant attending an almost endless number of evening meetings with local block associations and holding pizza parties for the residents of the nearby housing projects. It also meant simply getting out on the street in order to let people know that an organization called Friends of the High Line existed. "Flyers on lamp poles – you can't believe how important they are if you are trying to reach people in a geographically defined community," David says. "In the beginning, our voices simply weren't being heard. I did heavy, heavy papering of the neighborhood."

Meanwhile, Hammond was engaged in a different sort of networking. "I'm a problem solver," he says. "My biggest talent is getting people together." His first effort was to build an electronic database by creating an e-mail list of all his friends and the friends of those friends. The next was to create a website that allowed the Friends of the High Line to reach beyond this initial e-mail list and become a membership organization. Paula Scher of the graphics firm Pentagram offered to create its signature logo and a correspondingly understated graphic style for all the publicity material. But Hammond realized that more was needed to convey to the public the vision of the High Line that he and David shared. People had to be able to see what it looked like from above as well as below. Knowing that a professional landscape photographer, Joel Sternfeld, lived nearby, he contacted him.

Although Hammond may not have been aware of it at the time, Sternfeld, who is known for his utopian and dystopian depictions of place, had already displayed an interest in abandoned infrastructure; his book on the Roman Campagna contains many beautiful images of the first Claudian aqueduct. When Hammond took Sternfeld up on the High Line on a cold day in March 2000, the photographer was immediately hooked. As the two men stood in the strange quietness and gazed at its tangle of volunteer vegetation and the crossing and curving lines of the steel tracks, Sternfeld said to Hammond, "Please don't let anyone else come up here." Hammond's idea of commissioning a publicity shot became, for Sternfeld, a year-long project.

From Joel Sternfeld: *Walking the High Line*, 2001. Photograph by Joel Sternfeld. Courtesy of the photographer.

Provided with a pass by the railroad company, Sternfeld documented the site through the changing seasons. He only photographed, however, when the sky was a neutral gray: "I wanted it to be clear in the pictures that if there was glory in the High Line, it wasn't due to my skill as a photographer," Sternfeld says. "By not borrowing beauty from the sky, the High Line itself is what is important in the picture." More often than not, he set up his view camera with the lens pointing straight down the tracks: "This sounds like a very obvious decision – to follow a path – but it is not. I was only ten when I read Thoreau. Think of all the other nature writers such as John Muir, Edwin Way Teale, and John Burroughs – they are all observing what they experience as they follow a trail. It was such a privilege to be up there all alone. I was aware that there are eight million New Yorkers and that I was their representative and was therefore meant to re-create the experience for them."

If nature was the first implicit partner on the High Line's yet-to-be named design team, Sternfeld was the second, eloquently illustrating how the abandoned railroad trestle had already become a work of art. His book *Walking the High Line*, published in 2001, is a remarkable collection of photographs revealing a ribbon of overhead New York where asters, golden rod, Queen Anne's lace, and long grasses improbably appear against a skyline that includes the Empire State Building. And they depict not only the High Line's loveliness in summer but also its beauty in fall, when the dry grasses form a tapestry of ochre and sienna, and its graphic appeal in winter, when the



dark steel rails appear as an elegant linear abstraction etched upon a white band of snow.

The photographs of the untended garden in Sternfeld's book and the accompanying exhibition at Pace/MacGill in the fall of 2001 were captivating. David made a point of getting other Chelsea gallery owners enthusiastic about saving the High Line; before long, the Friends of the High Line had become a chic cause within the art world. A benefit auction in the summer of 2001 at the Mary Boone Gallery in Chelsea brought in four hundred guests, propelled the young organization into the society columns, and raised \$200,000. The following year, Martha Stewart, whose offices are in the 1932 Starrett-Lehigh Building, a landmark of modern industrial architecture occupying a full block just north of the Chelsea

Market, co-hosted a benefit with the actor Edward Norton. In 2004 the clothing designer Diane von Furstenberg opened her West Village studio for a cocktail party preceding a benefit held at Phillips de Pury & Company. Two years later, the proceeds from the summer benefit – a dinner held at Cipriani Wall Street – hit the million-dollar mark.

But more than money was needed. All politics in New York is, in the end, community politics: to hold sway, elected officials and organizations with good causes must have grassroots support. David, who is a populist by nature, was bent on rallying the residents of the housing projects, brownstones, and tenements in the surrounding neighborhood. The High Line was, after all, intended to be a public park in a part of the city that had a very low ratio of green space relative to its population. With singular dedication, he put his personal life on hold and spent all his available time attending and organizing meetings with neighborhood block associations and getting members of the community to turn out for public hearings. It soon became apparent that he would have to give up his work as a travel writer and make the Friends of the High Line his full-time career. As he immersed himself ever more deeply in promoting the park, he realized that getting himself appointed a member of Community Board 4 would give the Friends additional leverage. Serving on the board meant tending to numerous important, if not directly related, items of business such as affordable housing and rezoning. His most important rewards were mastering the art of consensus building and developing an intimate understanding of the issues that concerned his neighbors. For David the notion of the High Line as a park where all the diverse segments of the community could come together was even more compelling than its realization as a notable piece of landscape architecture.

Hammond, on the other hand, was committed to the idea that the new High Line should make a major design statement; he wanted to see it become something outside the ordinary park paradigm. Like David, he found it necessary to give up his consulting work in order to devote himself entirely to this end. In 2003 he decided to have what he calls an international open-ideas competition, for which he assembled a jury of three well-known architects and two landscape architects. They ended up picking four winners from among 720 entries sent from thirty-eight countries. Since ideas were being solicited instead of actual planning proposals, whimsy was not in short supply. One winner, Nathalie Rinne of Vienna, proposed a 7,920-foot-long swimming pool. Among the other

ideas submitted were a fluorescent funhouse, a log-flume ride, a trellis-wrapped garden, a roller coaster, a mini-Appalachian Trail, and a landscape representing the three spheres of Dante's *Divine Comedy*: Inferno, Purgatory, and Paradise. Hammond rented exhibition space at Grand Central at a non-profit rate and mounted a show of the winning schemes. To catch the attention of passersby, there was a continuous video presentation of brief clips in which project supporters praised the most important idea of all: turning the High Line into a park. In this context, the notion of converting a piece of starkly industrial architecture – and an elevated one, to boot – into a public green space no longer seemed particularly far-fetched.

If the ideas competition was chiefly for publicity, the international design competition announced in March 2004 was for real. Of course it generated its own considerable publicity, especially since the finalists included such international figures as the architect Zaha Hadid and the artist James Turrell. Hammond was delighted when the jury picked his first choice, the landscape architect James Corner of Field Operations with architects Elizabeth Diller and Ricardo Scofidio of the interdisciplinary firm Diller Scofidio + Renfro. In the booklet they prepared with the Friends of the High Line detailing their plan and the philosophy behind it, Corner and Scofidio wrote, "Inspired by the melancholic, unruly beauty of this postindustrial ruin where nature has reclaimed a once-vital piece of urban infrastructure, the new park will be an instrument of leisure, a place to reflect about the very categories of 'nature' and 'culture' in our time."

Corner, the leader of the design team, invited the Dutch garden designer Piet Oudolf, an extraordinarily gifted plantsman known for composing grasses and perennials in naturalistic, meadowlike drifts, to become a collaborator. To evoke the

swath of spontaneous vegetation in Sternfeld's photographs, Oudolf worked with Corner to create the effect of a "combed carpet." Within the wide meandering walkway – its route more of a laissez-faire ramble than a linear promenade – the planking splits into narrow raised bars made of the same concrete aggregate; the long, narrow strips of vegetation growing in the interstices reinforce the sense of linearity that pulls the stroller forward. (See cover photograph.) The concrete aggregate matches the volcanic gravel mulch in the planting beds, which could easily pass for the actual ballast once found between the rotting ties of the High Line's railroad tracks; the design even called for some pieces of track to be left in place here and there, a ghostly memory of the rail spur's former function. The soil and mulch in which the plants grow absorb water, which drains into a subsurface recycling irrigation system.

Explaining how he incorporated Corner's fundamental design narrative into a vegetal narrative of his own, Oudolf says, "More and more, ecology is part of my design approach. But not entirely. Ecosystems can be beautiful but not necessarily so. My approach is a design one; the plants have to have complexity and depth. They must make a picture. You have to have coherence within a free-flowing design. Ecology and aesthetics have to combine. Jim wanted me to translate his narrative into my own terms; I had to have a conceptual narrative too."

Oudolf's narrative can be said to be Neo-Romantic. It harks back to the same kind of wildness and mystery that Sternfeld, along with Hammond and David, experienced when they saw the High Line's overgrown roadbed for the first time. He claims, "I wanted to make my design both sensory and poetic, with an element of memory. People should *feel* something about this place in time." His particular genius lies in the way in which he is able to achieve this by creating what he calls a four-dimensional design – time and seasonality being critical to both its changing beauty throughout the entire year and its evolution over the years.

With his unerring instinct for the right kind of publicity, Hammond approached Terrence Riley, then curator of architecture and design at the Museum of Modern Art, about the possibility of a mounting an exhibition of the plan for the future High Line. To his surprise, Riley immediately agreed to exhibit the winning entry of the Field Operations team for



Planking, tracks, and vegetation, the High Line, 2009. Photograph by Elizabeth Barlow Rogers.

three months. The exhibition opened in April 2005 and proved to be so popular that the museum extended its three-month run until October 31. This was a key moment, Hammond recalls, when “people’s expectations changed and things really started to move forward.”

As important as the buzz generated by the exhibition, which would help the Friends raise several million dollars in private funds, was obtaining the necessary government approvals and core financial support, without which the project would stall. This involved political acumen and a good deal of grunt work long before and after the exhibition took place. By a stroke of good luck, Gifford Miller, a college friend of Hammond’s, was the head of the City Council at the time, and he and fellow council member Christine Quinn scheduled a hearing in July 2001. David says, “We had to get everyone we could possibly get to be there. I worked on that for a month. All I did was call people and get them to promise to come, or to give me letters to bring if they weren’t coming. We got letters from all the important galleries, all the important block associations. They made a big thump when I laid them down on the table.”

Emerging victorious from the hearing, they still needed the City Council’s financial support. Through Miller’s leadership, \$15.75 million for the project was voted into the council’s capital budget. Then in 2004 City Hall announced a \$43.25 million appropriation in the mayoral budget. It appeared that only five years after David and Hammond had formed the Friends of the High Line, their seemingly impossible dream had become a real project in the minds of both the public and the municipal government.

There was yet another hurdle to overcome: obtaining a Certificate of Interim Trail Use from the National Surface Transportation Board. Under the terms of a congressional program called “Rails to Trails,” the railroad could donate the High Line to the city for “interim” use as parkland. (Since it is unlikely that railroad companies will reactivate their service on currently unused lines, “interim” is a term that is practically always honored in the breach.) At last, on April 11, 2006, Mayor Bloomberg, deputy commissioner for economic development Daniel Doctoroff, New York senators Hillary Clinton and Charles Schumer, and top philanthropists Diane von Furstenberg and her husband, business mogul Barry Diller, smiled for the camera at what would usually be called a

groundbreaking. There was, of course, no actual ground to break in this case: only tracks, ballast, and debris to be removed. Now that construction of the first phase, referred to as Section 1, was certain, the Friends of the High Line began to negotiate a license agreement with the city that would allow them authority over the day-to-day operations of the High Line when it became a public park.

Raising capital dollars to realize the new High Line was one thing, but taking on the responsibility for funding its ongoing management was another. With the license agreement in the works and construction on Section 1 scheduled to be completed in June 2009, Hammond and David needed to find both a head of operations and an expert horticulturist to oversee the care of Oudolf’s planting design. By good fortune, a short time earlier Hammond had met Patrick Cullina, then the vice president for scientific research, horticulture, and operations at the Brooklyn Botanic Garden. Cullina had attended the MoMA

exhibition and participated in meetings as an advisor to the New York City Department of Parks & Recreation’s capital projects audit team. When Hammond, who was also at the meetings, asked Cullina to assist him in interviewing candidates for the position of director of horticulture, Cullina convinced him that bifurcating responsibility for general maintenance operations and horticulture was not as sensible as having one person in charge of both.

