Laurie D. Olin was appointed chairman of the Landscape Architecture Department at Harvard in July 1983. Olin had been on the faculty of the University of Pennsylvania's Department of Landscape Architecture and Regional Planning since 1974 and is a partner in the Philadelphia-based environmental design and planning firm of Hanna/Olin, Ltd. He joined the Harvard GSD faculty as adjunct professor of landscape architecture.

Olin received his early training as both an architect and landscape architect in Seattle. While completing his architecture degree (1961) at the University of Washington, he worked as an assistant landscape architect with the firm of Richard Haag. From 1960-72, he worked as a planner/designer for the Port of Seattle Authority, and as a project designer for two Seattle-based firms, including that of Fred Bassetti, and for the New York firm of architect Edward Larrabee Barnes.

Olin's professional practice has involved both large and small scale urban and suburban landscape planning and design. His recent projects include the landscape design of Johnson and Johnson's International Headquarters on a 22-acre urban renewal site in downtown New Brunswick, New Jersey; design work for a 12-block redevelopment plan known as 16th St. Transitway/Mall in Denver, Colorado; the landscape design for ARCO's Research and Development Center, a 200-acre suburban site in Newtown Square, Pennsylvania; the master plan and detailed landscape design for a plaza and walkways on the central campus of the University of Pennsylvania; the landscape design for a new town in Kuwait City, Kuwait; and the new Esplanade at Battery Park City, New York.

On these and other projects, Hanna/Olin worked closely with such leading architectural firms as Davis, Brody & Associates, Llewelyn-Davies Associates, and I. M. Pei & Partners.

Laurie Olin has agreed to be a juror for both the Washington Chapter of the American Society of Landscape Architects' Honor Awards this fall, and for the Seattle Art Museum site design competition, jointly sponsored by the Seattle AIA and BLUEPRINT: for Seattle (see August Calendar).

LANDSCAPE ARCHITECTURE IS A FIELD OF AMBIVALENCE

Despite its deep social importance and frequent, deep emotional gratification, part of the difficulty of landscape architecture lies in the fact that not only does it have built-in dichotomies common to all great arts, it has several of its own which are rarely acknowledged, let alone discussed. Like its powerful other half, the architecture of buildings, landscape architecture encompasses both design and planning. The latter, despite the vagaries of personality and working style, is subject to rational scrutiny, to quantification, to the tests of criteria and replication that we expect of engineers and scientists, and yet it is here that we find the first deep division in the spirit of landscape architects. Put simply, most physical planning, especially that of landscape planning, is for development, for urbanization, for the accommodation of new users and greater numbers of people and activities in an area which currently has some other existing character and capability. Often this existing character is rural, agricultural, or natural. Often, too, this is a landscape that is more highly regarded by landscape architects (and by many others, including clients) than the landscape which is to replace it.

Interestingly enough, many landscape architects genuinely espouse a love of natural and non-urban landscapes, defending them, worrying about them, and at the same time acting as one of the leaders in the facilitation of their demise through the planning of new developments, PUDs, highways, housing, shopping centers, suburban offices — the list is familiar. In fact, it describes the bulk of the work in the offices of landscape architects throughout America and especially in the West.

It would be unfair not to mention that landscape architects are often the only professionals involved in the development process who fight for every inch of wetland preservation, who lobby for trees, who map the floodplains, who argue about high densities, who try to salvage a regional pattern, a spirit, a hard pressed ethos. But...continued on page eleven.
Introduction

Dear Readers,

Through conversations with new and old patrons, friends, and colleagues, we share with you some concerns and stories of landscapes architects. Let this open eyes and minds to viewpoints of this environmental design profession. As stewards of the natural and built environment, landscape architects are in a central position to discover and reveal the landscapes around us all. They do this with a sense of responsibility as cultural interpreters and designers as well as human beings with a sense of joy, salience, and humor. As our world shrinks, let us grow in our vision and understanding of landscapes. Our visions are enhanced by collaborations, communication, and awakened curiosity. So ask a landscape architect a question today!

No fooling.

The Guest Editor

August/September Issue: Guest Editor: Jestena Boughton.

Editorial Support: Rebecca Barnes and Catherine Barrett.

Contributors: Catherine Barrett, Jestena Boughton, Ken Caldwell, Jan Cranfield, Mike Davol, Bill Gaylord, Richard Haag, Marcha Johnson, Laurie Olin, Iain Robertson, David Streatfield, Barbara Swift, Bill Talley, Rob Wallace.

Production: Mark Ashley, Catherine Barrett, Claire Conrad, Sarah Donnelly, Mike Davey, Barbara Schraer, Rob Wallace, Laurel Wilson.

Calendar Editor: Mark Ashley.

Calendar Graphics: Scott Herren.

Calendar Contributors: Rebecca Barnes, Catherine Barrett, Martha Bergman/Portland AIA, Tony Case, Bill Gaylord, Isabelle Ireland, Sonya Ishii, Kent Leland, Poe Reiter, Jill Rollkoetter, David Schraer, Virginia Voorhees.

Typesetting: Western Typhographs, Inc.

Printing: Consolidated Press.

Coordinators: Graphics: Catherine Barrett; Production: Mark Ashley; Circulation: Karina Duenen; Distribution: Gary Oppenheimer; Advertising and Finance: Mary Anne Perkowski.

If you patronize our advertisers, please tell them you saw their ad in ARCADE. Subscribers! Please send us your forwarding address when you move. ARCADE is sent by bulk mail and is not forwardable.

