

Landscape architecture
... is a social art.

— Lawrence Halprin, 2003



The Cultural Landscape Foundation
connecting people to places™
tclf.org

The Landscape Architecture of
**Lawrence
Halprin**



What's Out There®

[cover]

Roger Foley

Franklin Delano Roosevelt Memorial

2016

C-print

36 x 24 inches

[opposite]

Roger Foley

Fountain Detail, Franklin Delano

Roosevelt Memorial

2016

Acknowledgements

This gallery guide was created to accompany the traveling photographic exhibition *The Landscape Architecture of Lawrence Halprin*, which debuted at the National Building Museum on November 5, 2016. The exhibition was organized by The Cultural Landscape Foundation (TCLF), and co-curated by Charles A. Birnbaum, President & CEO, FASLA, FAAR, Nord Wennerstrom, Director of Communications, and Eleanor Cox, Project Manager, in collaboration with G. Martin Moeller, Jr., Senior Curator at the National Building Museum.

The production of this guide would not have been possible without the help and support of the Halprin family, and the archivists at the Architectural Archives of the University of Pennsylvania, where Lawrence Halprin's archive is kept. We wish to thank the site owners and administrators who graciously allowed us to document their properties, particularly Richard Grey, Diana Bonyhadi, Emma Chapman, and Anna Halprin, who allowed us access to their private residences. We also wish to thank the photographers who generously donated their time and energy to documenting these sites, and Russell Hart for proofing the photography. Finally, we are grateful to the National Building Museum's Chase W. Rynd, Hon. ASLA, President and Executive Director of the National Building Museum, Nancy Bateman, Registrar, Cathy Frankel, Vice President for Exhibitions and Collections, and G. Martin Moeller, Jr., Senior Curator, for their guidance in this collaboration.

This gallery guide was written by Charles A. Birnbaum, Nord Wennerstrom, and Eleanor Cox.

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For a complete list of sponsors see pg. 91.

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THE LANDSCAPE ARCHITECTURE OF LAWRENCE HALPRIN

A GUIDE TO THE NATIONAL TRAVELING EXHIBITION

National Building Museum • Washington, D.C.

November 5, 2016 - April 16, 2017

| *Traveling thereafter*



Lawrence Halprin in his first office

Photo by Ronald Partridge, San Francisco, CA, 1953
(Courtesy the Architectural Archives of the University of Pennsylvania, by the gift of Lawrence Halprin)

Larry Halprin changed the profession of landscape architecture. *Period.*

He loved people. He was fascinated by cities.

Influenced by the Great Depression, Franklin Delano Roosevelt, and New Deal-era programs that provided social relief, Halprin believed he could and *should* contribute to the greater good. Inspired by Works Progress Administration projects that created innovative parks and parkways, Halprin wanted to improve the lives of urban dwellers during a period when many people were fleeing cities and new highways were destroying older neighborhoods.

Halprin gave people reasons to come back to cities, to stay in cities, and to be part of cities. He empowered these people by making them part of the design process through workshops and bottom-up processes that allowed them to influence the shape of their own neighborhoods.

Expanding upon the lofty ambitions pioneered by Frederick Law Olmsted, Sr. (a Halprin hero) in park making and city shaping, Halprin propelled these ideas forward in an age of Modernism – both in his built works and his influential treatises *Cities* (1963) and *Freeways* (1966). He invented new types of landscapes that were dynamic: environmentally-sensitive communities, capped freeways, commemorative parks, and grand open space networks that were carved into declining infrastructure. Halprin’s landscapes can feel intimate or heroic – and at the Portland Open Space Sequence, those experiences are separated by a couple of blocks. Halprin, like Olmsted, took us on scenographic journeys – and yes, they were both about movement – but unlike Olmsted, Halprin’s landscapes were inspired by, but not imitative of, nature; and his distinct design language was rich in meaning and symbolism.

Halprin was more than a landscape architect. As his friend and colleague Richard Haag wrote: “In our staid profession he became a cult figure.”

This gallery guide complements the traveling photographic exhibition *The Landscape Architecture of Lawrence Halprin*, which was presented in collaboration with The National Building Museum and documents Halprin’s work through newly commissioned photographs by leading artists across the country. It coincides with the 100th anniversary of Halprin’s birth.