At this point it dawned on Hammond that Cullina might in fact be the best candidate for that position. The idea did not at first strike Cullina with the same force, but Hammond did not give up. He kept talking with Cullina periodically, trying to persuade him to leave a job he clearly loved to take on a fledgling park with an uncertain future. “I had a great opportunity already,” says Cullina, “but as I kept talking with Robert, seeing how well he worked out the management license agreement with the city and what a bright and interested group of people were on the board of the Friends, I started to think about it



Strolling on the High Line, 2009.  
Photograph by Elizabeth Barlow  
Rogers.

seriously. I guess it ultimately comes down to the fact that I'm wired to cities as well as to plants – and to the role public parks play in cities more than I am to botanical collections per se." Praising Hammond's leadership style, he maintains, "Robert has the confidence to allow people to pursue avenues of dialogue that are not part of the script."

I first saw the High Line from above in 2001. Hammond, who is a longtime family friend, had kindly made it possible for me to get up on the tracks when they were still covered with the same grasses and wildflowers one sees in Sternfeld's photographs. And although I had been interested in the project from the time when it was, in Hammond's words, "just two guys with a logo," I secretly harbored reservations about how it would turn out. Wasn't the small miracle of spontaneous revegetation in the most starkly industrial kind of landscape – a humbling reminder of nature's enduring fecundity – something precious that would be lost? I wanted other New Yorkers to experience the magical views of the city from this unusual perspective, but at the same time I feared that design would destroy the kind of beauty that provided so much of the High Line's mysterious attraction.

My walk on the new High Line in the fall of 2009, shortly after it opened to the public, was a revelation. I was pleased to see how the remnant tracks and the unpatterned concrete planks and minimalist wood benches paralleling them paid homage to the fact that the High Line is still really a *line*. The way in which the new vegetation squeezes up in the narrow strips of soil between the raised bands of concrete and then simply peters out where they dip back down to meet the wider planking of the pedestrian promenade has almost the same air of spontaneity as the wildflowers that were there before. The extended lines of the long narrow concrete bands, which are approximately the same width as railroad tracks, accentuate this sense of flow. The slightly separated slats of the long, narrow benches do the same. Where adequate soil depth is needed for a grove of birches or a stand of sumac, raised beds are contained by thin walls of COR-TEN steel whose rust-colored patina harks back to the defunct trestle's decaying beams.

At the same time, the High Line's intensely urban context is called into the service of its design. Visible along the edges are a number of billboards oriented toward the drivers below; their eye-catching high-end advertisements constitute part of the High Line's borrowed scenery. It is also obvious that the High Line is spurring on the continuing transformation of Chelsea and the northern part of the West Village; construc-

Relaxing on the High Line.  
Photograph by Elizabeth Barlow Rogers.

tion equipment is a common sight from its elevated perspective. There are some but not too many café tables, and this confirms the appearance of the High Line as an urban walkway.

The wide passage running through what was once the second floor of a warehouse (now the Chelsea Market) where freight trains formerly stopped next to loading docks is a "gallery" for public art. The inaugural work within this space is Spencer Finch's *The River That Flows Both Ways*, seven hundred individually crafted glass panels depicting image-by-image the way in which the tidal exchange of water in the Hudson over a single day makes the current reverse direction. Working in collaboration with the New York City Department of Parks & Recreation, the Friends of the High Line is commissioning other site-specific pieces. A recent temporary installation mounted on the chain-link fence separating the now-open Section One from Section Two, under construction, is Valerie Hegarty's *Autumn on the Hudson Valley with Branches*. It is a re-imagining of a painting by Hudson River School artist Jasper Francis Cropsey as a tattered, frayed, and weather-exposed canvas with emerging tree branches – a context-appropriate symbol of the resurgence of nature amid decay.

The overall impression of an uninterrupted walkway is bolstered by another design decision: the inconspicuousness of the points where stairs or elevators carry one up from the



street level. There is no pronounced sense of arrival. When I went to see it, I simply climbed the stairs and felt impelled to walk in one direction or another. In a similar fashion, the promenade's abrupt truncation at Gansevoort Street comes as a surprise, for here there is nothing more than a glass safety panel to prevent you from dropping off. I wanted to continue walking, and that was the designers' point. The sense of mid-air suspension signals the fact that from here south the trestle was amputated back when the whole structure was intended for demolition. The temporary chain link fence that currently marks the end of the promenade at West Twentieth Street, on the other hand, says the reverse. Looking through it one sees construction under way on Section 2, the stretch running north to West Thirtieth Street. Section 3, extending north to Thirty-fourth Street following the perimeter of the West Side Rail Yards, is still a dream-in-the-making, as it will require additional political negotiations, design development, and funding before it can become a reality. Nevertheless, it is boldly delineated on the map of the High Line, and Hammond and David speak of it as a challenging inevitability.

Anyone who has made a garden knows that it is always full of surprises, changing from one year to the next. A design may succeed at first, as this one surely does, but time can be unkind to the gardener's original intentions. The forces of climate and nature – rain, wind, species competition, growth patterns, and many other factors – are forever at work. In terms of architecture, one stage of arrested deterioration initiates another. What is likely to happen here? I called Cullina to see if he would meet me on the High Line. I wanted to observe it through his eyes and discuss his plan for caring for such a natural-seeming – though entirely constructed – landscape; one, moreover, that exists in a particularly stressful environment with nothing to buffer the effects of weather.

It was a beautiful fall day. Since grasses go to seed at this time of year, their tops appeared like a feathery haze animated by sunlight and breeze. Without color and species variation the



Patrick Cullina on the High Line. Photograph by Elizabeth Barlow Rogers.

meadowlike beds would appear monotonous. Cullina pointed out some tall spikes, the stems of a plant whose blooms are spent. “That’s prairie blazing star (*Liatris pycnostachya*), a species that’s both taller and more dramatic than its more commonly found close relative gayfeather, or blazing star (*Liatris spicata*), which is also found on the High Line. Those delicate lines are like black swords, they reinforce the verticality of the grasses. And here are some sweet black-eyed susans (*Rudbeckia subtomentosa*),” he continued. “I find their seed heads more compelling than the flowers. This time of year

they have turned the same straw color as the grasses, but look at how they stand out – the dry stems are tall with round tips like dots, subtly punctuating the rest of what you see.” Pointing to a thin blade of prairie dropseed (*Sporobolus heterolepis*), he said, “This is an incredibly strong grass. Birds light on it, and it supports their weight while they eat the seeds. People up here are fascinated with how much wildlife there is – birds, butterflies, field mice. Dropseed also holds the dew and the snow – really beautiful at all times of the year. It’s very fragrant, and its fall color is fantastic; stems range from gold to orange and red.”

Alongside “the tall meadow,” Cullina observed how well certain plants thrive and how successfully they work compositionally with others in the same bed. “We are tweaking Oudolf’s planting plan here and there,” he explained, “not so much gardening as editing.” He told me that he dislikes gardening shows on television: according to him, these are just a form of decorating. He believes that the best gardeners work in partnership with nature and that nature inevitably alters a garden’s original design over time. In contrast to a landscape ideal of static perfection, Cullina holds that “What we are creating here is an evolving thing. The North American landscape is constantly in motion. You have to work within its dynamic rhythms.”

At the same time, he acknowledges the fact that the High Line plantings are indeed horticultural species, not volunteer



A former loading spur, now a horticultural version of the spontaneous vegetation in the old rail bed. Photograph by Elizabeth Barlow Rogers.

vegetation as before. They merely mimic in an impressionistic sense the wild vegetation that had seeded itself in the old rail bed. In fact, within the picturesque illusion of wanton nature, horticultural interest and ecological variation are important objectives. The “agri-tecture,” as Corner calls it, of the park’s design includes a range of ecosystems: mossland, tall meadow, wetland, woodland thicket, mixed perennial meadow, young woodland. Starting with Oudolf’s planting scheme, Cullina uses his own knowledge and numerous field trips to the coastal plains, forest trails, and prairie meadows to stimulate his imagination.

Standing beside what he calls the Chelsea grassland, Cullina again paused to point out the effects of Oudolf’s “fourth dimension,” saying, “This is entirely different than it was in the summer when the flowers were in a kind of color conversation with one another – repeats of blues, yellows, reds leading your eye down the promenade. Now you have a more nuanced view. But there’s method in this grassy madness. Look close, and certain distinctions become more apparent. Over here is a bed that we call the swale. There you see little bluestem (*Schizachyrium scoparium*) – a cultivar called ‘The Blues.’ Now it has a bluish tint, and then it turns purple. And

you can't underestimate the role of light. Look there at the purple lovegrass (*Eragrostis spectabilis*) with the late afternoon sun picking out the gold highlights, almost like fire. It's a great foil for plants like rattlesnake master (*Eryngium yuccifolium*), with its dusky white flower cones that sit atop vertical clusters of bladelike blue-gray leaves." Pointing to the Hudson Palisades across the river, he said, "See, these colors echo the fall leaf colors over there."

If the surprises of nature no longer govern the High Line, the pleasures of the ever-changing human encounter are in ample evidence. For all the elegance of the design details and the beauty of the plantings, the park's social pulse is as compelling as the seasonal rhythms of the vegetation: Hammond's vision and David's vision of what they strived so hard to create are seamlessly joined. As we continued our stroll, I noticed a row of doublewide wooden chaise lounges interspersed with pockets of plants along a stretch of the promenade. All were occupied. Some people were reading or talking with a friend; others were simply lolling in the warm afternoon sun. Where the platform of the promenade drops a level to form a quiet, out-of-the-way place, I saw a man sitting in solitary repose. "I think that the High Line's perceived limitations – its scale, length, narrowness – are actually its strengths," Cullina remarked. "Everybody comes face to face with everybody else; it compels communication. You'll see strangers having conversations with one another and talking with the staff."

It is this kind of opportunity for impromptu meeting and social spectacle that older promenades such as the Champs Élysées and the Central Park Mall were intended to provide. That the same kind of social pleasure is so abundantly evident in this twenty-first-century promenade is perhaps the High Line's chief mark of success. By creating an aerial public garden, the Friends of the High Line have befriended New York City in a most spectacular way. – Elizabeth Barlow Rogers

To see images of the High Line by the author of this essay, click on the Gallery tab of the Foundation for Landscape Studies website: [www.foundationforlandscapestudies.org](http://www.foundationforlandscapestudies.org).

To view additional photographs, including ones by Joel Sternfeld and Piet Oudolf as well as images documenting the various phases of the construction of the High Line, visit [www.friendsofthehighline.org/galleries/images](http://www.friendsofthehighline.org/galleries/images).

### Hugh Johnson: A Visit to Tradescant's Garden at Saling Hall

Although I only met Hugh Johnson recently, I feel as if I have been in conversation with him for years through his columns and books on wine and gardens, the principal subjects of his prolific writing career. Johnson's encyclopedic output on the horticultural side, covering everything from environmental issues to the international garden scene, teaches us as much about phrasing a thought as pruning a tree. In his 1994 piece "Chromatics," he writes: "Without a breath of wind, a drop of rain or a nip of frost the trees have undressed as quietly as in a bedroom, their leaves falling round them like petticoats to lie in perfect circles at their feet." Who can resist the mind of someone who makes observations of nature so acutely visible?

There is comfort and charm, too, in his unflagging interest in such recurrent themes as rainfall estimates, woodpeckers, and the activity of peeling birches (a pleasure I once enjoyed at summer camp in arts and crafts). In his travel pieces, one shares his excitement in discovering landscapes as distant as China, Australia, and New Zealand. But no matter how far afield he ventures, often with other dendrologists, he periodically invites his readers with confidential directness to return with him to his own gardens, whether in central France, Wales, or at his principal residence, Saling Hall in Essex.

Last September, I made a pilgrimage to Saling Hall with an invitation to lunch with Hugh Johnson and his wife, Judy. As I arrived early, he suggested that I begin by taking a walk on my own, a rare privilege. Visiting this twelve-acre property after having imagined it through

his written descriptions was much like walking into a picture book with a heightened sense of reality; everything seemed both familiar and new at the same time. The formal entrance court of clipped box and pleached linden trees perfectly complemented the low, vine-covered, red brick 1699 house with ornate Dutch gables at either end. From there, I entered the churchyard of Saint James, the fourteenth-century parish church that is part of the manor house complex and overlooks the gardens.

