



VIEW

2020

VIEW *from the Director's Office*

Dear Friends of LALH,

VIEW 2020 focuses on the theme of wild beauty as a source of solace, renewal, and inspiration—a timeless topic that the pandemic has made critical. In this issue, Darrel Morrison writes about the meadow landscapes he designed to replace traditional lawns surrounding a unique midcentury house in Connecticut. The exploration of transformative natural beauty and its role in design continues with a look at the collection of the Morton Arboretum in Lisle, IL, in particular, plans, drawings, and photographs by Jens Jensen, a source of design inspiration for Morrison and his former student, the Jensen scholar Robert E. Grese, director of the historic Nichols Arboretum in Ann Arbor.

On the eve of his retirement from the “Arb,” Grese writes about that parklike refuge, designed by O. C. Simonds in the early 1900s and enjoyed by hundreds of thousands of University of Michigan students ever since. Sarah Allaback looks at the origins of another teaching landscape, the native plant garden at Vassar College, created in the 1920s by the ecologist Edith Roberts. Allaback illuminates the origins of Roberts’s innovative “Ecological Laboratory” and her book *American Plants for American Gardens*, coauthored with the landscape architect Elsa Rehmann.

Ann de Forest writes about the wild beauty of the Santa Barbara Botanical Garden, one of the nation’s first devoted to native plants, designed by her grandfather Lockwood de Forest in the late 1920s. An interview with Sara Cedar Miller, this year’s LALH Preservation Hero, sheds light on her decades-long involvement with New York’s Central Park. A gallery of Miller’s photographs features several “wild” passages of Olmsted and Vaux’s creation.

This year’s Roundtable features the landscape architects David Kamp, Darrel Morrison, and Margie Ruddick in conversation about their reverence for wild beauty and the role it plays in their work. In this issue, we also introduce the new LALH Nature and Design Fund, established to support books that explore the role of nature in design while setting the record straight about the realities of the forces of paternalism, geographical determinism, and racism in the history of the profession.

As LALH approaches its thirtieth anniversary, we are more excited than ever to continue our work as the leading publisher of books that advance the field of American landscape studies. Your donation will support publications that investigate our past and inspire vital new designs to make our cities and towns, campuses, workplaces, and home landscapes sources of well-being, connection, and renewal.

With gratitude for your support,



Robin Karson, Hon. ASLA
Executive Director



LALH Staff

Robin Karson, Hon. ASLA, Executive
Director

Jonathan D. Lippincott, Associate Director

Sarah Allaback, Senior Manuscript Editor

Carol Betsch, Managing Editor

Neil Brigham, Office Manager

Mary Bellino, Consulting Editor

Library of American Landscape History

P.O. Box 1323

Amherst, Massachusetts 01004-1323

VIEW is published annually.

Edited by Robin Karson

Designed by Jonathan D. Lippincott

ISSN 1550-5545

Circulation 1,000

2020, issue number 20

Visit us at lalh.org.



Front cover: Pool, 2013; page 1: Pond and Hallet Nature Sanctuary, 2008; inside back cover: Pool, 2013; back cover: American Elm, East Meadow, c. 2000. All photographs of Central Park by Sara Cedar Miller/Central Park Conservancy. Page 69: photograph courtesy Brooklyn Botanic Garden.

VIEW

THE MAGAZINE OF THE
LIBRARY OF AMERICAN LANDSCAPE HISTORY

FEATURED BOOK

A Midcentury Classic and the Beauty of the Wild 2

DARREL MORRISON

PRACTICE

Jens Jensen at the Morton Arboretum 10

ROBIN KARSON

**Nearby Nature: O. C. Simonds and the Nichols
Arboretum 14**

ROBERT E. GRESE

**Roberts, Rehmann, and Vassar's Ecological
Laboratory 24**

SARAH ALLABACK

**Going Native: Lockwood de Forest and the Santa
Barbara Botanic Garden 30**

ANN DE FOREST

PRESERVATION HERO

Sara Cedar Miller 40

JONATHAN D. LIPPINCOTT

ROUNDTABLE

Wild Beauty and Its Role in Landscape Design 52

DAVID KAMP, DARREL MORRISON, AND MARGIE RUDDICK

NEWS

The New LALH Nature and Design Fund 60

LALH BOOKS

New 62

Forthcoming 63

Backlist 66

Acknowledgments 68

Who We Are 70

Why Your Support Matters 71



A Midcentury Classic and the Beauty of the Wild

DARREL MORRISON

Ross! Ross!” Rea David called to her pet rooster in the chicken pen just down the slope from her house—and Ross immediately crowed an answer. A small flock of hens joined in, clucking happily at the sound of her voice. The house David called from, though, is no ordinary farmhouse. A perfectly circular steel-and-glass structure, the Round House sits on a pedestal, a mushroom-shaped form perched at the upper edge of a sloping, amphitheater-like site—an icon of midcentury modernism in the suburbs of Wilton, Connecticut.