ARCADE is published with an all-volunteer staff six times a year in Seattle, Washington. Subscription rates are $10.00 per year for individuals, $15.00 per year for offices and organizations, and $20.00 per year for foreign subscriptions. Individual copies are $2.00. Though we cannot guarantee publication, letters and articles are welcomed. The opinions expressed in this paper are those of the authors. Consider lending a hand in the production or distribution of this paper. Address all correspondence to: ARCADE, 2318 Second Avenue, Box 54, Seattle, Washington 98121. © ARCADE 1983.

SUBSCRIPTION

Please enter my subscription for one year (6 double issues).

Individual Subscription $10.00
Other/Organization $15.00
Foreign $20.00

Name __________________________
Address __________________________

Dear Editors:

Your feature article in the June/July issue on the transformation of Bellevue was very interesting. I would see their City planners are learning from the mistakes of other cities, even Seattle. I must admit that I too have wisecracked about Bellevue and have seen pictures. And if their new land use policies work, I may cross the Lake in a few years, get off the Freeway, and go into Bellevue for the first time since coming to the Northwest in 1963.

Sincerely,

WILLIAM J. JUSTEN, P.E.
Director, Seattle Department of Construction and Land Use

ARCADE

Letters & Review


How is it that Japanese, so attentive to the design of exquisitely beautiful interior spaces, end up with such unattractively built exteriors?

The Aesthetic Townscape is an example of intriguing theories presented side by side with observations, case studies, and anecdotes in a spirit of warm affection for both the topic and the reader.

The intent of the original Japanese version of The Aesthetic Townscape was to open the eyes of Japanese planners to ways they could improve their cities. In its English version, it goes further, offering lessons in a design approach based on indigenous culture that will be valuable in many urban settings outside Japan as well as within.

It is an exploration of the perception of interior and exterior spaces, set in the context of a comparison of the differences between the Japanese and Western design traditions. With gentle humor, Ashihara demonstrates careful consideration of cul­
tural differences in the understanding of space. The Gestalt phenomenon, the per­ceived reversal of solid and void, is well known in two dimensions. (The classic ex­ample is Edgar Rubin's vase/face diagram.) Some exterior spaces exhibit the quality of perception of being "inside" or "outside" is examined by comparing the psychological bases of Japanese and West­ern attitudes toward space. To Japanese, inside and outside are opposites. Interior space, equated with home, generates feel­ings of personal attachment and responsi­bility. Exterior space is somewhere else's and generates a detached attitude and formal demeanor. In Western cultures, by contrast, inside and outside are often interchangeable, e.g., the free exchange of space and activity that occurs on an Italian street. Open windows, doors, and balconies. Ashi­hara contends that when public outdoor spaces in any culture are sufficiently en­closed and have characteristics that trigger a sense of being inside, personal attach­ment to that space is enhanced, pride is supported, and more meaning is lent to the town­scape.

In comparing the Japanese and Western traditions, Ashihara examines the basic components by which space is defined. He calls the Japanese approach Architecture of The Floor: massive stone and masonry fortifications indicate a desire for physical, not ritual, separation of interi­or and exterior. Thick, weighty walls char­acterize the dominant townscape elements throughout Europe and the Mediterranean, and the definition of urban space there depends on walls.

While visiting areas in which walls were powerful evidences of space and which children become intensely attached, Ashihara observed the Gestalt phenomenon applied to exterior space. The Gestalt phenomenon, the per­ceived reversal of solid and void, is well known in two dimensions. (The classic ex­ample is Edgar Rubin's vase/face diagram.) Some exterior spaces exhibit the quality of seeming to reverse the inside-outside rela­tion­ship. This reversal, he observed, corres­ponded with a higher degree of personal comfort and, frequently, a more memora­ble, distinctive space. Exterior spaces that possess this quality are sufficiently enclosed by interior corners and concave surfaces to be perceived as the solid element (inside) instead of the void (outside).

In transformation of the psychological bases for the nostalgic affection some town­scapes consistently elicit, Ashihara dis­cusses the concept of Primal Settings ad­vanced by Kevin Lynch and others. Primal Settings, those special nurturing places to which children become intensely attached and which, intriguingly, almost always include gracious, large trees, are evident in adults as recurring themes in writing and art and nostalgic memories of places. He points out that the inclusion of primal set­tings does much to create memora­ble townscapes. And memorability is crit­ical to achieving the attachment that enables people to fully enjoy and feel responsibil­ity for an area.

Ashihara, an architect, focuses on the architectural qualities of urban space: the construction of buildings, the perception of space as defined by walls, floors, and overhangs, the effects of night illumi­nation on buildings. He conspicuously de-emphasizes the roles of plant and land forms in his discussions of spatial def­inition; examinations of their roles would enhance his arguments. However, his key points are very well-supported and thoughtfully expressed to encourage wide application. The ideas of making exterior space feel more like interior space, revers­ing perceived solids and voids in urban­ planning, utilizing elements of cherished pri­mal settings to make cities more memo­rable, and encouraging personal attach­ment to public places are insightful and eloquently respectful of humanity.

Yoshinobu Ashihara, one of Japan's most celebrated practicing architects, holds the chair of architecture at the University of Tokyo.

Marcha Johnson
Marcha Johnson is a landscape designer with the Seattle firm of Law and Associates. She volunteers frequently in local urban plan­ning endeavors.

The Classics at
325-2995
815 E. Thomas.
Excerpts from an Interview

Richard Haag:

- You went to the University of Illinois for undergraduate work and Harvard for graduate work?

- Yes. Was that before you were ten?

- Yes. I went to Illinois for three years, and then when I had muddled the staff there, I was encouraged by Sasaki to go to Berkeley, because that was where it was all happening — Royston, Geraldine Knight-Scott... some really good people. That was good for me to have to make new contacts, new friends in a different environment and context. I got into the California Cult.