I knew that autumn was Hugh Johnson's favorite season for the trees and plants that are his passion. In the brick-walled garden, created in 1698, the apple trees were pruned into parasols along the grass plats lining either side of the central borders; columnar topiaries of Irish juniper punctuated the borders and the shrubberies lining the walls. The verticality of

the trees brought both height and a deep perspective to the view. The box-edged herbaceous borders were a veritable autumnal froth of lavender Michaelmas daisies and *Verbena bonariensis*, white cosmos, blue salvia, white and pink Japanese anemones (more on these later), and the deep-rose *Sedum* 'Autumn Joy.' A central arbor was draped in grape vines, pinot noir from Champagne.

Before returning to the house to meet its owners, I surveyed the kitchen garden, where red dahlias and nasturtiums were woven through the rows of vegetables, and then briskly walked to the end of the woodland and the Doric temple that terminates the long view with its inscription from Manilius' *Astronomica*, "Innumerae veniunt artes"



Hugh Johnson at Saling Hall.  
Photograph by Andrew Lawson.  
Courtesy of Andrew Lawson  
Photography.

(Innumerable come the arts [or skills]). Certainly they appeared in profusion at Saling Hall, from what little I had already seen.

Following lunch outdoors on the terrace, with a delicious dessert made from apples grown on the grounds, I asked Johnson how his career as a journalist had begun. “I knew I could entertain people with writing,” he replied. He garnered confidence at King’s College, Cambridge, he said, where his essays had been very popular. He then launched into a journalism career as a copywriter at *Vogue*, where he wrote his first article on wine for the 1960 Christmas issue – “something,” he says, “the young women on staff were not doing.”

After *Vogue*, he went to work at *House & Garden* in London, but also wrote about travel for *House & Garden* in New York. Then he became the travel editor of *The Sunday Times*, during which period, he says, he

“flung himself around the world” – with a life-defining moment on a beach in Yugoslavia when his understanding of Wordsworth’s “emotion recollected in tranquility” suddenly translated for him as the importance of writing from memory and not from notes. In 1970, after a stint as editor of the fashion magazine *Queen*, he and Judy purchased Saling Hall, where a modern garden had been planted in the late 1930s by the previous owner Isabella Carlyle. This year marks their fortieth anniversary there.

Although most people consider flowers the most important element of any garden, trees are Hugh Johnson’s greatest passion, as the park behind Saling Hall amply demonstrates. Three years after moving there, in 1973, he published his first book, entitled *Encyclopaedia of Trees*. In his introduction to the second edition, in 1984, he describes himself quite simply as “a writer who has found in trees a new point of contact with creation, a source of wonder and satisfaction which has the inestimable advantage of growing almost everywhere.” Now, a quarter of a century later, he is still planting trees in his arboretum, revising his encyclopedia once again, and enjoying his labors “more than ever.”

In 1975, a troubled Royal Horticultural Society solicited Johnson to reinvent its 100-year-old *Journal*, which he accomplished as the new editorial director, transforming it into a



Copse of oak trees in the arboretum. Photograph by Andrew Lawson. Courtesy of Andrew Lawson Photography.

going, masterfully descriptive, and inclusive of the reader.

Two specific entries from the recent collection touch upon aspects of Saling Hall’s

woodland park that give considerable satisfaction to both the autumn visitor and Hugh Johnson himself. “I sometimes think trees and shrubs are the easy part of gardening,” he writes in an essay on keeping track of what you’ve planted. “You can see them in winter: there’s no searching around with fork and fingertips, trying to locate, and then identify, a cluster of dormant buds.” And in his essay “On Reflection” he observes: “Sometimes the reflections on a pond form such a perfect picture that you see nothing else. The upside-down image seems in sharper focus than the reality poised over it.” Both of these statements came alive for me as we strolled through the gardens and park together.

Water features are placed throughout the landscape, capturing reflections of sky and ripples of light that animate walks along pathways into the woodland. A long moat with water trickling in at one end gives the property a medieval quality; a secluded water garden surrounded by trees with a jet of water splashing against the lower boughs of maples becomes a secret enclave, or “Glade of Melancholy.” Proceeding further one comes to the Japanese pond and finally, at the far end, the Red Sea (named after its once-broken bottom), surrounding an island with four birch trees that Johnson compares to a romantic version of a temple. And just within the entrance court a rounded duck pond to the left dramatically reflects Saling Hall itself – a view that has become the garden’s logo on the homepage of its website. One has the impression that these pools and fountains must somehow be linked by underground springs or brooks that feed one to the other as they meander around the garden. However, it is pure artifice, brilliantly conceived, as each one is discrete unto itself.

In a glen near an old gravel pit left over from a wartime encampment, Johnson has planted a sloping Japanese garden of box clipped into formations he calls cloud hedges, reminiscent of a garden at Daitoku-ji in Kyoto. He believes strongly in what he refers to as Japanese restraint and self-control in gardening as a counterpoint to the burgeoning herbaceous borders – in the walled garden, say. Once, in cleaning out the Japanese pond (a chore that also gives him “a glimmer of Kyoto”), he placed a stout bamboo pole in the water to support an overhanging pine branch, an act that spoke to him, he said, “in Japanese, of course.”

magazine called *The Garden* after one founded previously in 1924 by the garden writer and editor William Robinson. Feeling the necessity for a regular editorial diary, Johnson cleverly settled on the nom de plume Tradescant, after John Tradescant, the head gardener to the Earl of Salisbury at Hatfield House in the early-seventeenth century, who was famous for introducing foreign plants into England. (He is buried in the churchyard of St. Mary-at-Lambeth, now the Garden Museum, on London’s South Bank. No one bears the name today.)

Thus Tradescant’s Diary was born, granting Johnson the opportunity to relate his personal gardening and travel experiences. In retrospect we can see also that his writings chronicle a major evolutionary period in the garden world, a time when garden visits and interest in horticulture increased considerably. Through his perceptive observations, peppered with unvarnished opinions and surprising but apt metaphors, readers were introduced at first-hand to critical issues in conservation and preservation, among other emerging topics.

In 2007, after thirty-two years, the column left *The Garden* and moved for a year to *Gardens Illustrated* before finding a new permanent home in David Wheeler’s quarterly magazine *Hortus*, as well as on the Saling Hall website. Two collections of the columns have appeared over the years: *Hugh Johnson on Gardening* (incorporating columns published between 1975 and 1993) and the more recent *Hugh Johnson in the Garden* (including columns published between 1994 and 2008). In essence these ensembles represent a rare kind of autobiography: out-

Both Trad's Diary and the garden itself indicate that Johnson has a special relationship to white Japanese anemones, which signal for him the end of summer with "elegance and endurance." He describes in one entry how "they manoeuvre like butterflies in a breeze outside my study window." In a later reprise, we learn that these same anemones grew so tall that "their white moons filtered the light falling on my papers." But sadly, they eventually migrated away – probably seeking more moisture but ending up in another dry place under the pleached lindens. He finishes this wistful tale with "If we have to draw a conclusion, it must be that this most seductive flower . . . is a flibbertigibbet, one day basking in cultivated ease, the next running off with the tinkers."

But the trees are Hugh Johnson's crowning achievement, each one lovingly planted and followed as it grows to maturity. "Trees are the best way to express yourself," he tells me. Walking with him through these plantations in an English landscaped garden, we encounter several views directed down avenues with garden sculptures at their end points, including a copy of a Bacchus from the Bargello and a nine-foot, monolithic blade of Welsh granite known as the Millennium Stone, which is set in a yew-hedged enclosure. As he animatedly points out trees and tells me their names and origins, what appears at first as a blended woodland reveals itself as individual lindens, dogwood, English oaks, poplars, California pines, infinite varieties of European beeches and Japanese maples in autumnal color – friends, really. And towering above, seventy-five-foot tall dawn redwoods (*Metasequoia glyptostroboides*) and a swamp cypress (*Taxodium distichum*). Each tree has been carefully placed to retain the

A view of the front garden leading from the house to the pond, with Lombardy poplars on the right. Photograph by Andrew Lawson. Courtesy of Andrew Lawson Photography.



form of a park whose external boundaries seem to disappear into a screen of green; as the stroller advances, the landscape continues to unfold in a series of clearings alternating with enclosed passages of dense growth. At the end of the walk, I felt as if I had passed through an enchanted forest.

While Johnson cherishes the appearance of a traditional English landscape, especially his own "miniature park with a Japanese twist," he constantly champions new styles and plant introductions. For example, in one 2009 diary entry in *Hortus*, he rightly praises London's St. James's Park for outdoing Blenheim, Stowe, or Stourhead as a landscaped garden with magnificent trees and long vistas from the bridge over the lake: "Buckingham Palace is no beauty, but its bulk framed in willows and nudged by a metasequoia closes one memorable view, while the wildly romantic domes and pinnacles of Whitehall to the east evoke an imperial mirage." Nevertheless, in his opinion, "a park is not a museum," so he chastises the gardeners there for adhering to John Nash's original 1820s' plan in lieu of selecting modern colors and new plants.

Although Trad's Diary is filled with accounts of warm winters, England recently suffered a record cold and snowy one. Facing it with his usual equanimity and sense of adventure, he commented in a January letter: "It is colder here than it has been for a generation: there'll be planting opportunities in the spring." This attitude underlies his entire philosophy about gardens: "To the visitor," he writes, "a garden is a place; to its owners it is a process." Defining this process through knowledge and experimentation, and sharing it enthusiastically with others, has been the trajectory of Hugh Johnson's life.

– Paula Deitz

Books by Hugh Johnson:

*Hugh Johnson's Encyclopaedia of Trees*, rev. ed. New York: Gallery Books, 1984.

*Principles of Gardening: The Practice of the Gardener's Art*, rev. ed. New York: Simon & Schuster, 1997.

*Hugh Johnson on Gardening*. London: Royal Horticultural Society, 1993.

*Hugh Johnson in the Garden: The Best Garden Diary of Our Time*. London: Mitchell Beazley, 2009.

To take a virtual tour of Saling Hall, view a gallery of garden photographs, read Trad's Diary about its history, plants, and opening times, visit the website of Saling Hall: [www.salinghall.com](http://www.salinghall.com).

## Gardens and War

Why is it that in the midst of a war one can still find gardens? Wartime gardens are dramatic examples of what I call "defiant gardens" – gardens created in extreme social, political, economic, or cultural conditions – and I decided that I wanted to explore this question further. There had been nothing written on gardens and war, however, so when I first visited the archives of the Imperial War Museum in London and the United States Holocaust Memorial Museum, I was greeted with a certain amount of skepticism. Soon, however, I became known as "the garden guy," and eager archivists were providing perceptive hints about places to visit and sources to consult for information about my subject.

The book that resulted, *Defiant Gardens: Making Gardens in Wartime* (San Antonio: Trinity University Press, 2006), examines gardens of war in the twentieth century – the century of the deadliest wars in human history. I looked at gardens soldiers built inside and behind the trenches in World War I; gardens built in the Warsaw and other ghettos under the Nazis during World War II; gardens in the POW and civilian internment camps of both world wars; and gardens created by Japanese Americans held at U.S. internment camps during World War II. These wartime gardens accentuate the multiple meanings of gardens – life, home, work, hope, and beauty – that are embodied in all garden creation. *Defiant Gardens* brought to light a history that had never been studied and many moving stories never before told.

The experience of researching and writing the book was extraordinary, but the reception of the book was far beyond my expectations. It was well reviewed and received awards from diverse quarters – the American Society of Landscape Architects, the Environmental Design Research Association, libraries, horticultural societies, and garden writers – testifying to the breadth of interest in gardens and their meaning. It also inspired several articles about defiant gardens, most often connecting my general thesis to local situations. *Philadelphia Inquirer* writer Virginia Smith accompanied her article with another about Philadelphia Green, the urban-gardening program of the Philadelphia Horticultural Society. In Detroit, the *Metro Times* reviewer discussed gardens in North Corktown and Heidelberg Street. A Memorial Day interview on NPR with Ketzell Levine led to twenty-five additional radio interviews around the country, broadcast by stations with an immense collective listenership. I've received invitations for over fifty speaking engagements – at universities, libraries, botanic gardens, arboreta, professional groups, and conferences – and at

nearly every one I've attended, an individual has presented me with material that reinforces my conclusions concerning defiant gardens and the centrality of the garden experience.