And David is no ordinary client. With a background in art, married to the art and architecture critic Judd Tully, David has an eye for beauty—in art, architecture, and nature. She loves not only plants but many other living things, from the chickens she cares for to the birds, butterflies, and bees that now flit through the six acres surrounding the distinctive home. “What I find most satisfying about living here,” she confides, “are the panoramic views that provide intimate and instant access to the nature surrounding our home—the sights and sounds, from the frogs in the pond to the birds playing

in the aspen and sumac, racing through the meadows.” As the landscape architect Jens Jensen wrote in *Siftings*: “Clients are of all sorts. Those with a real understanding of landscaping are very, very few. Some know too much, or have an idea they do, and they are better left alone. Then there are those who want a garden because their neighbor has one, and I am afraid these are in the majority. But there are the few who have a love for growing things.”



Designed by the architect Richard Foster, the Round House was completed in 1968 and featured in *Architectural Record* almost immediately. After having worked with Philip Johnson for a few years, Foster founded his own firm in 1962 and went on to design many notable projects, including the Round House, where he lived with his family until his death in 2002. Among its many unusual attributes is its capacity to revolve in either direction at the turn of a switch. Shortly after David and Tully purchased the house in 2012, they commissioned Mack Scogin Merrill Elam Architects to reconfigure the interi-

or with the goal of maximizing views to the outdoors. But as the neighborhood had become increasingly suburban, bucolic views of old fields had gradually been supplanted by manicured lawns. This is the landscape I saw when David and Tully contacted me in 2014 about a commission to design a new setting for their home.

One of our first projects in the effort to “re-wild” the site was to replace an acre-plus expanse of turfgrass with an eastern meadow, the new panoramic view from the reconfigured interior. I envisioned purple lovegrass, Canada wildrye, and little bluestem on the upper slope; little bluestem, purpletop, and Indiangrass in the midsection; then a mix of Indiangrass, big bluestem, and switchgrass in the lower, moister segment. I hand-broadcast drifts of quick-growing beebalm and black-eyed Susan as well as an overlay of slower-to-establish forbs matched with the moisture level.

Since then David and I have collaborated on several other garden projects on the property. At the pond edge, we planted blue flag iris, cardinal flower, blue lobelia,

swamp milkweed, cinnamon and sensitive ferns, rushes, and sedges. We developed a rock garden with boulders discovered on the site and relocated into a slope ranging from full sun to part shade. There we planted purple lovegrass, sundrops, blue-eyed grass, wild strawberry, butterfly weed, prairie phlox, woodland phlox, and Pennsylvania sedge. Close to the house, on a rocky dry slope with a hot southwestern exposure, we planted purple lovegrass, little bluestem, butterfly weed, harebell, and even prickly pear cactus. For a moist woodland setting, we chose gray birch and dwarf bush honeysuckle, as well as lady fern, Christmas fern, Pennsylvania sedge, Jacob’s ladder, wild columbine, wild geranium, woodland phlox, and ragwort.

Throughout the process, David has supported bold moves, such as a switchgrass “hedge” that billows along each side of the narrow driveway, and a grove of trembling aspen and staghorn sumac on a rocky bank just outside the house. The trees have grown to the height of the second story, where you can hear the aspen leaves as