The exhibition and gallery guide are meant to be an introduction to Halprin’s work, not an exhaustive account of his professional activities. In fact, there are numerous books about his work (by Halprin and others) that richly articulate his designs, influences, and working methods, including: *Cities* (Reinhold Publishing Corporation, 1963); *Freeways* (Reinhold Publishing Corporation, 1966); *The RSVP Cycles: Creative Processes in the Human Environment* (George Braziller, Inc. 1969); *Lawrence Halprin Notebooks 1959-1971* (MIT Press, 1972); *Taking Part – a Workshop Approach to Collective Creativity* (MIT Press, 1974); *Lawrence Halprin: Changing Places* (San Francisco Museum of Modern Art, 1986); *Alcatraz. The Future: Concept Plan & Guidelines for Alcatraz Island* (Golden Gate National Park Association, 1988); *The Franklin Delano Roosevelt Memorial* (Chronicle Books, 1997); *The FDR Memorial: Designed by Lawrence Halprin* (Spacemaker Press, 2006); *Sea Ranch... Diary of an Idea* (Spacemaker Press, 2006); *Where the Revolution Began: Lawrence Halprin and Anna Halprin and the Reinvention of Public Space* (Spacemaker Press, 2009); *A Life Spent Changing Places* (University of Pennsylvania Press, 2011); *Modern Landscapes: Transition and Transformation, Lawrence Halprin's Skyline Park* (Princeton Architectural Press, 2012); *From The Garden: Lawrence Halprin and the Modern Landscape* (University of Wisconsin, 2012); *Sea Ranch: Fifty Years of Architecture, Landscape, and Placemaking on the Northern California Coast* (Princeton Architectural Press, 2013); and *City Choreographer*:

Lawrence Halprin in Urban Renewal America (University of Minnesota Press, 2014).

In addition, TCLF produced a video oral history with Halprin, shot at his office, his homes in Marin County and The Sea Ranch, and on-site at locations in and around San Francisco. Over the course of 27 one-to-seven minute video clips, Halprin discusses his biography, design theory, and built projects. There are also eighteen written recollections from friends, clients, and colleagues that were gathered following Halprin’s death in October 2009. All of the oral histories can be found at TCLF’s website: tclf.org/oralhistory

Finally, *The Landscape Architecture of Lawrence Halprin* exhibition is presented within the context of TCLF’s *Landslide*® program, which brings attention to nationally significant works of landscape architecture and landscape features that are threatened and at-risk. Several significant projects, including the sculpture garden at the Virginia Museum of Fine Art in Richmond, have been lost, while others, such as Skyline Park (pgs. 50-51), have been substantially altered or, like Capitol Towers (pgs. 30-31), are threatened with demolition. A primary goal of the exhibition and gallery guide is to make the Halprin legacy visible and valued, and to promote a dialogue that will lead to informed stewardship.

On behalf of The Cultural Landscape Foundation’s Board of Directors, Stewardship Council, and staff, and the exhibition’s many supporters, I hope you enjoy the work of this great artist.

Sincerely,

Charles A. Birnbaum, FASLA, FAAR
PRESIDENT AND CEO, THE CULTURAL LANDSCAPE FOUNDATION

Lawrence Halprin (1916-2009)

Born on July 1, 1916, Halprin was raised in Brooklyn, New York. In 1935, he began his studies in plant sciences at Cornell University. After graduation, Halprin pursued advanced studies at the University of Wisconsin, receiving an M.S. in horticulture in 1941. During this time, Halprin married Anna Schuman, a dance student whose work played a significant role in Halprin's ideas about landscape movement. Halprin recounted that, while living in Wisconsin, he visited Taliesin East, Frank Lloyd Wright's home-studio, and decided to study design. He entered the B.L.A. program at Harvard's Graduate School of Design in 1942, studying with landscape architect Christopher Tunnard, whose book *Gardens in the Modern Landscape* (1938) Halprin credited with confirming his interest in landscape architecture.

Halprin's career as a landscape architect was delayed by two years as he, like many of his peers, enlisted in the U.S. Navy during World War II. In spring 1945, he returned to the United States and joined Thomas Church's firm in San Francisco, where he worked for four years. In 1949, Halprin opened his own firm, soon hiring Jean Walton, Donald Carter, Satoru Nishita, and Richard "Viggle" Vignolo, who would remain with him for several decades while the practice grew to more than sixty staff.

During the 1950s, Halprin's practice comprised typical project types of the post-War period — residential gardens, small housing projects, and eventually several campus master plans, as well as suburban shopping centers. During the 1960s, Halprin took on new types of projects at formerly marginal urban sites and began innovating with the very process of design, not only with forms and spaces. These projects, where he reasserted the landscape architect's role in regenerating the American city, made vital social and pedestrian spaces out of sites such as historic industrial complexes or the spaces over or under freeways. In doing



Lawrence and Anna Halprin in Wisconsin

(Courtesy TCLF files, by the gift of Lawrence Halprin)

so, he re-imagined a public realm for American cities that had been cleared by federal urban renewal programs and abandoned for new suburban developments.