At the North Carolina Arboretum I met Dr. John Creech, a renowned horticulturalist and former director of the National Arboretum, who shared his story with me. During World War II Dr. Creech was captured by the Germans in North Africa and imprisoned at a POW camp in Poland. There was a derelict greenhouse on the camp's grounds, and a fellow soldier convinced the authorities that Dr. Creech should be allowed to refurbish it. He received seeds from the Red Cross and grew food that helped sustain the prisoners. Awarded the Bronze Star for this effort, Dr. Creech may be the only American soldier to be decorated for gardening. Right after the war, in 1946, he wrote an article about his experiences for *Better Homes and Gardens* entitled "I Gardened for my Life."

Bill Beardall now lives in North Carolina, but in 1970 he was a helicopter pilot in Vietnam. He wrote me that during the war he planted a garden just outside his hooch (a Quonset hut), and he sent me a photograph of it. There he planted bananas, watermelons, and periwinkles. "It had a calming affect on me," Beardall explained, "after a long day of flying missions in the I Corps area, to see a little bit of green growing by my doorway." He added, "As small as it was, it was my oasis. Many a day or late evening I would sit on my 'patio,' drink a 'cocktail,' and enjoy the setting of the sun in the west. I could almost block out the medevac choppers going out and the sound of the artillery in the distance. I have never forgotten much from that war and never my oasis. . . . Thank you for reminding me that even one small little garden can create a sense of peace and hope in the midst of a war and a warrior's heart."

Tom Denis, a civilian pilot who flew soldiers home from Iraq, told me about the following ceremony: "The flight attendants on those trips would bring along a strip of sod from America and would lay it on the threshold of the aircraft entry door. As the servicemen boarded the aircraft for their long-awaited flight back home from war, they were told of this strip of grass upon which they were about to step. It was American soil! The men always smiled and some stepped over it, some planted two feet directly on the strip, and others bent down to kiss it. Reactions varied, but this small strip of living, growing, green grass from America had an overpowering effect on each of the men."

I have continued to receive many images of gardens in Iraq and Afghanistan, created by both soldiers and civilians. In December 2006 newspapers reported on the remarkable work

of Jaafar Hamid al Ali, the parks supervisor of Baghdad, whose "principle is, for every drop of Iraqi blood, we must plant something green." Over thirty of his workers have been killed, but he considers them "fallen martyrs" in the struggle to beautify Baghdad. Since then, the situation in Iraq has improved; in November of 2009 the *New York Times* reported that nurseries were again doing business and that "gardens remain one of the few flourishes of public ornament on Baghdad's otherwise brown streets, defiant displays of foliage amid concrete blast walls and security checkpoints." In many areas, topiary has become fashionable. Displays of order and care, the gardens also reinforce the meanings of garden work. As one worker noted, "When you take care of the gardens, you forget the war."

One mother told me that she had sent a copy of the book to her daughter who was incarcerated at the Coffee Creek Correctional Facility in Oregon. She reported that her daughter had found the book inspirational and that "other inmates are lined up to read it after she's shared passages out loud with them."

My visits to the garden sites I had researched for my book were especially powerful for me. I had the opportunity to speak about ghetto gardens at two conferences in Germany – one on "Jewish Topographies," the other on "Parks and Gardens and the Jewish Community 1933-1945." I also returned to Manzanar to speak about gardens created by Japanese-

American internees and then walked the site with other conference attendees. In 2008 the grandchildren of internees who had built Manzanar's remarkable Merritt Park returned to participate in its archeological excavation.

When I traveled to Bogota and Medellin, Colombia, where hundreds of persons attended my talks at the library and botanic garden, the director made a special point of inviting the garden workers. I was moved and surprised by their profound response to the distant events I described. Then I realized that this audience understood the power of gardens in times of war because Colombia has been the scene of civil warfare for forty years. I also met with gardeners in Bogota's squatter settlements, refugees from the violence in the countryside. Luis Antonio Medina proudly showed us his rooftop garden, replete with plants from his native province of Boyaca; it serves both as a reminder of his former rural home and a place of solace and activity in the city. In Medellin I was asked why the kidnappers didn't even allow their victims a garden, a rhetorical question that seemed to underscore their cruelty. (This was shortly after the rescue of former presidential candidate Ingrid Betancourt from captivity.) I could only respond that the United States had not allowed gardens in Guantanamo, although some prisoners there managed to create gardens from seeds gathered at mealtime and produce melons, peppers, and even a miniature lemon tree. (Paradoxically, the

United States had allowed Saddam Hussein a garden plot.)

Particularly satisfying has been the opportunity to meet remarkable individuals and tell stories that might otherwise have been lost. In my book I had noted that the lives of ghetto gardens, like those of the ghettos themselves and their prisoners, were short, but that they had still supplied important respites for those around them who were suffering; the brevity of their existence did not lessen their significance. Roman Kent, a survivor of the Lodz Ghetto whose experiences I had recounted,



Clearing rubble for a garden, Lodz Ghetto. Photograph courtesy of Ghetto Fighter's Museum, Israel.

Archaeological excavation of Merritt Park, Manzanar, California, built by Japanese-Americans interned during WWII. Photograph by Kenneth Helphand.



attended my talk in Connecticut. I asked him to address the audience and he moved me by saying that yes, the gardens were short-lived, but that my book had given them a kind of immortality.

The fact that the book is inspiring new projects is equally exciting. At Fort Drum, in Jefferson County, New York, a defiant-gardens project has been established in collaboration with several 4-H clubs, the Cornell Cooperative Extension, and The Growing Connection (TGC), a grassroots project developed by the Food and Agriculture Organization of the United Nations. The project was instigated by Dr. Keith Tidball and Dr. Marianne Krasney of the Cornell Initiative for Civic Ecology; its goal is to enhance the resiliency of military families and communities dealing with the deployment cycle and assist with reunion and reintegration into the community. The project is building upon the *Defiant Gardens* idea that gardens can be sites of assertion and affirmation. It is a demonstration project that, ideally, will spread to other communities.

Similar projects have been instigated elsewhere. A garden recently planted at the Veterans Affairs Medical Center in East Orange, New Jersey, has produced over one thousand pounds of vegetables, but equally important has been the therapeutic effect of gardening upon former soldiers. The Gardening Leave program at Auchincruive, the home of the Scottish Agricultural College, is a horticulture-therapy program for veterans with mental health problems, but it is also seen by those who participate in it as a form of gardening R & R. George Collins has lived in a residential home for veterans ever since he was gravely injured by a roadside bomb in Northern Ireland in 1971. He says that coming to the garden helps him think more clearly: "What I really enjoy here is actually doing some physical work, it helps me mentally. It gets the brain to tick over." There is a symbolic connection as well, for Auchincruive

is the site the National Poppy Collection, and in Britain the red poppy is the symbolic reminder of soldiers who died in wartime.

Last September Colleen Sheehy, the director of the Plains Art Museum, helped to organize a defiant-gardening symposium in Fargo, North Dakota, to inaugurate a multi-year project. A dozen writers, artists, landscape architects, and public artists spent several days discussing the concept of defiant gardens, listening to

talks about Fargo and its history, and experiencing the dramatic and harsh landscape of the Northern Plains. We then toured the city looking for sites for potential defiant-gardens projects that could be proposed – and, hopefully, constructed – in the near future. In addition, a group of students at North Dakota State University, under the direction of landscape-architecture professor Stevie Famulari, came up with their own proposals for defiant gardens in Fargo.

Because I have received so many responses from individuals that I felt should be shared with a wider audience – about everything from the Civil War to the Gulag – I set up a website (<http://www.defiantgardens.com>) to collect and communicate this material. The book and the website have also become the subject of numerous blogs on the World Wide Web, written by garden aficionados, urban activists, therapists, and artists. It is a testament to the depth of the meaning of gardens for individuals as places of work and hope. One blogger wrote, "What I saw in some of the pictures of these soldiers and Holocaust survivors was our will to exist, our ability to truly grow beauty out of chaos, despair, adversity, and pain. . . . Why would growing a garden be an act of defiance? From the depths of these people's hearts, as they were taken to their most primordial essence in light of heinous devilry, as they went into the depth of darkness, as they then looked out from within, they saw clearly the beauty of culture, and the refined reflection of nature, as an expression of the depths of their hearts. The expression of these gardens, the work, the watch, the tending of them, was pure defiance, a need to create beauty from the baseness of unacceptable behavior." Not surprisingly, many bloggers address the defiant-gardens concept in the context of community gardening, guerilla gardening, and school gardens programs. They celebrate gardeners' resourcefulness, imagination, and creativity as well as the

impact of gardens on individuals and communities. The book has even been the subject of sermons.

I have asked myself why *Defiant Gardens* has had this exceptional range of responses – and from such diverse quarters. I think it is because the book articulates deeply felt emotions that many people have about gardens and gardening but are unable to express. It validates an activity that is too often trivialized, although it in fact has profound meaning for those who plant, maintain, and even just appreciate gardens. Gardens are alive, they are a connection to home, they embody hope, and they are places of meaningful work and great artistry. These are commonplace themes, but the meaning of each is magnified in wartime. Surely the response has also been intensified by the times we live in: our burgeoning concern for the environment; the economic crisis; and the fact that we are a nation at war. At this historical moment, there is a yearning for optimism and assertive, positive action, and the defiant

Garden of Senor Luis Antonio Medina, Bogota, Colombia 2009. Photograph: Kenneth Helphand.



garden is a catalyst for that – particularly in the public arena. May it continue to be, offering us a model for action and inspiration in the face of whatever challenges lie ahead. – Kenneth I. Helphand

To read numerous first-hand accounts of various types of defiant gardens and find an extensive list of resources relating to the subject, visit the Defiant Gardens website: [www.defiantgardens.com](http://www.defiantgardens.com).

## The Garden in the Machine: Nature Returns to the High-Tech Hospital

The garden is returning to the hospital. Once politely escorted from its precincts by an entourage of medical researchers and CEOs, the garden is reappearing as a significant complement to high-tech medicine. This reversal of the garden's fate is not grounded in new-age nostrums or an intuitive alternative medicine, but in the rigor of scientific investigations yielding what is commonly referred to as "evidence-based design."

In 1984 Roger Ulrich, a professor of geography at the University of Delaware, published an investigation of the healing power of nature in the hospital environment. The study has become canonical among researchers seeking ways to create more humane and effective spaces for medical treatment. The deceptively simple question it posed – "Can patients' views from their hospital room windows affect their recovery from surgery?" – leads directly into the challenging terrain of neuroscience and the relationship between perception, stress, and the body's immune, endocrine, and central nervous systems. The variables in this type of study are exceedingly difficult to control, but Ulrich's methodology was both subtle and comprehensive.

The study examined the records of forty-six patients who had undergone gall-bladder surgery between 1972 and 1981 in a two-hundred-bed, suburban hospital in Pennsylvania. The sample excluded patients under twenty and over sixty-nine, and those who had developed serious complications from the surgery or had a history of psychological disturbances. Patients were then divided into pairs, one with a room looking onto a brick wall, the other with a view of a grove of trees. The criteria for matching were sex, age, smoker or nonsmoker, obese or normal weight, previous hospitalizations, year of surgery, and floor level. The final sample consisted of records of fifteen female pairs and eight male pairs. Except for the differing views, patients had identical rooms on the same floor, to which they had been assigned randomly. All were cared for by the same nursing staff, although their surgeons differed.

Ulrich had a nurse with extensive surgical-floor experience review the records of all forty-six patients without knowledge of which view they had experienced. The nurse focused on three essentials: how much strong pain medication the patients consumed; how much they complained to nurses; and how soon they were released from the hospital. The records spoke clearly. The twenty-three patients with the tree view required less pain medication, complained less, and left the

hospital almost one day earlier than the twenty-three with the view of the brick wall. Also the cost of their medical care was five hundred dollars less.

Ulrich's conclusion was cautious, and he did not attempt to explain why the views were so effective: "The results imply that hospital design and siting decisions should take into account the quality of patient window views." He qualified this statement by noting such views of nature might not be restorative for patients in long-term care who suffer not so much from anxiety as boredom. In these cases he suggested that a view of a "lively city street" might be more beneficial.