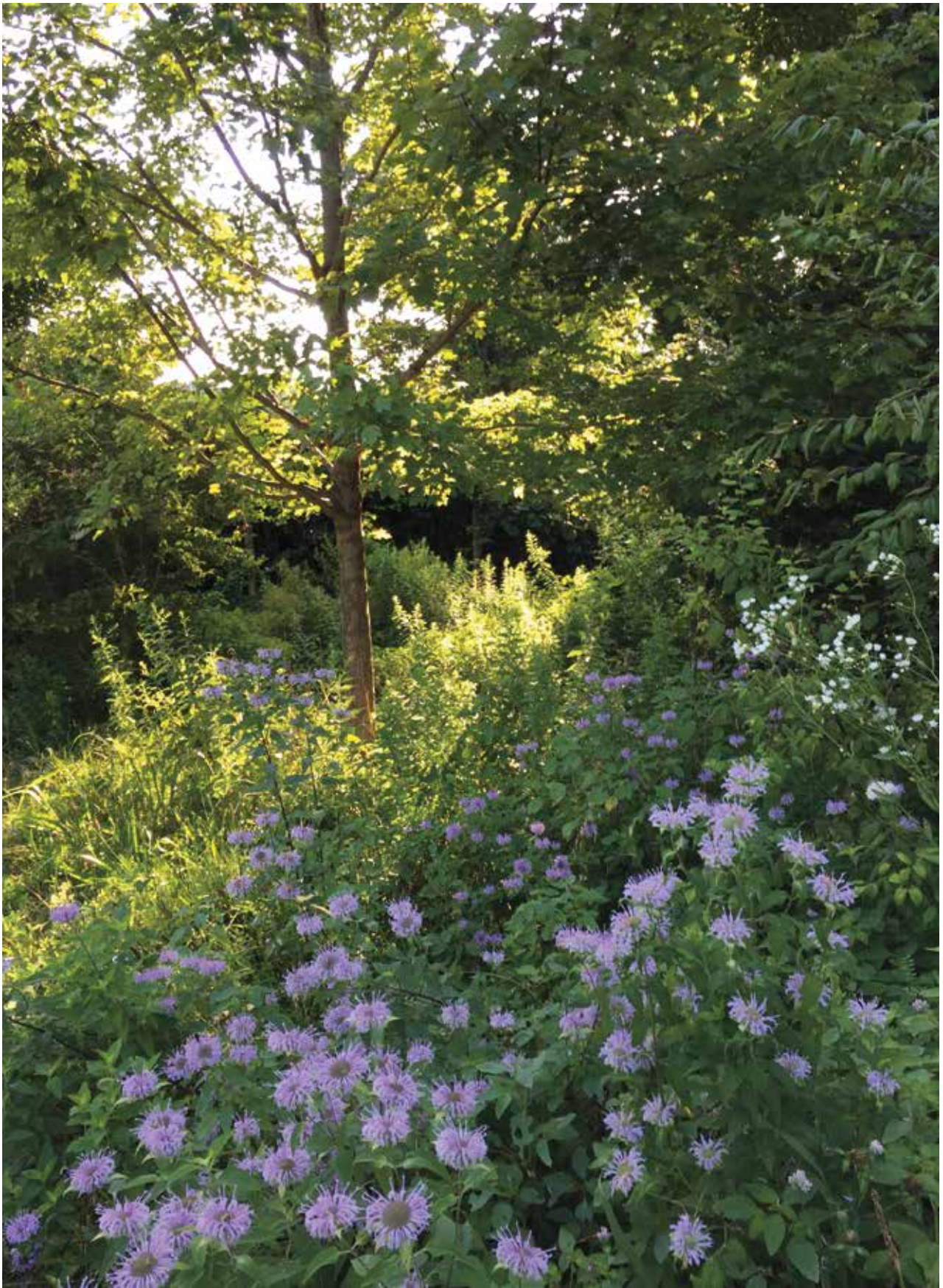
Eastern meadow in bloom with bergamot, black-eyed Susan, and daisy fleabane. Photograph by Jonathan D. Lippincott.



View from Round House terrace overlooking big meadow. Photograph by Carol Betsch.



View from terrace to chicken pen with ragwort, Pennsylvania sedge, and woodland phlox, trembling aspen grove beyond. Photograph by Rea David.



Sunlit opening in woods at north edge of property. Photograph by Jonathan D. Lippincott.



View from east lot across pond. Photograph by Iwan Baan.

they tremble in the breeze and, in the fall, see the orange and scarlet of sumac and the yellow-golden foliage of the quaking aspen at eye level.

In 2016, the David and Tully acquired an additional two-acre plot to the east of the original Round House lot. We removed trees growing along the property line, and now the space flows uninterrupted between the original lot and the adjacent one, which was already in a semi-wild state. An annual mowing program has revealed a traditional straight, dry-laid stone wall, a remnant and reminder of an agricultural past. A zone of aging forest occupies the southern section of the site. From the edge, a new cluster of fifty young early-successional trembling aspen emerges into the open field. Under the old forest canopy, we planted twenty-five shade-tolerant American beech saplings. One day, they will become a part of the canopy, and their horizontal branches will retain their copper-turning-to-tan leaves through the winter.