- So then you went to Harvard? Did you work in between?

- Yes. One summer I worked with Sasaki, and then the summer I went to Harvard, I worked with Dan Kiley. So I had good experiences. You could just about graduate work?

- You went to the University of Illinois for undergraduate work and Harvard for graduate work?

- Yes. I lived in a working man's section of Kyoto, Japanese style; Japanese house, and I traveled throughout Japan.

- Is it true that your trip to Japan helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposed dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

- And you were in Japan for two years?

- Yes. I lived in a working man's section of Kyoto, Japanese style: Japanese house, and I traveled throughout Japan.

- But, is that your real trip to Japan? It helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposely dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

- And you were in Japan for two years?

- Yes. I lived in a working man's section of Kyoto, Japanese style: Japanese house, and I traveled throughout Japan.

- But, is that your real trip to Japan? It helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposely dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

- And you were in Japan for two years?

- Yes. I lived in a working man's section of Kyoto, Japanese style: Japanese house, and I traveled throughout Japan.

- But, is that your real trip to Japan? It helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposely dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

- And you were in Japan for two years?

- Yes. I lived in a working man's section of Kyoto, Japanese style: Japanese house, and I traveled throughout Japan.

- But, is that your real trip to Japan? It helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposely dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

- And you were in Japan for two years?

- Yes. I lived in a working man's section of Kyoto, Japanese style: Japanese house, and I traveled throughout Japan.

- But, is that your real trip to Japan? It helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposely dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

- And you were in Japan for two years?

- Yes. I lived in a working man's section of Kyoto, Japanese style: Japanese house, and I traveled throughout Japan.

- But, is that your real trip to Japan? It helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposely dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

- And you were in Japan for two years?

- Yes. I lived in a working man's section of Kyoto, Japanese style: Japanese house, and I traveled throughout Japan.

- But, is that your real trip to Japan? It helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposely dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.

- And you were in Japan for two years?

- Yes. I lived in a working man's section of Kyoto, Japanese style: Japanese house, and I traveled throughout Japan.

- But, is that your real trip to Japan? It helped you with things out for you?

- Yes, it sure did. I got rid of a lot of baggage there, that I was carrying around, specifically from Harvard.

- It seems to me that in moving around... Royston; and at Illinois, Stan White. I purposely dabbled around, tried to live in as many kinds of places as I could: basements, penthouses, out in the orchard, and in dumbbell apartments.
The Olmsted Brothers & The Mediation of Nature in the Pacific Northwest

The name Olmsted has attained an almost legendary significance in the United States, for in almost every major city across the nation there is some park or landscape associated with it. It is well known that the Olmsted firms were responsible for designing Seattle’s Park System and many residential projects here, but it is not so obvious who was really responsible for this considerable body of work and what were its underlying motivations.

The first Olmsted was Frederick Law, who started a landscape design practice in New York City around the year 1857. In 1875 Frederick’s adopted son John joined him in the business, and when the firm moved to Brookline, Massachusetts, in 1884, he became a full partner, and the firm was renamed F.L. and J.C. Olmsted. When Frederick retired in 1898, John and Frederick Jr. renamed the firm the Olmsted Brothers. From 1903 until well into the ’30s, the firm was responsible for most of the landscape design and planning commissions on the West Coast. This extensive practice was controlled by John Olmsted from Brookline until his death in 1922, at which time a West Coast office was established at Palos Verdes in California by John Jr.

Each office carried out Olmsted’s plans until James Dawson died in 1941.

Parks should have “the beauty of field, the meadow, the prairie, of the green pastures and the still waters. What we want to gain is tranquility and rest of the mind.”

The work that the firm designed in the Puget Sound Region represents a conceptual response to the natural changes in the landscape that occur as one moves out of Seattle in 1902. The principal feature of the landscape that most of them favored. But you don’t see the development of subdivisions and the design of campuses that were little used by the majority of citizens. These spaces are, however, different in character from the verdant urban qualities of the scenes that the senior Olmsted had admired and strived to create in his designs. Whereas Frederick was interested in re-creating a “wildness” in his parks, John wished to mediate the concept of “wildness” that the fir trees represented in the natural forest of firs, cedars, maples, and ferns.

Two conclusions can be drawn from this analysis. The individual landscape projects in the landscape continuum represent an expression of the “middle ground” landscape that is notable as being the first major expression in terms of a regional landscape design approach in Puget Sound. The enclosed nature of the parks makes them seem like metaphoric fragments of the native forests from the outside as well as within the interior spaces. This spatial arrangement is derived from the picturesque phase of the English Landscape tradition of the 18th Century. But what makes them unique is the handling of the ground plane and the manipulation of vegetation to improve and add “polish” to the native vegetation. These spaces are, however, different in character from the verdant urban qualities of the scenes that the senior Olmsted had admired and strived to create in his designs.

The spaces defined by these trees were introverted in nature. Views were cut off to views over the water and the mountains beyond. Neighboring unsightly buildings were screened by heavy planting. The parks thus became metaphorical fragments of the original forest with clearings and glades. The vegetation within the glades was frequently not native to the region, but its presence helped to reinforce the sense of enclosure and the parks seemed like forested masses when viewed from the outside.

Olmsted recommended that each park should have its own character. This was to be related to the surrounding area. At Volunteer Park, he advocated a neutral and smooth style of gardening throughout “to harmonize with the surrounding development.” By contrast, more outlying parks of rugged topography could have a “wild style” and “greater respect for the preservation of a natural forest” as at Colman Park.