Ulrich was not the first to probe the effects of views in a medical environment, but his meticulous study was the most convincing one to date and inspired a host of subsequent work: the ever-growing body of research that undergirds evidence-based design. Often drawing heavily upon the methodology of the social sciences, gathering data with interviews, questionnaires, and on-site observation, this research does not quite gain admission to the sanctum sanctorum of hard science because it is incapable of meeting the exacting demands of convincing replication, strict control of variables, and precise quantification. Yet it is at the gates. Fortunately, recent developments in neuroscience and psychoneuroimmunology – charting the dynamics of the brain's response to its environment through improved visualization technologies such as PET scans and functional MRI machines – are beginning to open those gates even wider.

The fortunate result is a new body of evidence with the potential to guide the design of more effective and humane medical facilities; more and more, this evidence is informing the work of architects and landscape architects, both in the United States and abroad, who have been commissioned to design hospitals, Alzheimer's treatment facilities, day-care centers for the elderly, hospices, and outpatient clinics. The return of the garden to the medical environment is now beginning to be recognized by a growing number of medical specialists as a valuable complement to the remarkable achievements of high-tech medicine.



How do these gardens work? Neuroscientist Esther Sternberg has insightfully discussed this question in her recent book *Healing Spaces: The Science of Place and Well-Being*, but much remains to be discovered. The highly damaging effect of long-term stress on the immune system has been established beyond a doubt by studies dating back to the 1930s and more recently by such scientists as Jan Kiecolt-Glazer, Ron Glazer, Sheldon Cohen, and Bruce Rabin. Additional research has revealed that the stress produced by hospitalization is particularly high. It is precipitated by a loss of physical capacities, painful medical procedures, and fear and uncertainty. It is compounded by an environment that is often invasive of privacy, noisy, confusing, and lacking in emotional support. Depression, high blood pressure, and the release of potent, stress-induced hormones often result.

Building upon these discoveries, a host of additional researchers such as Stephen Kellert, Judith Heerwagen, Gordon Orians, Clare Cooper-Marcus, and Marni Barnes have more recently explored the positive effects of exposure to nature on human health and well-being, often with special attention to the immune system and its interrelationship with the endocrine and central nervous systems. We now have con-

Joel Schnaper Garden. The garden's layout emphasizes clarity and ease of maneuverability to conserve stamina and encourage patients to experience the garden without assistance. Spaces vary in size to accommodate large events, smaller group activities, and private respite. Photograph by Bruce Buck.

vincing evidence that sustained contact with growing things – whether tending a plant in one’s room, strolling through a fragrant garden, or simply gazing out one’s window at parklike scenery – can aid the positive functioning of the immune system by relieving stress.

Circulation systems, floor plans, color schemes, access to natural light, and other architectural features also affect a patient’s sense of well-being. Yet why, in particular, is exposure to nature so beneficial? Some researchers frankly admit they do not know the precise workings of this encounter. Others regard it as primarily a learned response, resulting from cultural conditioning. Still others claim it to be an innate genetic predisposition, a powerful attraction and deep attachment to all living things that is an essential part of being human. They point to a growing number of studies in psychoneuro-immunology that strongly suggest exposure to nature not only affects our bodies on an organ-systems level but on a cellular and molecular level as well, with all of this occurring below the threshold of consciousness. Whether this healing effect results from nature, nurture, or a bit of both awaits precise explanation, but what is established beyond a doubt is, for whatever reason, exposure to nature is potent medicine. Numerous case studies of a wide range of medical facilities by Elizabeth Brawley, Nancy Gerlach-Springs, Sam Bass Warner, Jr., and others have shown just how powerful and transformative that medicine can be, especially when administered by gardens.

Such gardens may vary in design to fit their particular medical contexts, but they all have several functions in common: they relieve the stress of patients, families, and staff in the medical environment and they also nurture social activities that counter the ill effects of isolation experienced by so many patients. Their positive influences on staff have the added benefit of creating a working environment conducive to fewer errors and

more creative thinking about medical procedures.

This type of garden is most frequently referred to as “healing” or “restorative.” Exposure to gardens and other forms of nature can “heal” in the sense that they work in concert with various forms of medical care to foster recovery from illness (as views did in Ulrich’s study, for example). Gardens can also “heal” in the more psychological sense: “to make whole”; to engender feelings of calm, mental balance, and acceptance of one’s situation. In some contexts, gardens heal but they do not “cure.” A garden cannot “cure” a patient’s terminal disease, but he or she will often benefit from the sense of psychological wholeness and tranquility nurtured by experiencing a garden.

Why did healing gardens all but vanish from medical facilities where once they were regarded as extremely important? This story is long and complex, and a few highlights must suffice. The narrative most relevant to Europe and the Americas begins with the Christian hospices of the European Middle Ages. Sam Bass Warner has pointed out that from the tenth through the fourteenth centuries these institutions of varying size, staffed by monks or secular clergy, offered assistance to the poor, widows, orphans, and the elderly in local communities or to travelers along pilgrimage routes. Their main mission was charity and hospitality, not medical treatment. The medical practice they did offer was still based on the ancient theory of the four humors and consisted of various

types of palliative care, rest, diet, and herbal medicine. Gardens were an important part of these establishments. Often sited in courtyards, they generally consisted of grassed areas containing abundant shade trees and borders of medicinal plants, and they were seen as places for meditation and repose. Saint Bernard (1090–1153) provides a vivid description of the hospice garden in his monastery in Clairvaux, France. Such a sensuous garden could well grace the precincts of a twenty-first-century medical facility:

Within this enclosure, many and various trees, prolific with every sort of fruit, make a veritable grove, which lying next to the cells of those who are ill, lightens with no little solace the infirmities of the brethren. . . . The sick man sits upon the green lawn . . . shaded from the heat of the day . . . for the comfort of his pain all kinds of grass are fragrant in his nostrils. The choir of painted birds caresses his ears with sweet modulation . . . while the air smiles with bright serenity, the earth breathes with fruitfulness, and the invalid himself with eyes, ears, and nostrils, drinks in the delights of colors, songs, and perfumes.”

By the eighteenth and early-nineteenth century a new type of facility, the pavilion hospital, had developed in Europe and altered the form of healing gardens. Informed by new developments in medical theory, the pavilion hospital was designed to promote hygiene. Infection still killed a large percentage of patients, but new hygienic protocols lowered the mortality rates substantially. These protocols were based on the theory that all disease was caused by “miasmas,” or odors produced by decaying matter, such as corpses, wounds, garbage, and human and animal waste. To counter the destructive effect of miasmas, hospitals should be thoroughly clean, sunlit, cross-ventilated, and accessible to gardens. Physicians believed sunlight purified miasmas, while the leaves of trees filtered them from the air.

The typical hospital plan consisted of low-rise pavilions provided with large windows for sun exposure and long hallways for cross ventilation. Beds were widely spaced and located near the window bays. Healing gardens were either enclosed in courtyards or surrounding the entire hospital, with flowerbeds and spacious lawns studded with trees that created a campuslike setting. (This type of plan, with its more intimate scale and exposure to extensive healing gardens, is re-emerging in the

Joel Schnaper Garden. Accommodating varying medical protocols and individual levels of comfort, the garden provides a progression of protective settings from full shade to dappled sun to full sun. Lattice columns and vine-covered trellises frame views and spaces. Photograph by Bruce Buck.



twenty-first century as an important option for medical facility design – especially where larger sites are available. Health-care planners also champion its ability to reduce energy consumption.)

The most profound shift in hospital design resulted from the discoveries of nineteenth-century biologists, led by Louis Pasteur and Robert Koch, who developed the germ theory of disease. Infection by microorganisms – the bane of all medical facilities, having turned many into death traps – could now be dealt with decisively. Surgeons and nurses adopted antiseptic practices and advocated the design of facilities that were easy to sanitize, thanks to the use of tile and chrome. More and more, patients were isolated in single rooms to avoid contagion. The rapid rise of specialization following German models also meant that a patient was often shuttled from physician to physician over long distances in large, centralized, high-rise medical complexes designed for efficiency and economy.

At the same time, deeply influenced by specialized laboratory scientists who were not clinicians, doctors embraced the erroneous notion that the human immune system was unaffected by the patient's perception of the medical environment. The gardens and grounds of the old pavilion hospital were now deemed irrelevant to treatment, and therefore seen as dispensable, costly frills. Only mental hospitals continued to employ gardens, using them as therapeutic workspaces or places of repose for agitated patients.

These new, high-rise, high-tech facilities offered vastly improved medical care, but at a cost. Those easy-to-clean materials amplified noise. Being shuffled from one specialist to another down long and confusing corridors often created anxiety. Single rooms exacerbated feelings of isolation. Contact with one's physician was often too brief to allow for a meaningful discussion of one's concerns. "Sterile" in an aesthetic sense was the predominant character of patient rooms and waiting areas, as if surgical facilities had become the norm for the entire hospital – which, in a sense, they had.

In brief, the high-tech, twentieth-century medical environment became more stressful for staff and patients alike. However, recent research on the interrelationship of the immune, endocrine, and central nervous systems and how they are affected by the environment has opened a new era in design. Now the formerly exiled garden has begun to reappear along with a host of other architectural features such as soothing color schemes, simpler circulation systems, sound-abatement

measures, exposure to views, engaging sculpture and paintings, light-filled atria, and less sterile room furnishings, all emblematic of a new holistic or integrative medicine.

Almost all of these recent healing gardens are a blend of science and art, created not only by architects and landscape architects using evidence-based design data, but also with input from specialists, staff, and patients. They are a great design challenge, demanding a precise understanding of the specific needs of their users, the nature of their ailments, and the concerns of their caregivers – as well as an awareness that these needs can and often will change over time. A melodious, sparkling fountain may delight children recovering from orthopedic surgery but cause incontinence for elderly residents of an adult day-care facility. An intricate paving pattern appropriate for a private residential garden will confuse dementia sufferers and cause them to fall. It simply will not do to translate an uncritical general knowledge of the pleasures of the garden into a medical setting. The risk of violating that crucial principle of medical ethics, "Do no harm," is too great.

The fifteen-year history of the Joel Schnaper Garden, an award-winning hospice garden for HIV/AIDS patients, illustrates the complexity of creating a healing garden. The garden is sited on the rooftop of the Terence Cardinal Cooke Health Care Center, a large, 630-bed hospital on Fifth Avenue in New York City. Deliberately located near the AIDS unit serving 156 "residents," as the hospital prefers to designate them, the garden is also open to patients from other sections. Landscape architect David Kamp, who designed the facility in 1994, recalls, "The Schnaper Garden was a response to an emerging and largely unknown illness. That uncertainty led to a design that employed simple basic principles of flexibility, opportunity, and choice. Those principles have served the garden well over the years."

Kamp did not rely on published, evidence-based design guidelines, which were scarce at the time; instead, he trusted in careful consultation with those who would use the garden and his own ability as an experienced landscape architect. He knew his first task was to consult with physicians and nurses to understand the effects of AIDS medications on patients, especially the negative side effects, as well as the progressive nature of the disease and its treatment protocols. He also talked with the residents whenever possible to elicit their ideas for the garden. The staff saw a need for immediacy. Most residents were gravely ill, often with just weeks to live, and their conditions changed daily. They were extremely weak and their vision was often impaired, heightening a sense of isolation and vulnerability. Depending upon their medications,

they often became disoriented or developed severe reactions to varying degrees of light and shade.

For the hospital administrators, on the other hand, the garden at the time was a leap of faith. While fully supportive of the project and the use of an underutilized outdoor space, the hospital lacked the means to develop the rooftop. Kamp designed the garden pro bono. Funds for it were raised through private donations and it was named in memory of a landscape architect who had died of AIDS. Built incrementally with available funds by volunteers, the garden required a design strategy for simple construction, including using inexpensive materials and modular elements easy to assemble with unskilled labor.