David and I typically meet each winter and plan a

program for the next spring's planting, always with an eye toward increasing diversity, which leads to greater resilience—and, yes, more beauty in the landscape. An active participant in both the planning and the carrying out, David places the order and lines up a crew. In May, I place color-coded flags marking where drifts will go. David is always there, planting alongside the crew—together they have put in hundreds of plants over many years.

Neither of us likes cultivars of native species, largely because we believe that we can't really improve on what was growing here long before we arrived. On one occasion, I recommended planting some elderberry shrubs in a moist area adjacent to the pond, and when the nursery delivered a variegated cultivar, David immediately returned them and located others of the species. At times, we have had to settle for cultivars, but you can be sure that there will be no orange-flowered purple coneflowers or other such aberrations in the Round House landscape. And although some lawn remains, there are

Beauty of the Wild (LALH, forthcoming summer 2021) is the richly illustrated story of Darrel Morrison's life and career as an influential proponent of designing with native plant communities.

no chemicals used in its management. Weed species in the various garden areas are not poisoned but are cut or pulled, and overseeding or infilling with additional plants provides competition for unwanted species.

At the end of our most recent planting day, the two of us sat on the terrace under the house, cool drinks in hand, looking out over the ever-changing landscape. Surrounded by dozens of plants on the slope in front of us, alive with butterflies and bumblebees, we mused that the Round House, now more than a half century old, still seems futuristic, floating above the landscape like a flying saucer. And we agreed that the landscape, in its way, is forward-looking too.

In seeking to reintroduce native species and beauty from an earlier era, this landscape is way ahead of the conventional, late-twentieth-century landscapes that

surround it—those outdated designs that are so dependent on chemicals, irrigation, and fossil fuels to keep them in a controlled, manicured, unchanging state. The Round House is a living, evolving demonstration of the abundance of life we can have in the landscape, even if it is only a quarter acre or a rooftop planting area. There is sometimes a misperception that to adopt an ecological approach in designing our landscapes is somehow to deprive ourselves. But, to Rea David, who loves growing things, who loves life, there is a feast out there. It's a win-win: doing what is good for the earth and what is good for birds, butterflies, and bumblebees is good for us, too.

Darrel Morrison is a renowned landscape designer and educator whose ecology-based approach has influenced generations of practitioners. He has taught ecology-based landscape design at University of Wisconsin–Madison (1969–1983) and University of Georgia (1983–2005). Morrison lived and worked in New York City from 2005 until 2015, and now lives in Madison, where he is an Honorary Faculty Associate in the Department of Planning and Landscape Architecture at the University of Wisconsin.



Bumblebee on beebalm. OPPOSITE: Beebalm along path to east lot meadow. Photographs by Jonathan D. Lippincott.



Wild Beauty and Its Role in Landscape Design

DAVID KAMP, DARREL MORRISON,

AND MARGIE RUDDICK

MODERATOR: ROBIN KARSON

Robin Karson: *There is mounting scientific evidence that spending time in nature offers profound physical and emotional benefits. Can you describe your sense of this phenomenon?*

Margie Ruddick: I grew up in an apartment in New York so the wild landscapes of the park and the beach were my lifeline—I don't know who I would be without them. I chose a college not for academics but because the minute I stepped off the bus to visit I was immersed in the cool scent of white pines. I learned decades later that Native Americans call white pine “the tree of peace”; people who are agitated sit underneath them, to await clarity and calm. The components of nature serve specific functions in promoting health and well-being. Still water and turbulent water have different beneficial impacts on the body.

We designed the Urban Garden Room at Bryant Park as a place where people would feel immersed in nature in the middle of the city. A narrow interior space, this vertical green environment was inspired by Northern California's fern canyons. People report that when

they enter the space they feel better—their blood pressure goes down, the earthy, humid atmosphere calms them. They breathe; the space is always quiet.

I create landscapes that are less about looking than about moving and just being, immersed in nature, clearly designed or not. This challenging spring, many have found solace walking out in the landscape, remarking on how much they are taking in the cycles of plant life, noting wildlife emerging in greater numbers. Being in nature allows you to connect with life, be fully present, to turn off the mind chatter of contemporary life. It nourishes and heals.

David Kamp: I love the connection we each find with nature, often formed under very different circumstances. In contrast to Margie, I grew up in a small town in the North Carolina foothills.