Images of manorial estates were carefully contrived and the element of surprise that is such an important part of the Picturesque vocabulary was used extensively in the design of the applications of these spaces. The houses were sited in the center of each lot so that no structure could be seen from the road and the perception of approaching the house from the road was one of unfolding sequences of views through a seemingly natural forest of firs, cedars, maples, and ferns.

Each house was carefully sited to command the views toward the water and the mountains and provide views of terraces at a slightly lower elevation from the floor of the house. The main feature of the gardens was a path of stone for walking or lawn at the edge of which were flowering ornamental shrubs and trees which were drawn across the whole course of the terraces. These spaces were “polished” landscapes within the past providing visual relief and contrast to the “wild” character of the forest. In this respect they do not differ significantly from the formal French gardens.

Volunteer Park circa 1946. Courtesy Seattle City Engineering Department.

“Crowded firs look good as a distant mass, but weak and crowded close up, while undergrowth should be gradually replaced with exotic shrubbery.”

The spaces in the park that were designed for the residents of Seattle in 1907 were on land which had been previously logged. Regarding the local natural vegetation John Olmsted said: “Crowded firs look good as a distant mass, but weak and crowded close up, while undergrowth should be gradually replaced with exotic shrubbery.” This objection to firs was based on the idea that they were associated with “wild surroundings,” and they were, therefore, not appropriate on the clipped lawns in the central areas of the city. Thus the firs were considerably thinned out and the lower limbs were frequently screened by a facer planting of ornamental deciduous trees and shrubs.

The spaces defined by these trees were introverted in nature. Views were cut off to views over the water and the mountains beyond. Neighboring unsightly buildings were screened by heavy planting.

The Spaces defined by these trees were introverted in nature. Views were cut off to views over the water and the mountains beyond. Neighboring unsightly buildings were screened by heavy planting. The parks thus became metaphorical fragments of the original forest with clearings and glades. The vegetation within the glades was frequently not native to the region, but its presence helped to reinforce the sense of enclosure and the parks seemed like forested masses when viewed from the outside.

Olmsted recommended that each park should have its own character. This was to be related to the surrounding area. At Volunteer Park, he advocated a neutral and smooth style of gardening throughout “to harmonize with the surrounding development.” By contrast, more outlying parks of rugged topography could have a “wild style” and “greater respect for the preservation of a natural forest” as at Colman Park.

The firm’s residential practice was limited to subdivisions and the design of countryside estates. The Highlands subdivision was designed in 1907 for the Seattle Golf and Country Club on a site of rugged land to the north of the city commanding fine views of Puget Sound and the mountains of the Olympic Peninsula. 64 lots were small as far as five acres. The roads are two lanes wide and are without sidewalks so that the remaining landscape has the appearance of roads leading through a forest with clearings and glades accommodating the large houses and their surrounding gardens.
Seattle

PIONEER SQUARE

1. PIONEER SQUARE

2. OCCIDENTAL SQUARE

WASHINGTON STREET\n
Water level at Pioneer Place, the only place for downtown.

WATERFRONT PARK

Bathymetric study between Foss Waterway and the hillcrest, designed by local residents.

CENTRAL DOWNTOWN

WASHINGTON STREET

The only place for downtown.

NORTHWESTERN

The Arbor etum is nationally famous plantings with the lake edge.

CENTRAL DOWNTOWN

WEST SEATTLE

WASHINGTON STREET

Seattle's finest park design, constructed between 2nd & 3rd Aves.

PIONEER SQUARE

NORTHWESTERN

Seattle Center.

WASHINGTON STREET

IT IS A STEEP RESIDENTIAL AREA.

CAPPUCCINO

NORTH BROADWAY

SHOPPING CENTER

SEATTLE CENTER

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

NORTHWESTERN

Headquarters

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN

BATTLE MOUNTAIN INSTITUTE

4000 NE 96 St.

WASHINGTON UNIVERSITY

DENTYNA MEARES & ADAMS

NORTHWESTERN
PORTLAND

LANDSCAPES OF INTEREST

DOCKTOWN
One of Portland's most attractive sections is its downtown, which is much easier to explore and enjoy than it might first appear. It is an area of small squares and alleys, and narrow street walks beneath the drops of the overhead streetcar. Attractions include:

PORTLAND CENTER
MacLean street between 12th and 14th Avenues. Landscape architect: L. Halprin. Nearby within Portland Center is a subtly planted and paved square and fountain, framed by trees.

LODGE PARK AND FOUNTAIN
SW Market & 7th Ave. Landscape architect: L. Halprin. The lodge entrance has the feel of a small downtown park.

FORECAST PLAZA
SW Main & 4th Ave. Landscape architect: L. Halprin. Located within Portland Center, this is another interesting and architecturally interesting space.

SOUTH PARK BLOC AND PORTLAND UNIVERSITY FINE ARTS CAMPUS
Located beneath the elegant St. John's Cathedral, these campuses are part of Portland's effort to continually develop its urban greenery. A peaceful place to sit or walk near the city center.

PORTLAND TRANSIT MALL
SW Market & 5th Ave. Landscape architects: Almuth Maki, Estell & Ogden. As the trees mature, three blocks of this mall will be surrounded by the planting of hundreds of trees, making it a place to stroll along or by on a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.

DOWNSMOKE SQUARE
Park, the original planting of the city. Divided into two parks by a city street, this is a place for "His" and "Hers," this is still where the city's coffee workers eat lunch. Presentment views of the old and the new.

FETTEBROKE PARK
W. 14th Ave. Landscape architect: L. Halprin. The park is a part of a small downtown park.

ANCELY PARK
and THE PARK FOUNTAIN
SW Alder & SW 4th Ave. Park. SW Champa & SW 14th Ave. Fountain. One of the city's original parks, this is a very attractive and fine space, still within the park district with some adjacent blocks.