Given these challenges, Kamp's design emphasized palliative care under the close supervision of nurses. Some residents could only view the

Joel Schnaper Garden. With clear views across the garden, staff can relax while also keeping an overview of groups and activities. Seasonal color is emphasized in close-up and overhead displays. Photograph by Bruce Buck.



garden from their rooms, but those with enough stamina to use it were afforded a welcoming bench at the entry, a fragrant plant, and a clear view of the rest of the garden to invite exploration. Kamp realized that the garden needed not only to be safe but also to be *perceived* as safe if it were to offer a sense of calm and respite. The abundant chairs were light enough to be easily moved to form different groupings, but heavy enough to provide support. Floor tiles were smooth to allow for wheel chairs, IV poles, and walkers. A highly legible floor stencil in a floral pattern formed a path to guide the visually impaired into the garden and back to its entry. Raised planters of varying heights made it possible for patients using wheelchairs and walkers to touch and help care for the plants.

The garden was divided into a series of distinctive spaces or rooms connected with a very clear circulation system. All of these rooms were visible from any point in the garden, allowing full surveillance by the nurses. Each of these rooms offered different degrees of light and shade, ranging from full sun to deep shade provided by vine-covered pavilions or lightweight tent structures. The lush planting palette emphasized texture, color, and fragrance to stimulate the senses. It also served as a soothing counterpoint to the sterile hospital interior. Kamp consulted with the hospital maintenance staff and was careful to heed their concerns in his choice of materials and plants. He was acutely aware of the need for proper upkeep if the garden was to survive.

Over the next eight years more was discovered about the treatment for AIDS and new medications prolonged life. As residents possessed more strength and stamina and could be more active in the garden, Kamp modified the space to address the new situation, utilizing its built-in flexibility. He added an area for growing vegetables and herbs to assist the program of the newly hired horticultural therapist. He added new furniture and arranged it to provide for spontaneous socializing by small or larger groups and programmed activities such as crafts and card games. An area for musical performances allowed residents to plan their own activities, introducing a much-needed sense of empowerment.

This increased activity complemented the residents' medical treatment substantially, raised their morale, resulted in fewer behavior problems, and helped create a strong community of mutual support. Residents began to take plants inside their rooms and create small shelf gardens, which they often decorated with Biblical figures, playful cartoon characters, or

other symbolic objects. One resident named the flowers in his room after his former women friends. Another remarked in an interview, "I find my peace out here. It means a lot to me." He then proceeded to recite a long poem he had written about the power of the garden to cure his bouts of depression. Another resident, from a farm background, said of working in the garden, "It makes me feel like I'm at home."

The hospital administration was so impressed with the garden's therapeutic benefits that when the roof membrane had to be replaced in 2005 they approved the construction of a new garden built of much more expensive and durable materials, designed to last twenty-five years. (The staff of the AIDS unit noted that while the garden was out of commission during reconstruction, resident morale dropped and behavioral problems increased.) The new garden retains many of the design features of the old, but has a larger musical-performance area and more pavilions for various activities. The garden will continue to evolve as treatment for HIV/AIDS continues to develop. Equally important, it is now used by far more people in the hospital and offers a variety of new programs. A major key to its success was Kamp's acute sensitivity to the changing needs of residents and staff over time and the flexibility of his design to accommodate them.

All healing-garden types demand the same comprehensive grasp of context and careful attention to detail. A garden in a children's hospital may contain specialized play equipment, such as slides of different degrees of difficulty to challenge the children and foster recovery from orthopedic surgery. Or a playhouse façade may be covered in a multitude of different kinds of locks to develop digital acuity after neurosurgery.

Gardens for dementia sufferers are among the most challenging to design, and there is still much to be learned about what is and is not effective. Research has established that such gardens can be beneficial, providing space for exercise, quieting a patient's agitation, and in some cases evoking memories that support a patient's identity. At the same time, walk systems must be simple and entrances clearly marked, so that patients will not become confused. Gardens must be as spacious as the site permits and the walls as transparent as possible to avoid feelings of claustrophobia. Shadows cast by plants on walkways can be frightening, since they are often perceived as deep holes. The entire garden must be highly visible from the interior of the building to allow for surveillance by staff.

Now that we know gardens *do* belong in hospitals, can we afford to put them there and keep them there? In today's dire situation of upwardly spiraling medical costs, will a hospital administration faced with tight budgets for renovations or new construction be constrained to strike gardens and other

more costly evidence-based design features from their budgets? A recent study, "The Business Case for Better Buildings," published in the journal *Frontiers of Health Services Management*, argues persuasively that such a policy would be ill-advised economically. The authors, who include two hospital CEOs, an economist, and an architect, argue that the inclusion of inevitably more expensive yet more humane and energy-efficient design features, including healing gardens, will almost pay for themselves in a year and, in the long term, result in a more cost-efficient, prosperous hospital than one that does not incorporate these advances. Greater patient satisfaction, fewer medical errors, greater staff continuity, energy cost savings, more rapid turnover of beds, and a host of other factors will account for this.

Some highly sophisticated and successful hospitals in the United States, such as Scripps Memorial Hospital, San Diego; St. Michael Health Center, Texarkana, Texas; Gonda Building of the Mayo Clinic, Rochester, Minnesota; Lucy Packard Children's Hospital, Palo Alto, California; and Methodist Hospital, Indianapolis, have incorporated more expensive, evidence-based features in their designs to their economic benefit. St. Michael Health Center has no less than seventeen different gardens for meditation, play, outdoor dining, and meetings; they are a key element in the quality of its care and its ability to attract patients.

At present, despite the economic problems of the past two years, there is an increase in hospital construction fueled by overcrowded emergency rooms, a shortage of hospital beds, an aging population, and diminished capital investment in new and replacement hospitals in the 1990s. This presents an enormous opportunity to design more humane hospitals and other types of facilities based on the findings of evidence-based design; gardens are a crucial part of this potential renaissance. Esther Sternberg aptly sums up the challenge, "Understanding and reducing stress in the hospital environment is to twenty-first-century medical care what understanding germ theory and reducing infection was to nineteenth-century care." The professionalism and compassion of those who staff our hospitals will always be the most important elements of outstanding health care. Yet this care deserves an environment in which it can flourish. We know how to create that environment now, and future research can only make it better. The healing garden was once understood as being a crucial part of that medical environment; may it become so again in the near future.

– Reuben M. Rainey

## Place Keeper

### David and Dan Jones:

#### Louisville's 21st Century Parks Visionaries

Parks are for the most part owned and operated by government agencies and funded with tax dollars. Over the last twenty-five years, however, federal, state, and municipal parks have come to rely on partnerships with the private sector, many of which have adopted names containing the word “conservancy.” Conservancies like the pioneering Central Park Conservancy are dedicated to the restoration and improvement of historic parks. They prepare master plans, raise funds to restore deteriorated landscapes and structures, and provide operational assistance to ensure upkeep. Because so much of America’s great nineteenth-century park heritage has been poorly maintained over the years and because parks are particularly vulnerable in times of government agency budget-cutting, this conservation mission frequently spells a park’s salvation from ruin.

Conservancies are visionary organizations, but as a rule their visions aim toward preservation rather than de novo innovation. Working primarily to bring back the beauty of the past and make possible higher standards of upkeep, these groups wonder how the great nineteenth-century park makers accomplished so much in relatively short periods of time, laying out not just single parks but entire urban park systems. Reckoning the politics, bureaucracy, and high cost that would impede such an achievement today, they lament, “We could never do anything like this now!”

It therefore comes as a welcome surprise that the citizens of Louisville, Kentucky, have created an organization called Louisville 21st Century Parks. The founder and CEO of the new organization is Dan Jones, the scion of a prominent Louisville family. Assisting him in the all-important area of fundraising is his father, David Jones, the cofounder of Humana, one of the nation’s largest health-benefits companies. The Joneses are strong supporters of the Louisville Parks Conservancy, which raises private dollars to help restore the city’s three large heritage parks connected by landscaped parkways – a system laid out by Frederick Law Olmsted, the father of park-based city planning. At the same time, they are engineering the purchase of some four thousand acres of partially rural lands embracing Floyd’s Fork, a twenty-seven-mile-long stream running along the southern and eastern edges of the city. In much the same way that Charles Eliot, Olmsted’s

visionary protégé, helped bring into being a series of outlying parks in the greater Boston area – a second ring beyond his mentor’s famed Emerald Necklace – Dan Jones wants to create a greenway that is as bold in concept as the original Olmsted parks plan. He sees this green corridor not only as a major metropolitan park but also as a means of shaping Louisville’s continued expansion.

Visions are born of visions, and Dan Jones’s was sparked by a meeting in 2002 with Bridgid Sullivan, the former Louisville Metro Parks director, and William Juckett, the chairman of the Louisville Olmsted Parks Conservancy. Because the Joneses’ family foundation had recently been involved in creating Fairmont Falls Park and had earlier donated the land to the city for Thurman Hutchins Park on River Road, Sullivan and Juckett wanted David and Dan to help them identify other areas suitable for parkland acquisition. Juckett’s challenge was this: “How can we today get people fifty or a hundred years from now to look back on what we did the way we look at our Olmsted legacy?” The fact that another Louisville philanthropist, orthopedic surgeon Steve Henry, had established the Future Fund for the purpose of buying and land banking farms and other parcels in the area around Floyd’s Fork helped direct the group’s sights to this edge of the city. At the time Dan Jones was working in his father’s real-estate firm, which he had joined following a career in teaching. After hiring Dan Church, a local landscape architect, to survey and assess the potential of the Floyd’s Fork area as a park, he said to his father, “Dad, I think we can do this.” In October 2004 father and son founded a nonprofit organization named 21st Century Parks.

As Dan found that more and more of his time was being spent organizing meetings with people in the office of Louisville’s longtime pro-parks mayor, Jerry Abrams, and the staff of the Future Fund, he decided that he wanted to dedicate all of his energy to the project. He already held a Ph.D. in history; however, to prepare himself for a full-time career as CEO



Dan Jones and David Jones

of the new organization, he felt he had to ground himself more thoroughly in land-management skills and environmental studies. He therefore enrolled in the Yale Forestry School, graduating with a master’s degree in 2006. While he was away, David began to spearhead a campaign to acquire and eventually put in the public domain more land around Floyd’s Fork.

As a child growing up in Louisville, Dan had played in Olmsted’s Cherokee Park and as a Yale undergraduate he had learned about the famous landscape architect’s role in creating metropolitan parks throughout America. When he returned to Louisville, he knew that he needed a comprehensive plan that would graphically express his vision for the Floyd’s Fork Greenway Project; without one, there would be no way to gain community support and further gifts from the Louisville philanthropists that his father had tapped already. One of his first tasks upon taking up the reins of 21st Century Parks

was to hire Wallace, Roberts & Todd (WRT), the Philadelphia-based urban-design, landscape-architecture, and environmental-planning firm, to prepare such a plan.

The WRT plan, a schematic blueprint, shows how the Floyd’s Fork Greenway will be both a habitat-rich ecosystem and a recreational facility. Forested areas alongside the stream and elsewhere will remain in their current state of semiwilderness. At several points along the stream, there will be canoe launches. A hiking trail will run beside it, and there will be equestrian trails through this riparian corridor, as well as in other scenic parts of the park. The Kentucky terrain here is hilly, and the Fork runs through parallel ridges that will be crowned with observation towers to provide visitors with scenic views of the surrounding landscape. Altogether over 80 percent of the new park will be preserved natural areas: restored and managed woodlands, wetlands, and meadows. Dan makes it emphatically clear, however, that it will also be a people’s park with plenty of opportunities for sports, recreation, and events. An eighty-two-acre great lawn will host large-scale gatherings, and there will be playing fields as well as a tree-lined promenade. The plan calls for two to four smaller community parks within the greenway, a neighborhood children’s playground, a walking track, and dedicated areas for dogs and car parking.

The hiking and bridle trails alongside Floyd's Fork are to be part of a more-than-thirty-mile system of trails linking the various sections of the new greenway. In addition, there will be a continuous scenic roadway running through the park. "Connectivity" is a word that Dan often uses in describing the plan. For him, the term includes the suburban area outside the park's boundaries, as well the sixteen "rooms" – discrete environments with such names as Cedar Maze, Island Valley, Garden Walk, and Marsh Meadow – that comprise the greenway itself. An important part of the new park's connectivity is its inclusion of an eighteen-mile stretch of a one-hundred-mile, city-encircling, recreational roadway called the Louisville Loop.