Nature calls to something deep in us. For me, there is something profoundly personal in smelling a field of ripe blackberries pungent in the midday sun, feeling wet clay oozing between my toes in a creek, hearing the wind moving through the needles of a pine tree, or



LEFT: Joel Schnaper Memorial Garden, Terence Cardinal Cooke Health Care Center, New York, design by Dirtworks Landscape Architecture. RIGHT: Evans Restorative Garden, Cleveland Botanical Garden, design by Dirtworks Landscape Architecture. Photographs courtesy Dirtworks, PC.

gently moving a startled earthworm out of the way in order to plant some herbs. These experiences are both calming and invigorating; they refresh both the body and the spirit.

Each of us has those personal deep-seated responses, finding intimacy with nature. They are collected since childhood and added to throughout our lives. I added to my personal cache just today during my morning walk. Sort of like discovering new secrets traversing a favorite woodland path over time. I think that intimacy—tied to something larger, the great web of life—nourishes us and helps maintain balance in our lives from the multitude of forces that buffet us. Many wiser minds than I have eloquently expressed this: Aldo Leopold, Rachel Carson, and Oliver Sachs quickly come to mind. Ultimately, it is a personal process. Each of us must discover this connection, this intimacy, in our own way, at our own pace, and on our own terms.

Darrel Morrison: I will always remember the sense of well-being I felt when on bright May days I entered the American plum thicket on the farm in Iowa where I grew up. It was another world inside there, where the

small trees formed a low canopy just above my head, their white flowers luminous, backlit by the bright sun above. Hundreds of bees buzzed among the flowers whose sweet aroma permeated the air and my brain. The blooming of the plum trees was an ephemeral event, lasting only a few days before a rainstorm or a gusty wind brought the petals to the ground like snowflakes.

Today, on my terrace garden in Madison, that same sweet scent wafts through the air for a few days in May, from the single plum tree I planted in a cedar box. I am transported back to the simpler world I inhabited as a child. And once again, the same sense of well-being and peace washes over me. As John Burroughs wrote, “I go to nature to be soothed, healed, and have my senses put in order.”

RK: *As landscape architects whose practices have been shaped by an awareness of the benefits of contact with “wild” nature, how do you go about providing these in your work? What role does “wild” nature play in your design process?*

DK: Early in my career, as one of the designers for Australia’s New Parliament House, I saw how design could

express identity—and do it at vastly different scales, both individual and national. During the project, I realized that design could engender an emotional connection by heightening personal experience. I became fascinated with the fundamental design challenge of creating a vast, complex government center that preserved a sense of personal identity while instilling the collective idea of Australia.

Later I saw parallel issues in the American health care system. The response to illness can be a defining experience. In the face of what may be the most serious threat of one's life, we are often unable to maintain equilibrium or our identity in the context of the institution. I saw an opportunity to humanize health care through design with nature, addressing identity within the context of illness.

Forming Dirtworks to explore that idea, I experienced just how personal our perceptions of nature are and how important it is to understand the ways we can help address through design the sense of vulnerability and isolation that often accompanies illness. Any contact with nature, no matter how simple, might be con-

sidered “wild” for those in ill health. Even the briefest, most superficial connection might provide invigoration, a much-needed boost of self-esteem, and restoration. Conversely, nature for many vulnerable people can be perceived as threatening. Designers need to remind themselves that our perceptions of nature, and our sense of identity within it, are shaped by individual circumstances.

DM: I remember a solo visit to Avoca Prairie, a 2,000-acre preserve along the Wisconsin River, in the mid-1970s. Midday, I picked a spot to have my lunch in the middle of a patch of prairie dropseed, a native grass with clumps of fine, arching leaves, about two feet tall, with aromatic seed heads that bobbed in a soft breeze. I was engulfed in the distinctive sweet smell of the dropseed grass all around me in the warmth of the October sun. Borrowing David's words, this was for me an emotional connection, a heightened experience.

That moment and others in a variety of natural areas moved me to try to provide the possibility for people (and other creatures) to experience similar emotions



Sensory Arts Garden, Els Center of Excellence, Jupiter, FL, design by Dirtworks Landscape Architecture. Photograph courtesy Dirtworks, PC.

in the landscapes I have designed. In terms of process, I first like to get the feel of the site, walking over it and seeing it at all times of day. Then I make quick sketches of masses and space, which I translate into distillations of native plant communities characteristic of the place. All the while, I try to imagine the experience of being in that landscape as it evolves and changes over time.