WILLAMETTE RIVER WATERFRONT
The waterfront residential, commercial and recreational developments here have been delayed along the waterfront and more are planned or already under construction. Among them are the following from north to south:

CATHEDRAL PARK
Approximately 3 miles north of downtown on NW St. Helens Road, landscape architect: John Warner & Associates. This landscaped park includes the elegant St. John's Bridge at 12th and Pitsburgh, a two-park recently received a taste of Russian influence from the American Society of Landscape Architects.

RIVERSIDE PARK
SW 2nd Ave. toward the southwest and SW 12th Ave. toward the southeast. This park is still being developed and is a part of the city's effort to make the willows more significant in the park life of Portland.

MCCORMICK PEBBLES:
CONDONS
SW Front Ave. at Broadway Bridge. Landscape architects: Walker May, Mathewson. This area is in a part of the floodplain and has some interesting development.

WATERFRONT PARK
SW Front Ave. between Burnside and Hawthorne Bridges. Landscape architects: M. Nelson, M. Nelson. A small area at water level at the north end of Burnside Bridge the promenade is an open space greenway set with mature trees. It is one of the largest open spaces downtown and is a part of the Base Riverfront Plan.

THE WEST HILLS
There otherwise have been but scattered views to the west and south. This area of the city has a place of pleasant views and some fine public open space. Attractions include:

WASHINGTON PARK
Bellevue Park at Highway 228 or the Burnside Bridge. This large park sits on the crest of the city and includes a variety of interesting points.

WASHINGTON PARK SODO
Particularly fine is the Cascade Stream and Fish Hatchery, a narrow gallery on the hills. Landscape architect Jones & Jones.

HOT ART RESOURCE
Recurrently the largest collection of ceramic objects in the city. Many interesting walls and paintings and over 100 works.

JASON'S HILLS
This a little forested and pleasant place in the northwest of the city, located along the main west side of Portland near the Tualatin Hills. Landscape architect Jones & Jones.

INTERNATIONAL BEACH PARK
Located beneath the elegant St. John's Cathedral, this is a place to stroll along or sit by in a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.

SOUTH WATERFRONT PARK
SW Front Ave. southwest of Burnside. Landscape architect: E.T. Mische. A combination of waterfront park south of Hawthorne. River Bridges is still under construction. The promenade is a variety of potential development and a small floating island.

OAKS BOTTOM WILDLIFE PRESERVE
SW McLoughlin Blvd. Landscape architect: E.T. Mische. This is the largest park in the SW city of Portland. It is part of a city park with some interesting wildlife.

ROSS ISLAND
Located beneath the elegant St. John's Cathedral, this is a place to stroll along or sit by in a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.

WASHINGTON PARK
Bellevue Park at Highway 228 or the Burnside Bridge. This large park sits on the crest of the city and includes a variety of interesting points.

WASHINGTON PARK SODO
Particularly fine is the Cascade Stream and Fish Hatchery, a narrow gallery on the hills. Landscape architect Jones & Jones.

HOT ART RESOURCE
Recurrently the largest collection of ceramic objects in the city. Many interesting walls and paintings and over 100 works.

JASON'S HILLS
This a little forested and pleasant place in the northwest of the city, located along the main west side of Portland near the Tualatin Hills. Landscape architect Jones & Jones.

INTERNATIONAL BEACH PARK
Located beneath the elegant St. John's Cathedral, this is a place to stroll along or sit by in a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.

SOUTH WATERFRONT PARK
SW Front Ave. southwest of Burnside. Landscape architect: E.T. Mische. A combination of waterfront park south of Hawthorne. River Bridges is still under construction. The promenade is a variety of potential development and a small floating island.

OAKS BOTTOM WILDLIFE PRESERVE
SW McLoughlin Blvd. Landscape architect: E.T. Mische. This is the largest park in the SW city of Portland. It is part of a city park with some interesting wildlife.

ROSS ISLAND
Located beneath the elegant St. John's Cathedral, this is a place to stroll along or sit by in a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.

WASHINGTON PARK
Bellevue Park at Highway 228 or the Burnside Bridge. This large park sits on the crest of the city and includes a variety of interesting points.

WASHINGTON PARK SODO
Particularly fine is the Cascade Stream and Fish Hatchery, a narrow gallery on the hills. Landscape architect Jones & Jones.

HOT ART RESOURCE
Recurrently the largest collection of ceramic objects in the city. Many interesting walls and paintings and over 100 works.

JASON'S HILLS
This a little forested and pleasant place in the northwest of the city, located along the main west side of Portland near the Tualatin Hills. Landscape architect Jones & Jones.

INTERNATIONAL BEACH PARK
Located beneath the elegant St. John's Cathedral, this is a place to stroll along or sit by in a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.

SOUTH WATERFRONT PARK
SW Front Ave. southwest of Burnside. Landscape architect: E.T. Mische. A combination of waterfront park south of Hawthorne. River Bridges is still under construction. The promenade is a variety of potential development and a small floating island.

OAKS BOTTOM WILDLIFE PRESERVE
SW McLoughlin Blvd. Landscape architect: E.T. Mische. This is the largest park in the SW city of Portland. It is part of a city park with some interesting wildlife.

ROSS ISLAND
Located beneath the elegant St. John's Cathedral, this is a place to stroll along or sit by in a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.

WASHINGTON PARK
Bellevue Park at Highway 228 or the Burnside Bridge. This large park sits on the crest of the city and includes a variety of interesting points.