These projects are memorable for their striking forms and sequences, which evoke multiple associations and recall varied references. As Halprin wrote in 1995, "My own way has been to design the outward forms of nature but emphasize the results of the processes of nature... This act of transmuting the experience of the natural landscape into human-made experience is, for me, the essence of the art of landscape design." The sheer volume of work in the office, coupled with Halprin's responsibilities on several national commissions, such as the White House Council on Natural Beauty and the Advisory Council on Historic Preservation, afforded young designers in his office such as Charles Moore and Angela Danadjieva,

the opportunity to make major contributions to the design language that has come to characterize Halprin's urban spaces. This vocabulary, a fractured urban ground terraced to choreograph the movement of bodies and water, was rendered in poured-in-place concrete that simultaneously evoked monumental geological forms and dynamic ecological processes.

By the mid-1970s, Halprin's office was considerably smaller. Yet at an age when many consider retirement, Halprin's talent and enthusiasm were undiminished. He continued to receive major commissions for another three decades. For a generation that often divided landscape practice into landscape art versus ecological design, Halprin's works and writings demonstrate how to link creative artistic impulses with the ecological sciences. He excelled at connecting phenomenological experience with environmental awareness and ethics.

Halprin's legacy may reside as much in how he restructured the process of design as in what he built. Recognizing that landscape design requires, in Moholy-Nagy's terms, "vision in motion," Halprin translated notational systems for dance and musical scores into a new landscape drawing convention. Called "motation," this diagram documented and imagined movement through space over time in the landscape. Concerned about the hierarchical relationship between designers and the public and informed by artistic events and happenings conducted by Anna Halprin and others, he worked with facilitators to insert community participation workshops into the design process. This contribution is manifest in his design works and in his numerous articles, reports, and books and is documented in his extensive office files and drawings housed in the Architectural Archives of the University of Pennsylvania.

Halprin was awarded numerous honors, including the American Institute of Architects Medal for Allied Professions (1964), fellowship in the American Society of Landscape

Architects (ASLA) (1969), the ASLA Gold Medal (1978), the ASLA Design Medal (2003), membership in the American Academy of Arts and Sciences (1978), the University of Virginia Thomas Jefferson Medal in Architecture (1979), and the National Medal of the Arts (2002), the nation's highest honor for an artist.

- Elizabeth K. Meyer
*Director, Center for Cultural Landscapes,
Merrill D. Peterson Professor of Landscape
Architecture at the University of Virginia*



Lawrence Halprin & Associates Office Portrait

Photographer unknown, San Francisco, CA, 1969
(Courtesy the Architectural Archives of the University of Pennsylvania, by the gift of Lawrence Halprin)

About this Guide

This gallery guide was created to complement the traveling photographic exhibition *The Landscape Architecture of Lawrence Halprin*. It is divided into five chapters that chronologically trace Lawrence Halprin's career in landscape architecture: Early Residential Gardens, A Transition to the Public Realm, Modernist Era, Postmodernist Era, and Capstone Projects. Each chapter is introduced with a short summary, before providing extant examples of Halprin's work from that era. A brief history and description, and a corresponding site plan, are provided adjacent to the contemporary photographs of the various landscapes.

There is also a companion website with additional information:

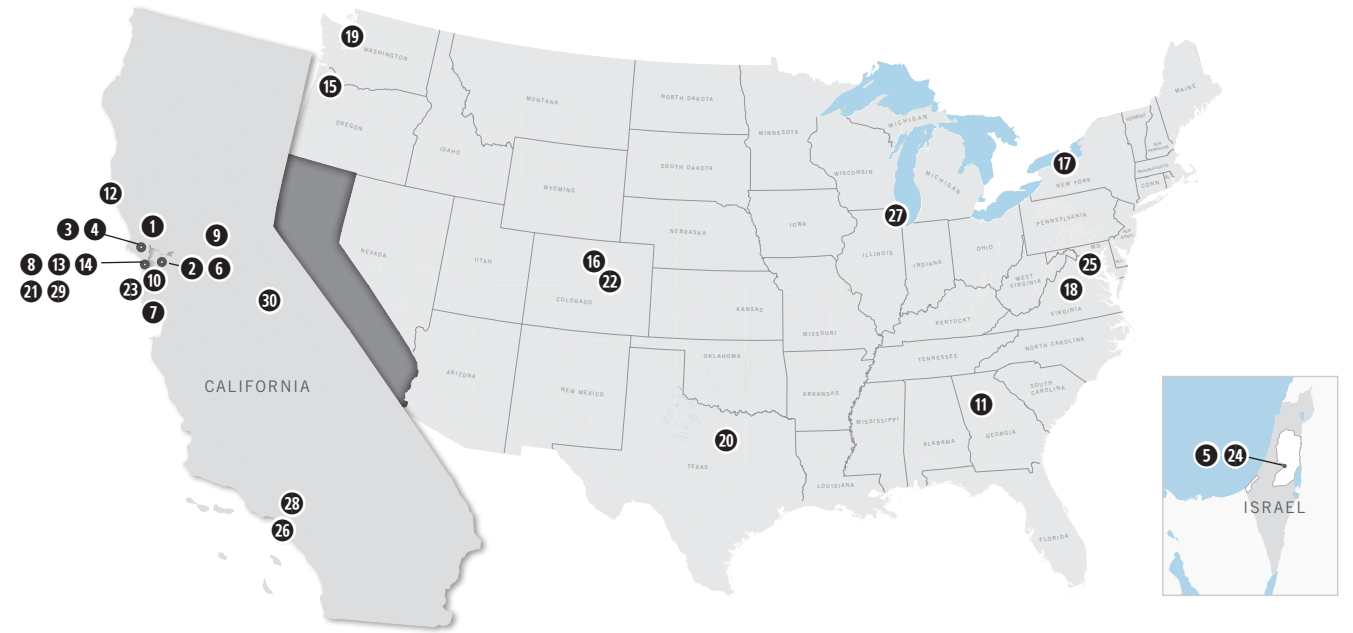
www.tclf.org/halprinlegacy

Landslide

This exhibition is a project of The Cultural Landscape Foundation's *Landslide*® program, established in 2003, which draws immediate and lasting attention to threatened landscapes and unique features. It includes an annual thematic compendium, which this year is focused on Lawrence Halprin's built legacy.

Designed to educate and thereby rally support at the local, state, and national levels, the *Landslide* designation is applied to hundreds of parks, gardens, horticultural features, environmental art, and working landscapes—collectively, places that embody our shared landscape heritage. From monitoring threats to chronicling ongoing care and management, *Landslide* promotes informed dialogue and rallies public support for at-risk landscapes. While many *Landslide* sites have been saved, others remain at risk or have been lost altogether.

TCLF's website provides deeper knowledge and critical links to advocates working to safeguard these priceless resources for future generations:
www.tclf.org/landslide



Roger Foley

Franklin Delano Roosevelt Memorial
2016
C-print
36 x 24 inches

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Early Residential Gardens

Halprin opened his first office in San Francisco in March, 1949. Most of his early commissions were for well-to-do private clients with small-scale gardens or backyards. The first project to include both site planning and architecture was for the parents of his wife, Anna, in Woodside, California. Completed in 1950, it was also his first of many collaborations with architect William Wurster. Four years later, Halprin's own home in Kentfield, California (another collaboration with Wurster), was completed and became well-known and widely published. Halprin said it was "a choreographed sequence of penetrations leading from the house, through the woods, down flights of steps to the Dance Deck below."

Laurie Olin, a landscape architect, educator, and author, has described this period as "one of enormous personal, intellectual, artistic, and professional growth" for Halprin.

Sketch by Lawrence Halprin of his and Anna's first backyard in Marin County, CA
(Courtesy the Architectural Archives of the University of Pennsylvania, by the gift of Lawrence Halprin)



Donnell Pool

1948 • SONOMA COUNTY, CA

Overlooking the northernmost reaches of San Francisco Bay, the kidney-shaped pool at the Donnell Garden was completed in 1948. Designed by Church, in collaboration with Halprin while he was employed in the landscape architect's office, the pool's form interprets the salt marshes in the distance and may have been one of the country's first biomorphic pools. Its distinct shape, along with the abstracted sculpture by Adaline Kent, has become an icon of mid-century Modernism and California living.

A concrete terrace surrounds the pool, while changing rooms and a lanai (a Hawaiian word typically interpreted as breezeway) are situated at the perimeter of the garden. The designers incorporated native oak trees into the site plan to help protect users from the wind. Commissioned and still owned by the Donnell Family, the garden is one of the best-preserved examples of its time.

DESIGN TEAM

Thomas Church (landscape architect)

Lawrence Halprin (lead designer)

George Rockrise (architect)



Millicent Harvey

2016

C-print

42 x 28 inches



Ren Dodge

2016
C-print
36 x 22.5 inches



Gould Garden

1955-60 • BERKELEY, CA

Located on a sloped lot in the Berkeley Hills, Halprin's site plan took advantage of the steep grade to highlight views of the San Francisco Bay Area. He worked with sculptor Jacques Overhoff to compose a retaining wall of cast concrete bas-relief panels, and an abstract oblong fountain over a rectangular pool. They intended for the sharp nature of the concrete wall and fountain to contrast with the softness of the receding hills framed in the viewshed.

Other site features at the Gould Garden include a cabana surrounded by pavers and lawn. Halprin continued to collaborate with Overhoff on other Bay Area projects, including Capitol Towers Apartments in Sacramento [see pgs. 30-31].