MR: My drive to create places where people can feel immersed in the natural world probably comes from my early experiences in wild landscapes, from Central Park to the coastal wash of eastern Long Island to Wyoming and the Pacific Northwest. This is not so much a conscious strategy as a desire to capture the feelings these places inspired in me: connection to the larger natural world, a sense of well-being, happiness. In process, this makes me often suppress “design” so that people experience the landscape as their own discovery, not as something orchestrated by a designer. There are places where design can move the foreground appropriately—for

instance, in a plaza, a place of artifice. But often I will use these more clearly designed moments as a foil to the larger “natural” landscape, to heighten the drama of the woodland, mountain, meadow, wetland—to underline or frame it.

My latest work focuses on ways in which people actively engage in wild landscapes—foraging in edible forests, or developing sustainable livelihoods using invasive plants such as phragmites to make products like paper. I want to make not just places for leisure but places where people feel productively engaged in natural processes. This brings the community aspect into relief as an integral part of creating or enhancing wild landscapes so that they are sustainable, not places to be cordoned off but places where humans are an important and beneficial part of the ecosystem.

RK: *Over the past decade, the profession has increasingly embraced sustainability as a central tenet of design. What is the relationship between sustainability and “wildness”?*



Native Flora Garden Extension, Brooklyn Botanical Garden, design by Darrel Morrison. Photograph by Diana L. Drake from *Beauty of the Wild*.

DM: “Wild” natural landscapes provide us our best possible models of sustainability in the landscape. They are biotically diverse; they are resilient; they are productive; they are regenerative; they are dynamic. *And* they are beautiful. Especially during stressful times, their beauty can help sustain us.

I am of course happy that “sustainability” has been identified as a goal in our planned-and-designed environment, that we are incorporating energy and water conservation as objectives in our designs, and that there is recognition of the value of native plants. These are all things we should have been doing all along, of course. And I worry that such things as “the use of native plants” can too easily become just an item to check off to gain certification of a project’s sustainability.

But we should not be content with just checking all the right boxes. For example, it is not enough simply to specify a collection of native plants for a project. We need to go beyond that and work toward designing *communities* of locally native species modeled on what is found in the naturally evolving (“wild”) landscape in terms of species composition and distribution patterns. These designs will be richly diverse; they will be “of the place”; they will be filled with life and movement and change over time; they will be beautiful. Interwoven into our designed landscape fabric, they will provide opportunities for people to have “an emotional connection, a heightened experience.”

DK: Darrell identified an important point. Simply checking all the right boxes misses the spirit of the idea, the responsibility to be rigorous in our understanding of place and time, and the creative opportunities that come with embracing these points. Mind you, there are usually essential elements within such lists; but putting blinders on and going no further robs you of so much. We all recognize that there are checklists we need to attend to in our design process, whether they involve sustainability, or accessibility, or other contingencies. It takes effort to use them imaginatively, as a springboard to possibilities and not as the destination.

Nature comprises complex adaptive systems tied to place and time. Darrel observes this in his description of plant communities—how they are dynamic and diverse and, if properly developed, will be “of the place.” We are talking about place and time for the health of naturally evolving plant communities, but they are also important in the health of human communities. I think that con-

nection—to place and time—is one of the reasons we find natural landscapes so compelling, engaging, and restorative.

MR: I believe we need to take the concept of sustainability a step further. We need to manage wild landscapes in light of the many stresses and challenges that threaten them. Climate change is altering the land in such drastic ways. The forests of the Northeast are turning into horizontal as well as vertical landscapes: higher temperatures stress trees, so they are less able to withstand freak storms, and blowdowns leave the forest floor littered with fallen trees. The species that thrive in these new conditions are not necessarily the heritage species of oak and other hardwoods, but scrapper species that are shorter-lived and more pest-resistant.

We need to actively manage our wild landscapes to ensure that they are not decimated but rather shift into a composition of conditions and species that will survive and thrive into the future. We can do this by integrating uses that can work with the tangles and debris, and by changing the nursery culture. Currently “sustainability” is defined as using native plants and managing storm-water responsibly. But we need to begin cultivating plants that can survive these changing conditions—and they may not only be native species but include “naturalized” plants that are exotic but not invasive. The days of ecological purism are over. These extreme times necessitate deploying the toughest, and not necessarily the most ecologically appropriate, species.