WASHINGTON PARK SODO
Particularly fine is the Cascade Stream and Fish Hatchery, a narrow gallery on the hills. Landscape architect Jones & Jones.

HOT ART RESOURCE
Recurrently the largest collection of ceramic objects in the city. Many interesting walls and paintings and over 100 works.

JASON'S HILLS
This a little forested and pleasant place in the northwest of the city, located along the main west side of Portland near the Tualatin Hills. Landscape architect Jones & Jones.

INTERNATIONAL BEACH PARK
Located beneath the elegant St. John's Cathedral, this is a place to stroll along or sit by in a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.

SOUTH WATERFRONT PARK
SW Front Ave. southwest of Burnside. Landscape architect: E.T. Mische. A combination of waterfront park south of Hawthorne. River Bridges is still under construction. The promenade is a variety of potential development and a small floating island.

OAKS BOTTOM WILDLIFE PRESERVE
SW McLoughlin Blvd. Landscape architect: E.T. Mische. This is the largest park in the SW city of Portland. It is part of a city park with some interesting wildlife.

ROSS ISLAND
Located beneath the elegant St. John's Cathedral, this is a place to stroll along or sit by in a sidewalk. It is a carefully detailed street and sidewalk, and has many water features and paving with subtle ornamentation of bricks at various points along the avenues.
WHY NOT CITY BOUNTIFUL?

Landscape architectural history courses have impressed generations of our professional mind-sets with the maimings of the Persian, the Italian, French, and English pleasure gardens, leading to and usual-ly ending with the "City Beautiful" movement. Why not City Bountiful?

Our professional nurseryman pro-

vided us with a first introduction to the con-

version from ornamental to nutritional
cultivation during the early years of the

Great Depression. As an adaptation to hard

times my father began to grow vege-

tables and cereal crops and to cut back on

the propagation of ornamental nursery

stock. Soon his peacable kingdom in-

cluded a milk cow, sheep, pigs, rabbits, 

chickens, as well as a pond and fruit trees.

Within a few years we became virtu-

ally self-sufficient as far as victuals were

concerned.

I have had some interesting experiences
promoting the nutritional approach.

While practicing in California in 1957, I
proposed to the California State Highway
Department that they landscape the free
ways with varieties of fruit and nut trees.

My proposal was for a modest begin-
ning, the "r.hilosophy on? At this point, do you
remember the connections with Sasaki,
Royston, and Kiley? Are they a part of that
thing you were forming in your head at
that time? It was fantastic. I didn't contribute
very much at all, but I did have the ability
to select. I was teaching architecture at
that time. I thought I could, I would be back there (in the studio).
and he was the one generating ideas.
and then there was Hanna and Dethelm. It
was the right time and the right place.
Seattle City, that was the time, and the
right place. Seattle City was fortunate.
and he was the one generating ideas. And
then there was Hanna and Dethelm. It
was the right time and the right place.
Seattle City, that was the time, and the
right place. Seattle City was fortunate.

The people in the '60s were all there
because they wanted to be with Rich, to
hang around and be a part of the
dream. Rich assembled the group much
the same way a pro coach assembles a basket-
ball team, putting together the var-
ious talents. The times were intense, exciting,
something.
-Jerry Dethelm, Landscape
Architecture Professor at U of

WS - It sounds like the University and
the office are the two most exciting things in
your sense of legacy.

- Yes. A funny story is, in '64 (that was
about the highest time) we started in Febru-
ary on Seattle Center, and the construc-
tion started that June, so we worked night
and day. We got that project out to bid the
first of May, and then we closed the office
down and rented a boat. We were the first
boat in the Princess Louisa Inlet that sum-
mered the connections with the
and they had their guitars. They thought
they were some kind of guru, and they'd get up at
that time and they would learn all these secrets.
So when they drank up a storm, I would
say, "Hey, it's time to break down the barriers
that separate the culture from horticulture.

Richard Haag

Richard Haag is the founder of the University of Washington's Landscape Architecture De-
partment and principal of the Seattle-based
firm, Richard Haag Associates, Inc. He
now divides his time between teaching and prac-
ticing. He goes on his philosophy in this
period (1964 by R. Haag):

-the COSMOS is an experiment
the UNIVERSE is a park
the EARTH is a pleasure ground
NATURE is indifferent
this is a restatement of the
Landscape is a theater.
Let us direct the play.

'RH - That lyrical quality. Sometimes it can
only be done with the symbols, I want the real thing, but if I
can't have anything else, I'll settle for the
symbols. Sure, the symbols are the
ultimate art form. It includes the pic-
torial, the sculptural, the architectural, it
includes all of those and goes beyond them,
and includes them all in a context, a frame-
work. That context is that continuum with
space and time, always changing and evolving.

-JB - Architects like to think of themselves
as doing that, too.

- RH - I know they do, but usually struc-
tures start to degenerate right after they

-JB - Rich, what about the concept of pass-
ing a philosophy on? At this point, do you


...continued on page ten.
Design/Build for Quality Landscape Architecture

The bureaucracy is now stifling, but I do think that the design commissions did have a fantastic job of raising the general level of design in the city and county. They are professionals, and they are listened to. They do have a good job of matching commission site to program. They serve as ombudsmen of esthetics. Well, where are the words taking us? There is this incredible about words, word! I really believe deeply in teaching by demonstration. It's good to talk to students, but the proof is in the performance. Randy Hester is on to something, still he has some misconceptions about Gas Works. (Hester wrote about Haag in Transitions.) He thinks that there was a lot of public participation in that. Hardy! He thinks that Gas Works is really a seminal project and represents a new direction in the profession. I really don't think it is. I don't have any particular style. I've done Seattle Center, Bastille, the Water room, and the Garden of Planes at the Bloedel Reserve, the dormitory sitting at Western Washington University and Gas Works Park. The one I want to do is Westlake. Why aren't we doing Westlake? It is a manifestation of our current insecurity that we can't figure out who the local heroes are and use them. He is an unusual local hero ... a person whose talents have not been fully utilized. It took courage to take the step of the design portion of the budget to reclaim the soil at Gas Works. It took courage to do the thing and tell the client how the soil from the excavation for the Safeco building ended up at the Gas Works. The alternative to his simplistic way of thinking about it, the problem; Rich came up with the idea of the hill. I respect him as a resourceful, talented designer and friend. When Rich presented to the Seattle Design Commission, he had a fundamental grasp of what it was all about, a larger sense of scale. ... Ibsen Nelsen, architect

Haag continued from page nine ... 