DESIGN TEAM

Gordon Reeve Gould (architect)

Jacques Overhoff (sculptor)



Lehman Garden

1960-62 • KENTFIELD, CA

Halprin designed this garden on a steep ravine in Marin County for Harry and Deevee Lehman. He used a native rock outcropping to define one boundary of the garden, and contoured a swimming pool to its base. A small waterfall in the rock wall collects in a shallow pebbled basin before overflowing into the pool. The floor of the pool was decorated in a colorful glass and stone mosaic by artist Ray Rice.

Halprin collaborated closely with the architect of the Lehman residence, Joseph Esherick, to design a raised redwood deck around the pool, with dressing rooms underneath. The rooms were built at the pool level and include windows with underwater views. Halprin went on to collaborate with Esherick on major projects throughout the next decade, including The Sea Ranch in Sonoma County.

DESIGN TEAM

Jean Walton (horticulturist)
Dennis Wilkinson (draftsman)
Joseph Esherick (architect)



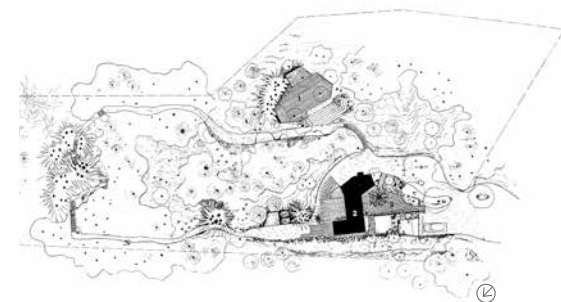
Ren Dodge

2016
C-print
36 x 24 inches



Tom Fox

2016
C-print
36 x 22.5 inches



Halprin Residence

1950s-80s • KENTFIELD, CA

During the early 1950s, the Halprins purchased a four-acre property on Mount Tamalpais in Marin County. Architect William Wurster designed the main residence, and Halprin designed a multi-leveled landscape that responded to the mountainous topography.

The signature element has come to be known as the “Dance Deck.” It was conceived to allow his wife, Anna, to continue her work as a choreographer and teacher from home while their two daughters were young. The shape of the deck responds to the immediate context, eschewing the bowl-like shape of traditional outdoor amphitheaters. The deck was built around the existing trees on the steep hillside and opens onto the views of the hilly, wooded surroundings. Anna still leads weekly dance classes on the deck.

DESIGN TEAM

William Wurster (architect)

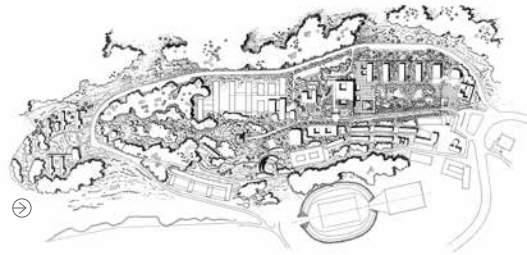
Arch Lauterer (dance deck consultant)

A Transition to the Public Realm



By the mid-1950s, Halprin was designing small-scale subdivisions, apartment complexes, campus landscapes, and shopping centers. His practice became more multi-disciplinary, growing beyond a core group of landscape architects, architects, engineers, and planners to include ecologists, sociologists, artists, biologists, geologists, photographers, and others.

He responded to programmatic challenges with progressive yet economically viable design solutions. At San Francisco's former Ghirardelli Chocolate Factory, for example, Halprin recycled and transformed the disused complex into a thriving hive of commercial activity, melding historic preservation with Modernist design. A coastal complex at The Sea Ranch, California, delicately incorporated residential and commercial development along ten miles of oceanfront, while limiting encroachment on the native environment. The approach garnered widespread media attention. A 1966 *Sports Illustrated* article called Halprin "a new breed of landscape architect, an environmental planner."



Hebrew University

1957-60 • JERUSALEM, ISRAEL

Located in Jerusalem's Givat Ram neighborhood on a ridge of the Judean Hills, this oval-shaped campus was constructed on 150 acres of eroded limestone. Halprin was commissioned for the project after construction was already under way because the planning team couldn't agree on a design for the central core of the campus.

Halprin completed an open-space study of the site in 1957, and given the dramatic terrain, proposed a series of plazas for the tiered hillside rather than a traditional quadrangle campus. In order to impart some local character, he incorporated patterned stone paving and a reflecting pool into one of the larger plazas. He also proposed planting indigenous trees. The campus was completed in 1960.