RK: *How do we teach young landscape architects about the “beauty of wild”? How do we encourage them to integrate this principle into their practices?*

DK: One important lesson is to help students understand the beauty of observation and the depth that it brings—not looking *at* but looking *into*.

To me, that means encouraging students to “dive into nature” and look at the smallest of details, then step back to realize their place in a larger ecosystem. This has both poetic and practical meaning. Understanding that relationship, that connection to something larger, will help ensure that some essence of the “beauty of wild” can find a home in our most constructed landscapes.

It can also lead to a lifelong fascination with nature. Years ago, my husband gave me a very fine magnifying glass. After garden chores, the highlight of my day was

taking the glass out into the garden to examine something that caught my fancy. If Mike couldn't find me, he always knew to go looking in the meadow. He would usually find me crouching down, studying a bumblebee intently working a blossom of mountain mint or admiring the tiny red tassel flowers of sweet fern. Hours pass by, seeming like minutes.

MR: Yes, I agree. I think the only way to teach anyone about the beauty of the wild is to be in the wild with them, let them go off on their own, and help them acquire enough of a language so they can read the landscape and interact with it, not just gaze on it. The language of ecology works—understanding plant communities, ecotones, water flow, soils—but also the plastic medium of topography. I was at West Point yesterday, looking at Olmsted grading that is so beautiful but also oddly . . . lumpy, to use an inelegant word. A much smaller scale than what I am used to in Central Park, for example. Then I was looking north on the Hudson from Trophy Point—that iconic Hudson River School view—and saw that the fjord of the Hudson at this point, carved by the glacier, is composed of these lumpy steep slopes, ravines, crevices that support a tremendous diversity of life. Landscape literacy—being able to understand why the landscape is the way it is—can only be achieved by being in the landscape, walking, sensing, not only looking but listening. The beauty of the wild cannot be appreciated in the abstract. I often say that I design with my feet—we can't just “design” wild places in the office. We design them or create change in them by observing, making some changes, seeing how the place adapts and shifts. Knowing that any work done in a wild place is not “done” in one season but evolves organically over time can only deepen one's sense of its beauty.

DM: I'm with you both on the importance of getting students *into* the natural landscape and immersing themselves in it. There is no substitute.

Teaching field courses has been the most rewarding (and fun) activity I've had over the years, with students in class all day, five days a week, for three weeks. Of course, the real teacher is the landscape itself, but we can facilitate the learning, using both scientific/quantitative and intuitive/artistic methods.

On the quantitative side, students learn a lot from looking closely at a sample plot, recording all the spe-

cies in it and mapping their distribution on graph paper. It's amazing how much you can learn about a forest or a prairie, a bog or a meadow or granite outcrop, from doing multiple sample plots.