BS: When you came to Seattle, Seattle was really ripe for the profession. Have you thought about that, about the level; the Pike Place Market, "Keep the Tadpole in a little pool."

RH: Yes. Tadpole in a little pool.

BS: As I recall, you commuted from San Francisco to Seattle to start the Department of Landscape Architecture at the University of Washington.

RH: Well, I tried to maintain the office there, just hedging my bets, keeping my options open.

JB: How do you describe landscape architect? Are you a landscape architect, if you do planning and not project design? Your focus is mostly on project design. Have you thought about that, about the Northwest as a whole and if there is a part that you or other landscape architects could play?

RH: Yes, very definitely. I have a vision for the Pacific Northwest, what it should be, but I would find it frustrating to take that vision to the political powers. So in lieu of that, my extension in that direction is through the students, and hopefully, they can take on these issues or have the time, patience, and energy to do that. I really don't move very well in the political circles.

BS: Do you think that there is where volunteer work and activism come into play?

RH: That is the way to do it on a tactical level. I don't think the Pike Place Market, "Keep the Tadpole in a little pool." I enjoy project design, which is hands on, just made. It's something landscape architecture should be.

RH: It depends so much on the context. If you're going to do things well-defined, with articulated materials, things like that. If you're going to do a backyard, junky park like Gas Works, you can afford to just let things happen.

BS: Where do you see us going? Is the small office dead?

RH: Yes, I agree.

BS: Where do you see us going? Is the small office dead?

RH: I am most interested in the "public" landscape. The small office can get lost in the paper storm of public regulations. Perhaps the best of all possible worlds is to design with a private benefactor, such as Mr. Prentice Bloedel, for the ultimate client, the public. We did the design for the Seattle Center in two or three days on filmmy and past it the Mayor. He said, "What is this going to cost?" "A quarter of a million." And he said, "You've got it, the only thing is that we have to have it built by June."

The advantages of design/build are obvious. The client needs to deal only with one party and can get quick and firm cost decisions, with construction immediately following. There is no lag time in coordinating with the contractor. This means money can be saved during times of high interest rates and with fast-track construction.

The cyclical acceptance of design/build appears to follow "hard times." Both Otto Holmdahl, a landscape architect/contractor, and Fred Anhalt, a developer and landscape designer/contractor, achieved success in Seattle from the '20s to the '50s. These men were responsible for some of the most innovative landscape design developments in the Pacific Northwest during that era. The materials which they introduced were unique and thoughtfully placed. The quality of design and construction was lasting, and almost fifty years later, many of these gardens are still appealing because of the thoughtful selection of materials and the appropriate style of architectural elements.

Currently, there are a few well-recognized design firms in Seattle. The one that are well-established are R. David Adams and Robert Chittock. Adams, who is an absolute design marketing force, has three talented landscape architects working with him and has long had a successful beach-head in design/build. Chittock and his Seattle firm of Talley-Boughton-Takagi has this incredible thing that we have to have it built by June."

Judging from local projects, the difficulty with design/build appears to be in the quality of design. In the last several decades there have been numerous landscape design/build contractors who have had either inadequate design skill or an inadequate budget. The result has been miles of bulk mulch and widely-spaced bumpers. This picture of design/build does not fairly reflect its potential. The design/build practices of the Olmsted firm most probably were generated by the desire of wealthy clients to be separated from "tradesmen." Historically, as technology improved, the landscape architect continued to act in the buffer zone or adversary role between client and landscape contractor. Occasionally, this role becomes truly adversary, with low bid costs driving the contractor to save money and reduce quality in such hidden elements as soil preparation, properly-installed irrigation systems, plant quality, drainage, and in fact any element which might not be introduced to view. This problem has been most prevalent in public work where bid selection is based almost solely upon price, rather than quality of work.

During the present era of "lost federal funding," once again money is tight and design/build is more interesting to clients whose private funds allow greater selectivity in choosing subcontractors. In this economy of reduced borrowing and fast-track production, design/build is responsive to both schedule and costs. It is a desirable and practical alternative to the traditional separation of designer and contractor.

Bill Talley

Bill Talley has practiced landscape architecture in Seattle since 1960 and has just begun a design/build firm, Talley & Co., Landscape Construction.
There is such a thing as genus loci, and one ignores it at peril. No one can tell you what the genus loci is — you must find it yourself, but many can tell you if you have guessed right or wrong.

other positive gesture is an invention or addition of something new to a site. It must not be destructive no matter how much it alters the place and must therefore both work with the site (whether by contrast or harmony) and add a new dimension. Almost always the rationale for such inventions comes from cultural forces. In order to succeed, they must respond to natural phenomena. In short, this means design is both adaptive and conservative, as well as additive and radical.