DESIGN TEAM

Richard "Viggie" Vignolo (project manager)



Tami Porath

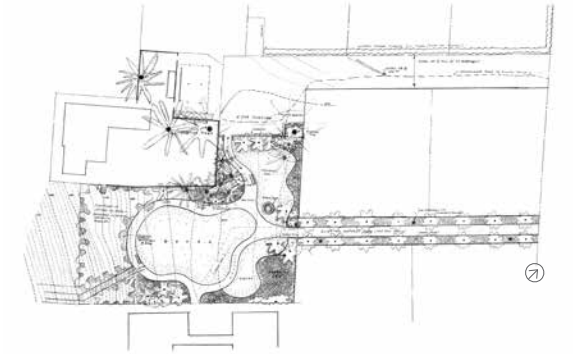
2016
C-print
24 x 16 inches





Gordon Osmundson

2016
C-print
24 x 16 inches



Greenwood Common

1955-58 • BERKELEY, CA

Greenwood Common includes eight houses encircling a shared lawn (or “common”). Neighbors use the communal landscape for passive recreation: picnics, playing with their dogs, or reading on a blanket. The concept for the community is largely attributed to architect William Wurster, who was influenced by his early years in New England. Wurster consulted with Halprin during the early planning stages of the project, and later hired him to complete a landscape plan for the residential enclave.

While Greenwood Common is recognized for its incorporation of shared open space, residents also have private gardens attached to their houses in keeping with Wurster’s belief that a combination of public and private outdoor space was ideal for modern living. Halprin designed four of the private gardens at Greenwood Common in addition to the shared lawn.

DESIGN TEAM

Jean Walton (horticulturist)
William Wurster (architect)



University of California at Santa Cruz

ca. 1965-67 • SANTA CRUZ, CA

Established in the late 1950s on former ranch land at the head of Monterey Bay, the plan for this 2,000-acre campus was modeled after English residential colleges - each college is focused on a specific academic discipline, with its own dining hall, dormitories, and classrooms. Halprin's mentor, landscape architect Thomas Church, completed the campus master plan in a regional style that incorporated the native redwood forest and mountainous topography.

Halprin was commissioned to design the landscapes at three of the residential colleges: Cowell College [photo opposite], Stevenson College, and Crown College. His designs incorporated the redwood groves and ocean views that are characteristic of the campus as a whole, while his individual design aesthetic is evident in the concrete terraced patios and abstract sculptures and fountains.

DESIGN TEAM

Thomas Church (landscape architect); David Heldt (senior associate); Campbell & Wong Associates (architects); Joseph Esherick & Associates (architects); Wurster, Bernardi & Emmons (architects)

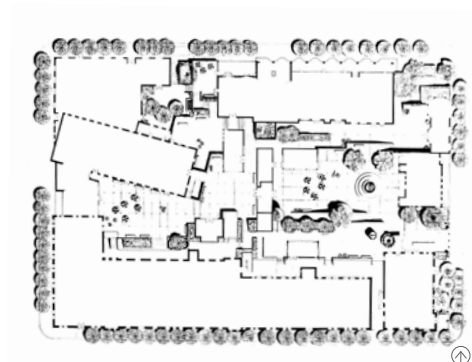


Gordon Osmundson

2016
C-print
24 x 17 inches

David Lloyd

2016
C-print
24 x 36 inches



Ghirardelli Square

1962-68 • SAN FRANCISCO, CA

Several years before the passage of the National Historic Preservation Act in 1966, Halprin and architect William Wurster “recycled” this one-block site containing a former chocolate factory. They transformed the neglected complex into a shopping and tourist destination, creating a viable adaptive reuse model for other cities.

Halprin installed shops at the street level and designed an elaborate entry stairway to bring in visitors from the waterfront. He also suggested reorienting the now iconic Ghirardelli sign to face the commercial development. Still a vibrant shopping center, Ghirardelli Square (with the innovative underground garage conceived by Halprin), is an early and successful example of historic preservation.

DESIGN TEAM

Don Carter (principal-in-charge)

Nicholas Quennell (architect)

Jean Walton (horticulturist)

Wurster, Bernardi & Emmons (architects)



Capitol Towers

1959-65 • SACRAMENTO, CA

Located in downtown Sacramento, this residential complex was one of the first privately-sponsored urban redevelopment projects in California. The complex features two towers and several low-rise garden apartment buildings situated around a central plaza, containing a fountain and a grove of deciduous trees to provide shade during the summer months. Capitol Towers was listed in the National Register of Historic Places in 2015.

Prominently featured in the central plaza is a sculpture wall by Jacques Overhoff. By this time, collaboration with regional artists had become of hallmark of Halprin's design aesthetic, and he continued to incorporate sculpture into his projects throughout his career.