Thanks to \$26 million from local philanthropists, of which \$12.5 million has come from the Joneses' family foundation, over forty separately acquired parcels of land, totalling 3,800 acres, have been acquired to date. In addition, \$38 million in federal funds is going to the project, thanks to the efforts of Senator Mitch McConnell. Ten million dollars of the current \$25 million capital campaign will be earmarked for future land acquisition. Dan is quick to say that having his father at his side is his biggest asset. Because of his civic and corporate connections in Louisville, as well as his generosity to many causes championed by others, David Jones, who has now retired from the day-to-day leadership of Humana, can say, "Everybody I have called on has made a gift." Besides such established Louisville families as the Browns and the Bingham, the contributors include John Schnatter, the founder of Papa John's Pizza, who recently donated \$3 million. Mayor Jerry Abrams has pledged an additional \$1.5 million in city funds.

Evoking the name of Olmsted for all manner of park ideas has become commonplace, but Dan Jones can do this with more credibility than most. He sees Olmsted first and foremost as an edge planner, someone who foresaw how parks like Central Park in New York City or Cherokee, Iroquois, and Shawnee and their connecting parkways in Louisville, which were on the urban fringe when they were built, would shape future growth. He maintains, "Working on lands located well beyond the edge of the city, Olmsted created a ring of parks and parkways that remains one of Louisville's most remarkable assets. Urban planners today are focused on revitalizing the core. We need to focus both on the edges and the core. It is important now to anticipate future suburban growth and how you drive that development. Olmsted knew that green infrastructure comes first as a means of guiding growth." Neither father nor son feel that their Olmstedian vision for the twenty-first century in Louisville is implausible. They are well on their way to proving the point. – Elizabeth Barlow Rogers

## Books

### ***Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century***

By **Thaïsa Way**

Charlottesville: University of Virginia Press, 2009

### ***Long Island Landscapes and the Women Who Designed Them***

By **Cynthia Zaitzevsky**

New York & London: W.W. Norton, 2009

In recent decades, scholarship on American women landscape practitioners has illuminated their important contributions to the profession, not only enlarging our understanding of history but also helping to protect their significant designs. Harvard University's reckless 1999 plan to construct a library under the gardens of Dumbarton Oaks, for example, would likely have prevailed had it not been for the leverage provided by scholarly books on

Beatrix Farrand. Two recent volumes on women landscape architects continue this important trajectory. Both examine the careers of Farrand, Ellen Shipman, and other early twentieth-century women practitioners and, more interestingly, illuminate the understudied work of the next generation of women landscape architects, many of whom hit their artistic stride during the transitional decade of the 1930s.



*Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*, by Thaïsa Way of the University of Washington, focuses on women engaged in landscape architecture, horticulture, civic reform, education, mentorship, publishing, and planning (urban, regional, and suburban). Among the early landscape practitioners Way profiles are Farrand,

Shipman, Marian Coffin, and Martha Brookes Hutcheson, all of whom have received previous critical attention. Way then goes on to examine the professional contributions of several younger practitioners who entered the field slightly later. In profiles of Annette Hoyt Flanders (1887-1946) and Marjorie Sewell Cautley (1891-1954), arguably the strongest designers in this second group, she provides

considerable insight into the accomplishments of women in the richly inventive decade that followed the stock market crash of 1929.

During the 1930s, as private fortunes shrank and

grand estate jobs disappeared, both male and female landscape architects turned increasingly toward suburban commissions and projects in the public sphere. Way makes the case that so many women found professional work during the period not only as a consequence of their female forebears'

achievements but also because, unlike their predecessors, they had had access to professional education. (Interestingly, neither Flanders or Cautley attended programs established solely for women; Flanders received a bachelor's degree in landscape architecture from the University of Illinois; Cautley graduated from Cornell.)

Way covers three women's training grounds that had been founded early in the century. The earliest of these, Lowthorpe School of Landscape Architecture for Women, opened in 1901, one year after Harvard initiated its professional-degree program, and it offered a curriculum that mirrored the cultural strictures women landscape architects would gradually transcend during the period. Initially Lowthorpe's program focused primarily on horticultural and agricultural subjects closely related to the domestic sphere. One early catalog outlined a range of jobs for prospective students that included the care and maintenance of rose and flower gardens; the supervision of greenhouses and window boxes (!); hybridization; work with school gardens; the design and planting of small estates and

village parks; and general village improvement work. A decade later, the description of potential jobs had been slightly expanded to include the solving of “simple problems involved in playgrounds.” Women, in other words, still had an extremely limited role in the rapidly developing urban environment and on jobs that involved the supervision of male construction crews.

By 1924, however, Lowthorpe students were participating in the national Landscape Exchange Problems program. Led by Stanley H. White, landscape-architect brother of E. B. White, the coeducational program drew students from educational institutions all over the country. And by 1940 *House & Garden* had written admiringly of Lowthorpe’s courses in geology, topography, road making, drainage, and the social responsibilities of the profession, and Josef Albers was giving guest lectures there on the relations of form and space. In 1945, Lowthorpe merged with Rhode Island School of Design and began accepting men; by then it had matriculated three hundred women practitioners.

The other two primary training grounds for women

during this period were the Pennsylvania School of Horticulture for Women in Ambler, Pennsylvania, founded in 1910, and the Cambridge School of Architecture and Landscape Architecture for Women, founded in 1916 as an alternative to Harvard’s program, which was limited to men. The Pennsylvania institution emphasized horticulture and farm and estate management, but also offered courses in beekeeping and canning. Although the Cambridge School placed more emphasis on design than the Ambler program, its coursework, too, was initially limited to domestic and landscape architecture. In fact, the word “domestic” was temporarily inserted into the school’s name.

By 1930, however, the Cambridge School curriculum included a lecture titled “Modern Trends in Architecture, Decoration and Garden Design,” given by Jean Jacques Haffner, the director of Harvard School of Architecture, and Fletcher Steele. In 1940, students heard guest lectures by Cynthia Wiley and Ilse Frank

Gropius in conjunction with the *Houses and Housing* exhibition at the Museum of Modern Art. The Cambridge School was closed in 1942, after having become a part of Smith College in 1938; at this juncture, Harvard, which lacked students during World War II, finally permitted women to enroll in its architecture and landscape-architecture programs. The Ambler program merged with Temple University in 1958, where a new Department of Horticulture offered degrees to both men and women.

Way makes a convincing case that women were a particularly strong force in shaping American landscape architecture in the 1930s and 1940s, bringing superb taste and considerable intelligence to planning, planting, and architectural design. Strong feminist perspectives influenced the design of public-housing projects and parks of all sizes, which included such amenities as playgrounds, recreational facilities, and arboreta – features that encouraged, as Way writes of Marjorie Sewell Cautley’s work, “an altogether more active relationship to the land and community than was common at the time.” Way’s discussion of Flanders’s sleek

gardens, which included the Classic Modern Garden at the 1934 Century of Progress exhibition in Chicago, makes one long for an entire book on this neglected practitioner. The author also insightfully analyses Cautley’s public-housing landscape and planting designs for Oak Croft (Ridgewood, New Jersey), Radburn (Fairlawn, New Jersey), and Sunnyside (Queens, New York) – brilliant achievements that were followed by Cautley’s nervous breakdown in 1947. Way notes that the landscape architect’s husband committed her to a mental institution from which she was “paroled” (Cautley’s word) only after five years. On release, Cautley earned a Master of Fine Arts degree from the University of Pennsylvania (and divorced her husband). Unfortunately, her illness recurred and she was never again able to resume her active practice.

During World War II, opportunities in public service opened up substantially for American women in landscape architecture. Cambridge School graduates worked in Emergency Housing and served in the

Soil Conservation Service. After the war, some found jobs with the Federal Housing Authority, North American Aviation Incorporated, and the U.S. Navy. Frances Loring helped design an airfield on Long Island. One graduate, Maud Sargent, assisted with the East River Drive in Manhattan and the approaches to the Battery and Lincoln tunnels. However a severe backlash against women arose during the 1950s as men returned from the war. The numbers of females in the profession shrank.

I disagree with one of Way’s theses – that women were primary catalysts in the evolution of landscape gardening into the modern profession of landscape architecture. That transition began in the mid-nineteenth century with H. W. S. Cleveland, Robert Morris Copeland, and Frederick Law Olmsted, all of whom were driven by Reform-era zeal for improving society. Reform impulses shaped the careers of the next generation of landscape architects – both men and women – many of whom were also devoted to landscape conservation, a topic that Way does not discuss. In her emphatic examples of women’s dedication to civic betterment, at times Way sets up strained com-

parisons with male practitioners such as Warren H. Manning, of whose deep involvement in these realms she seems unaware. Indeed, many early-twentieth-century male landscape architects were leaders in community reform.

By the very nature of her topic, Cynthia Zaitzevsky, in *Long Island Landscapes and the Women Who Designed Them*, takes a ground-level view that contrasts with Way’s wide-angle approach, but in the end she delivers an equally broad perspective on the collective impact of the practitioners she studies. Zaitzevsky’s rigorous methodology is apparent on every page of this book, which was an outgrowth of an earlier publication, *Long Island Country Houses and Their Architects* (1997), also published by Norton. Scant research had been done on many of the sites included in the new volume, and the author has clearly scoured repositories of every sort to analyze them.

Zaitzevsky organizes her text around the lives and Long Island work of eighteen women landscape architects,

six of whom are discussed in considerable depth. The remaining twelve – the second generation – are grouped in two chapters of six women each. This straightforward organization is a boon for historians, who will find Zaitzevsky's book a valuable reference tool. Here, as in Way's book, Flanders and Cautley emerge as superlative designers, but there are others discussed whose highly original landscape work remains largely unknown today. For example, the talents of Louise Payson (1894–1977), a Lowthorpe graduate and Shipman associate until she opened her own practice in 1927, and the abilities of her classmate Isabella Pendleton (1891–1965), are revealed in Zaitzevsky's well-illustrated narrative. The somewhat-better-known Alice Recknagel Ireys (1911–2000), who studied at the Cambridge School, also is the subject of several pages of well-deserved analysis.

Zaitzevsky surmises that Payson was probably most influenced by Annie Oakes Huntington. Huntington, a close friend of Payson's aunt, worked as a tutor at the Arnold Arboretum and published *Studies of Trees in Winter* in 1902. Notably almost every professional woman seems to have had a

similar formative influence.

Payson graduated from Lowthorpe in 1917 and immediately secured a job working for Ellen Shipman, who mentored scores of young women designers. After a year abroad, she returned to Shipman's practice, leaving in 1927 to start her own New York City firm. Over the course of a fourteen-year independent career, Payson designed about seventy projects, fourteen of which were on Long Island. The best-documented (and earliest) of these was a residential landscape for her cousin Charles S. Payson in Manhasset. The practitioner's deft plan for that project divides approximately one hundred acres into several intimate gardens, walks, an orchard, and a large meadow.

Isabella Pendleton, who kept her maiden name, had the means to open her own New York City office in 1922, apparently having skipped an apprenticeship. From there, she designed projects, nearly all of them residential, in her hometown of Cincinnati; in Princeton, New Jersey; on Long Island in New York; and in the state of Connecticut. In 1927

Pendleton designed Still Place in Locust Valley for Paul D. Cravath, president of the Metropolitan Opera Association. Photographs of this stylish landscape were published in the Architectural League of New York's *Year Book* and *Country Life in America*. One particularly evocative shot shows a grassy path and tranquil pool surrounded by a rich layering of shrubs. Such compelling designs abound in *Long Island Landscapes*.

Zaitzevsky uses the terms "garden" and "landscape" almost interchangeably throughout her text, despite the fact that these words typically connote different categories and scales of design. She also tends to focus her discussions on the areas of the designed landscape that *are* gardens – ornamental, bounded spaces – and says little about the remaining acres, which we can see from the accompanying plans were carefully laid out. I wanted to know what lay beyond the walls and hedges that defined the garden spaces and how these areas related to the gardens. Design at the landscape scale represents a greater challenge than that posed by the Italianate formal gardens which typically dominated areas near the house; landscapes often led to more

vibrant and innovative design solutions. Nonetheless, readers will find themselves drawn into the landscapes Zaitzevsky discusses. The book features many excellent photographs reproduced as full-page images, and these have a compelling effect on the imagination. (Unfortunately Way's very interesting and well-researched illustration program is frequently compromised by muddy reproductions.)