The new conservatism — the environmental and social backlash coming out of economic hardships that America is entering — will have a severe impact on our profession. There has already been an enormous outback in public spending and the beginning of a shift back to the private sector. Many firms will have to become more conservative in demonstrating that they can work well in the private sector. We are also going to have to understand better how the real estate development business works, whether we are personally interested in it or not.

Another problem we have to face is the deterioration of all the 19th Century improvements in our cities. Not only are the railway lines, bridges, water, sewer, and gas lines falling apart, but the park systems are also in a state of physical deterioration. Cities present more issues all the time. Cities like Boston, Philadelphia, and even Seattle are now in the same position that London was in, in the late 19th Century. They have to deal with the whole city, with complete transportation and water systems, dealing now with the problem of growth and what to do about centers that are in trouble. Any changes now will mean editing: making decisions about what goes, what stays, and how to put new layers over the old, often at a different scale.

NOTES FROM A BAR IN PHILLY

Home town paper wants to hear one's views. Like Mark Tobey, I think of Seattle as my home town despite the fact that we were both born in Wisconsin. And I grew up in it, not just in Seattle. The second two involve positive gestures: One of these is the editing or highlighting through design to emphasize some aspect of the site, i.e., make more manifest and memorable some quality which the site already possesses. The

Architecture is at root a moral, spiritual endeavor. Matters of form and spirit are central to all inquiries.

There are other sources of ambivalence in the field which it shares with fields as divergent as painting, music, and architecture. One is the eternal bi-polar attraction of a place, not to make it meaner. As for the signature.

They [Steinbrueck, et al] infected one with craft, history, a querulous disregard for commonly accepted views, and a love of life. Design was a calling, functional answers were imperative, but never enough. One must go beyond without thwarting the generative purpose. The easy answers are not usually correct or appropriate. Design grows more wonderful. In ways I am more free. In other ways I find design is a way to talk about where we are. Architecture is at root a moral, spiritual endeavor. Matters of form and spirit are central to all inquiries.

Design, like life, unfolds — the end is rarely known.

Rich Haag: Landscape Architect

How important he has been and still is. His only formal legacy is that of a sense of one formal logic undercutting that of another and the profundity of this exploration. Like many of my teachers, I often worry what he would think, not what he would do. No details, but general matters of spirit. His is generally a nutty optimism. Humor. Economy of means. Grading. Nature. The inevitable combination of water and stones. Beauty and Calm. That trees and three-dimensional modulation are always more important than surface, or plan pattern. That design, like life, unfolds — the end is rarely known.

Roethke: Poet

"What does art say? Change your life!"

What one learns from him was the beauty of formal structure, the freedom to be gained by mastering craft and tradition, a dexterity of the chisel and the brush, a hatred of cloying or sentimental views, a toughness, a love for a rough and genuine excess, for a generousness of spirit, for humor combined with elegance and movement — both on the surface and beneath, deep in the structure.

Laurie Olin
A Cause for Alarm

The Impact of Landscape Architects on the Puget Sound Urban Region

This article describes the Seattle metropolitan area (a regionally-scaled urban complex) and points out the lack of landscape architects' participation in its planning and design. This is a local example of a nationwide problem, expanded by the "New Urbanism," a contemporary urban landscape that is overwhelmingly a product of public-works engineers and one-building-at-a-time architects. This is not as it should be. Landscape architects are trained to study and design for a site as a whole, historically considering soils, drainage, existing vegetation, topography, and pedestrian circulation, and also the psychological needs of the client. Engineering training focuses on specific problem solving in a functional, and characteristic part of land development.

THE IMPACT OF LANDSCAPE ARCHITECTS IN THE PUGET SOUND URBAN AREAS

Landscape architects have had very little influence in the shape, form, or appearance of Puget Sound urban areas. With the notable exception of the significant park chains and parkways dated by the turn of the 20th century, Puget Sound has not achieved a significant amount of parkland. Landscape architecture in the Puget Sound Region is cause for alarm, and it is telling evidence of the failure of LAs to establish their claim as land planning and land-design experts. As long as the basic development team (architect/civil engineer (by law or tradition), the landscape architect will be excluded. A movement by landscape architects to change existing restrictive regulations is underway now. Washington's undergraduate Landscape Architecture programs will have to intentionally prepare LAs who can competently perform legally-ordained "site engineering" services such as erosion control and runoff management.

AND NOW FOR THE FUTURE

The fact that landscape architects are involved in only a minority of land design projects is cause for alarm, and it is telling evidence of the failure of LAs to establish their claim as land planning and land-design experts. As long as the basic development team (architect/civil engineer (by law or tradition), the landscape architect will be excluded. A movement by landscape architects to change existing restrictive regulations is underway now. Washington's undergraduate Landscape Architecture programs will have to intentionally prepare LAs who can competently perform legally-ordained "site engineering" services such as erosion control and runoff management. Without this capture of the "hard" site of design, landscape architects will often act solely as ornamental horticulturists, in competition with designers and landscape architects.

A CALL FOR ACTION

If the Puget Sound urban region is to benefit from their increased participation, landscape architects will have to take the initiative and lobby for their claim as land planning and land-design experts. As long as the basic development team (architect/civil engineer (by law or tradition), the landscape architect will be excluded. A movement by landscape architects to change existing restrictive regulations is underway now. Washington's undergraduate Landscape Architecture programs will have to intentionally prepare LAs who can competently perform legally-ordained "site engineering" services such as erosion control and runoff management.

Day Moon Press
3222 Beacon Avenue South • Seattle 98144
pH: 206-934-1277 206-934-0777

Ken Caldwell
is a partner with his wife
Marcia Carey, in the Carey/Caldwell Partnership, a women-owned business. Ken's projects range from residential design/build, work and large scale planning in the Puget Sound Region.