DESIGN TEAM

Wurster, Bernardi & Emmons (architects)

Demars & Reay (site planning)

Edward Larrabee Barnes (architect)



Rudy Calpo

2016

C-print

24 x 16 inches

Caitlin Atkinson

2016
C-print
24 x 16 inches



Woodlake Apartments

1965 • SAN MATEO, CA

This 30-acre garden apartment complex was the result of a collaboration between developer Gerson Baker, architecture firm Wurster, Bernardi & Emmons, and Lawrence Halprin & Associates. At the center is a meandering lake, which contains a fountain at one end. Six swimming pools are located throughout the complex – a central pool adjacent to the lake, and five in enclosed courtyards. Mature trees line the periphery of the complex, separating it from the surrounding streets and sidewalks.

Though no longer intact, the pool originally included a glass mosaic on its floor and an abstract sculpture that protruded from the water's surface. Both elements were designed by Bay Area artist Ray Rice.

DESIGN TEAM

Wurster, Bernardi & Emmons (architects)





Riverbend Apartments

1960s • ATLANTA, GA

This 65-acre apartment complex is located on a wooded bank of the Chattahoochee River. To preserve the site's natural beauty, the designers created clusters of buildings that responded to different elements of the natural landscape. Residential buildings are set within the existing pine forest plateau and connected by walking paths to community amenities in the river valley, including a clubhouse with a swimming pool and tennis courts. It is the only commission in the region by Lawrence Halprin & Associates.

DESIGN TEAM

Richard "Viggy" Vignolo (project manager)

George McLaughlin (landscape architect)

Cooper, Salzman & Carry (architects)



Jim Lockhart

2016

C-print

24 x 16 inches

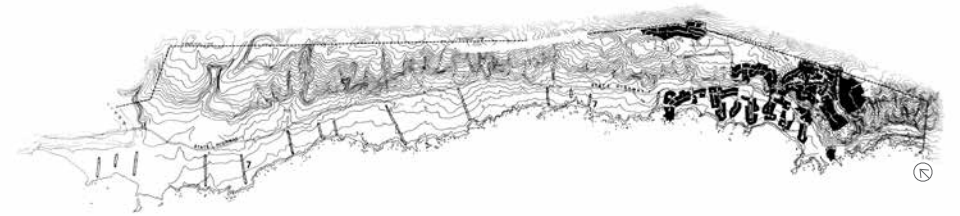
Saxon Holt

2016

C-print

42 x 23.5 inches

36 x 24 inches (below)



The Sea Ranch

1963-98 • SEA RANCH, CA

Located on a ten-mile stretch of the California coast, about 100 miles north of San Francisco, this former sheep ranch was purchased in 1963 by developer Oceanic Properties. Lawrence Halprin was hired to create a master plan for a residential community. He integrated emerging environmental principals into his plan, attempting minimal intrusion into the native environment. Houses were placed within the natural framework of the coastal hills, clustered between hedgerows to provide both wind protection and ocean views. Community facilities were incorporated into the site plan, such as a recreation center and a post office. Halprin drew inspiration from his early years on a kibbutz in conceptualizing the communal clusters. Architects Moore Lyndon Turnbull Whitaker and Joseph Esherick & Associates designed many of the residences.