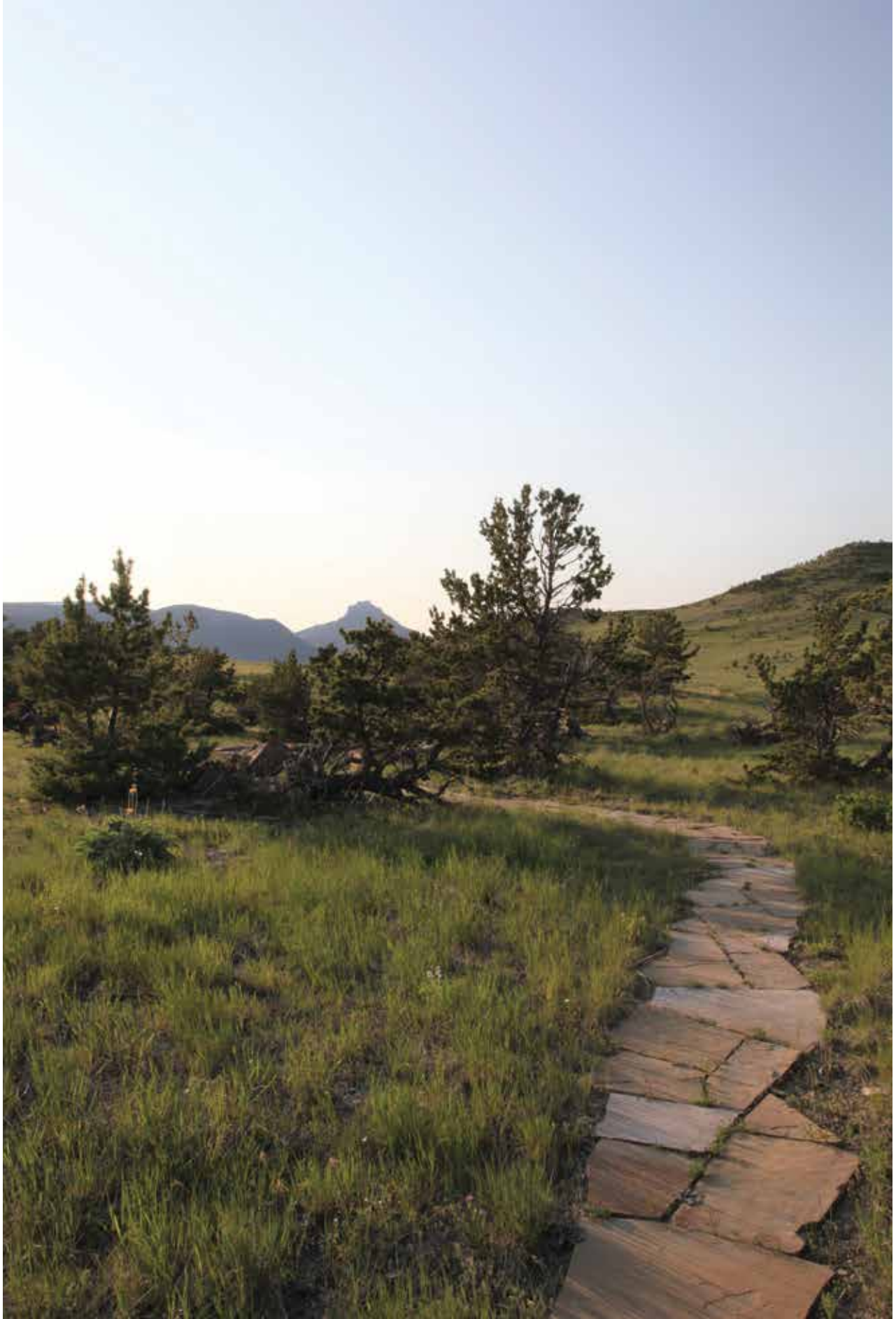
Intuitive/artistic methods include drawing individual key species and characteristic landscape scenes, trying to capture their “visual essence” by abstracting the lines, forms, colors, textures, and patterns on paper. If you observe a plant or a plant community closely enough to distill its essence in a drawing, you will remember it. Similarly, writing about what they are seeing, hearing, smelling, or feeling as they are immersed in a natural landscape will etch it vividly in memory. These memories of “wild” landscapes will inspire future designs. Because after you have experienced the richness of these places, the luminosity and the movement, the birds, butterflies, and bees in them, you can't settle for less—and shouldn't.

David Kamp, FASLA, LF, NA, is the founding principal of Dirtworks Landscape Architecture, PC. His forty-year career involving practice, teaching, writing, and advocacy has been dedicated to promoting health through design with nature. A Harvard Loeb Fellow, MacDowell Colony Fellow, and member of the National Academy of Design, Kamp has been internationally recognized through awards, publications, and documentaries.

Darrel Morrison is a renowned landscape designer and educator whose ecology-based approach has influenced generations of practitioners. He has taught ecology-based landscape design at University of Wisconsin–Madison (1969–1983) and University of Georgia (1983–2005). Morrison lived and worked in New York City from 2005 until 2015, and now lives in Madison, where he is an Honorary Faculty Associate in the Department of Planning and Landscape Architecture at the University of Wisconsin.

Margie Ruddick is an independent practitioner who has forged a design language that integrates ecology and culture. Her work has received the 2013 Cooper-Hewitt National Design Award in landscape architecture; the Lewis Mumford Award from Architects, Designers and Planners for Social Responsibility; and the Rachel Carson Women in Conservation Award from the National Audubon Society. She is author of *Wild by Design: Strategies for Creating Life-Enhancing Landscapes*.

Robin Karson is executive director of LALH and author of several books about the history of American landscape architecture.



Path to council ring, Montana ranch, design by Darrel Morrison. Photograph by Carol Betsch from *Beauty of the Wild*.



Urban stepping stones and waterfall, Levi Strauss Plaza, San Francisco, design by Lawrence Halprin. Photograph by Tara C. Robinson. OPPOSITE: Yosemite Falls. Photograph by David Iliff / CC BY-SA 3.0.

VIEW

Library of American Landscape History
P.O. Box 1323
Amherst, Massachusetts 01004-1323

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
MILFORD, CT
PERMIT NO. 80