Beatrix Farrand once told a reporter that her "professional point of view . . . [was] no different from that of any man's and I am thankful and proud to say that the men of my profession treat me as one of themselves. I have put myself through the same training and look for the same rewards. I no more expect special consideration because of my sex than any woman painter, or woman sculptor, or woman anything else ought to." Surely Coffin, Flanders, Cautley, Payson, Pendleton, and other strong-willed and creative women of the period felt similarly, or their work would not have achieved the soaring heights of artistic expression it did. – Robin Karson

## Exhibition

**Romantic Gardens: Nature, Art, and Landscape Design**  
The Morgan Library and Museum  
May 21–September 5, 2010

This two-gallery exhibition, planned by the Morgan Library and Museum in partnership with the Foundation for Landscape Studies over the course of three years, traces the seeds of the Romantic movement from the beginning of the eighteenth century, when Alexander Pope issued his famous imperative "Consult the Genius of the Place in All," to its full flowering during the first half of the nineteenth century. Drawing on the Morgan's holdings of manuscripts, drawings, watercolors, and rare books – supplemented by key texts and prints in a private collection – the exhibition demonstrates the synergy

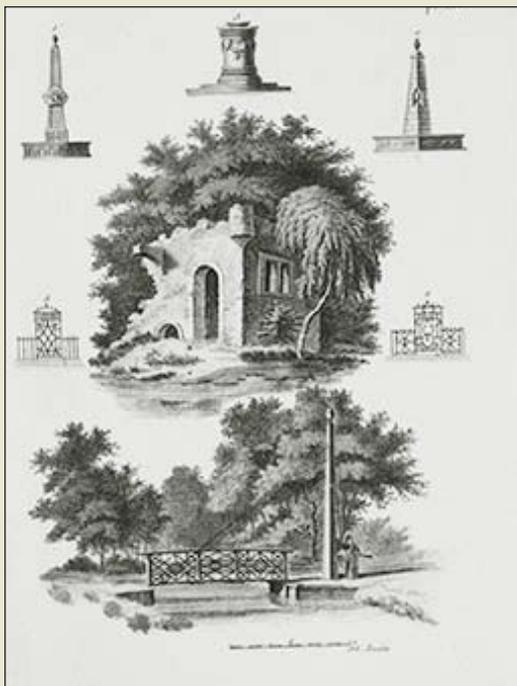
derived from the common aesthetics and ideals found in literature, art, and landscape design between 1700 and 1900. In exploring one of Romanticism's principal tenets, humanity's new attitude toward nature, "Romantic Gardens" looks at how this international ethos was variously expressed in England, France, Germany, and America.

Key works on display include two of Humphry Repton's "Red Books," a luminous Constable watercolor of a view near Petworth, a first edition of Jean-Jacques Rousseau's romantic novel, *Julie, ou, La Nouvelle Héloïse*, Caspar David Friedrich's "Moonlit

*Monuments des Anciennes Amours*, engraving by Jean-Gabriel Mérimot, *Promenade ou itinéraire des jardins d'Ermenonville*. Courtesy of Elizabeth Barlow Rogers.



Landscape,” Prince Pückler-Muskau’s *Andeutungen über Landschaftsgärtnerei* (Hints on Landscape Gardening), William Cullen Bryant’s *Picturesque America*, and Frederick Law Olmsted and Calvert Vaux’s original pen-and-ink drawing of “Greensward,” the



plan that was the winning entry in the design competition for Central Park.

The catalog for the exhibition, which was prepared by co-curators Elizabeth Barlow Rogers, John Bidwell, and Elizabeth Eustis, contains a book-length essay along with illustrations and descriptions of the approximately one hundred objects on display.

In conjunction with the exhibition, the Morgan is

Designs for various garden follies, G. Van Laar, *Magazijn van tuin-sier-aaden*. Courtesy of Elizabeth Barlow Rogers.

offering a range of programs, including a curatorial talk with the exhibition co-curators, a conversation about Romanticism in a 21st-century context, a concert interspersed with readings of select literary works in the exhibition, a family program, films, and docent tours. For further information, go to [www.themorgan.org](http://www.themorgan.org) or call 212-685-0008, ext. 560.

## Awards

### 2010 David R. Coffin Publication Grant

The 2010 David R. Coffin Publication Grants have been awarded to the following:

**David Contasta and Carol Franklin**  
*Metropolitan Paradise: The Struggle for Nature in the City; Philadelphia's Wissahickon Valley 1620-2020*  
Publisher: St. Joseph's University Press

**Jack Williams**  
*Easy Off, Easy On: Emerging Landscapes*  
Publisher: University of Virginia

**Caren Yglesias**  
*The Complete House and Grounds: Learning from Andrew Jackson Downing's Domestic Architecture*  
Publisher: The Center for American Places at Columbia College Chicago

### 2010 John Brinckerhoff Jackson Book Prize

The 2010 John Brinckerhoff Jackson Book Prizes have been awarded to the following:

**Bill Hubbard, Jr.**  
*American Boundaries: The Nation, the States, the Rectangular Survey*  
The University of Chicago Press, 2008

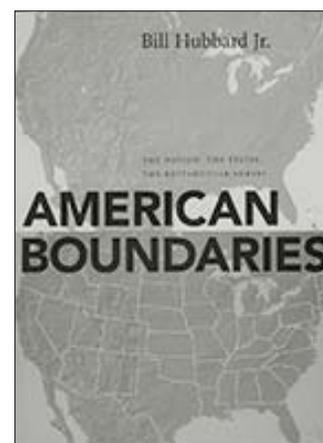
*American Boundaries: The Nation, the States, the Rectangular Survey* is the first book to chart the growth of the United States using the boundary as a political and cultural focus. The author explains how the original thirteen colonies and subsequently each state came to define its borders and assume its current shape. In addition, he explores how the country's national boundaries were determined

and how the policy came into being that yet-to-be settled lands within the federal domain would be held in trust for the common benefit. With the help of photographs, diagrams, and maps, Hubbard shows how this uncharted land was then surveyed and divided into mile-square sections (640 acres) forming a national grid beginning in Ohio and extending across the continent. He then outlines the settlement pattern of the country as the 640-acre sections were subdivided into 320-, 160-, 80-, and 40-acre parcels and sold to individual farmers and homesteaders.

**John Dixon Hunt**  
*The Venetian City Garden: Place, Typology, and Perception*  
Birkhäuser Verlag, 2009

In Venice, a city where the land has been claimed from

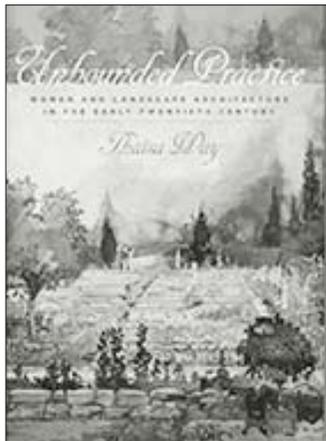
the sea, gardens have sustained life, provided beauty, and greatly enriched human culture. Professor Hunt's approach is typological. The gardens he discusses – all of which are distinguished by their predominantly small scale – fall into the categories of private versus public, useful versus beautiful, and open space within the context of a densely built environment. In *The Venetian City Garden: Place, Typology, and Perception*, he discusses both the social aspects and the design of nearly one hundred city gardens, squares, courtyards, public parks, and temporary gardens. These range from landscapes created two hundred years ago to the contemporary Paradise Garden designed by Gustafson Porter for the 2008 Biennale.



**Thaïsa Way**  
*Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*

University of Virginia, 2009

*In Unbounded Practice: Women and Landscape Architecture in the Early Twentieth Century*, Thaïsa Way narrates the role of women during the years in which landscape architecture came of age as a recognized profession. Through the history and analysis of the work of such practitioners as Beatrix Jones Farrand, Marian Cruger Coffin, Annette Hoyt Flanders, Ellen Biddle Shipman, Martha Brookes Hutcheson, and Marjorie Sewell Cautley, the author has made a valuable contribution to a hitherto little-known and underappreciated area of landscape studies.



**Special Recognition**  
**Michel Conan**  
*Volumes XXI–XXXI, Dumbarton Oaks Colloquiums on the History of Landscape Architecture*

Dumbarton Oaks Research Library and Collections and Spacemaker Press

The Foundation for Landscape Studies offers special recognition to social scientist Michel Conan for his extraordinary contribution to landscape scholarship during his decade-long directorship of the Garden and Landscape Studies program at Dumbarton Oaks. Breadth of knowledge, expansiveness of intellect, a critical eye, linguistic prowess, and mentorship are evident in the eleven volumes of the Dumbarton Oaks Colloquium on the History of Landscape Architecture series published during his tenure. A permanent record of the annual symposia, these richly illustrated anthologies contain contributions drawn from the diverse fields of anthropology, architecture, landscape architecture, history, philosophy, botany, archeol-

ogy, and religious studies. Conceived, organized, edited, and in part written by Conan, they form an enduring contribution to our understanding of the significance, complexity, and richness of meaning to be found in this important branch of academic inquiry.

**Foundation for Landscape Studies Lifetime Achievement Award**  
**John Dixon Hunt**

The Foundation for Landscape Studies honors the eminent garden historian John Dixon Hunt, professor emeritus, University of Pennsylvania, for his significant contribution to the development of landscape and garden history over the past forty years. As a teacher, scholar, editor, and author of numerous books and articles covering such subjects as Italian, Dutch, French, English, and modernist gardens as well as the use of poetics and reception theory within the context of his field, he has been a prime

force in defining the discipline of landscape studies.

Professor Hunt has written that in his work he seeks to articulate the theoretical basis of gardening and to formulate a philosophy through which we can understand its psychological and spiritual roots. In 1981 he founded the international quarterly *Journal of Garden History* (now published as *Studies in the History of Gardens & Designed Landscapes*). During his tenure from 1988 to 1991 as director of the program in Garden and Landscape at Dumbarton Oaks, Harvard University, he oversaw symposia and published speakers' papers in the Dumbarton Oaks Colloquium on the History of Landscape Architecture series. In 1998, while serving as the chairman of the University of Pennsylvania's Department of Landscape Architecture, he initiated the publication of the Penn Studies in Landscape Architecture, a book series devoted to the highest standard of landscape-history scholarship. For his protean accomplishments as well as for his role as mentor to other landscape historians, he is without peer.

## Contributors

**Paula Deitz** is editor of *The Hudson Review*, a magazine of literature and the arts published in New York City. As a cultural critic, she writes about art, architecture, and landscape design for newspapers and magazines here and abroad. *Of Gardens*, a collection of her essays, will be published this year in the Penn Studies in Landscape Architecture series (University of Pennsylvania Press).

**Kenneth I. Helphand** is Knight Professor of Landscape Architecture at the University of Oregon. His *Defiant Gardens: Making Gardens in Wartime* (Trinity University Press, 2006) received the Foundation for Landscape Studies' John Brinckerhoff Jackson Book Prize. Helphand is a Fellow of the American Society of Landscape Architects, former editor of *Landscape Journal*, and Chair of the Senior Fellows at Dumbarton Oaks.

**Robin Karson** is the founder and executive director of the Library of American Landscape History, a not-for-profit organization that pro-

duces books and exhibitions about American landscape history. Her most recent book is *A Genius for Place: American Landscapes of the Country Place Era* (Library of American Landscape History with the University of Massachusetts Press, 2007). She is also the author of *Fletcher Steele, Landscape Architect* (Library of American Landscape History, 2003), *The Muses of Gwinn* (Sagapress/Abrams, 1996), and coeditor of *Pioneers of American Landscape Design* (McGraw-Hill, 2000).

**Reuben M. Rainey**, Ph.D., is William Stone Weedon Professor Emeritus in the School of Architecture at the University of Virginia. He is a former chair of the Department of Landscape Architecture and the author of a wide range of studies on nineteenth- and twentieth-century American landscape architecture. His most recent book, coauthored with J. C. Miller, is *Modern Public Gardens: Robert Royston and the Suburban Park* (William Stout Publishers, 2006). He is also coexecutive producer of *GardenStory*, a ten-episode documentary for public television.

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Volume v, Number 11  
Spring 2010

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