DESIGN TEAM

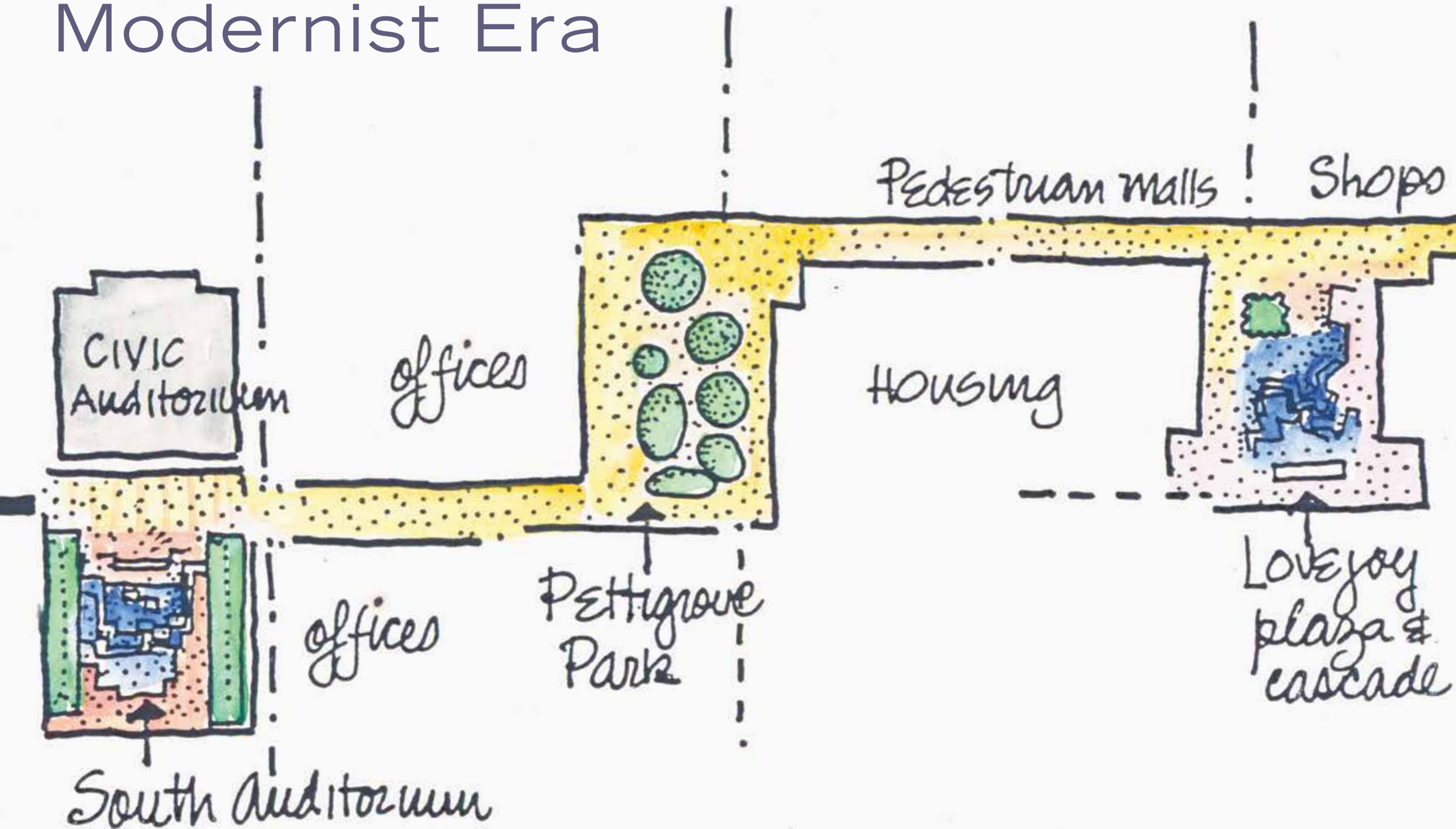
Alfred Boeke (architect and developer)

Don Carter (landscape architect)

Moore Lyndon Turnbull Whitaker (architects)

Joseph Esherick & Associates (architects)

Modernist Era



The success of his work at The Sea Ranch and Ghirardelli Square, catapulted Halprin onto the international stage. This prominence was fostered by laudatory profiles and reviews in *Life Magazine*, the *New York Times*, and elsewhere.

In the years that followed, Halprin's firm, including founding principals Satoru "Sat" Nishita, Don Carter, Jean Walton, and Richard "Viggle" Vignolo, grew to 60 people. Halprin and his team would, in his words, "produce works of all kinds of great beauty—some important prototypes, and an image of a great and talented office which is working creatively in many new fields and is fun to be in." Not only did the firm create some of their best known and most influential projects during this period, they reinvented the profession and set the stage for 21st century practices in which urban planning, led by landscape architects, addresses complex infrastructure needs.



Christina Dikas

2016
C-print
24 x 16 inches



Justin Herman Plaza

1962-71 • SAN FRANCISCO, CA

In response to a 1962 city report entitled “What to do about Market Street?” Halprin developed a plan to redesign the transit-heavy San Francisco corridor as a pedestrian-oriented series of linked civic spaces. One result of that plan was the four-acre Justin Herman Plaza, located at the street’s eastern terminus adjacent to San Francisco’s Embarcadero and ferry building. Originally named Embarcadero Plaza, the landscape features an irregularly shaped expanse of red brick pavers, just off-axis from Market Street.

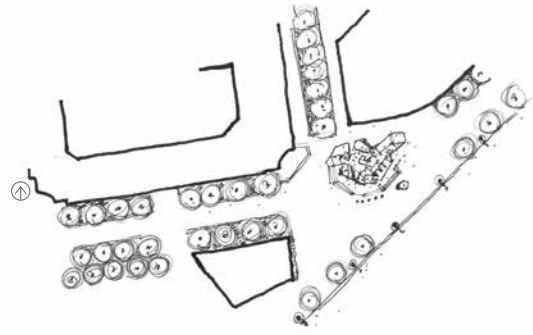
The focal point of the plaza is a 40-foot-tall concrete fountain designed by sculptor Armand Vaillancourt. Halprin and Vaillancourt designed the fountain to respond to an elevated freeway that hugged the plaza during the time in which it was built. In a 1966 notebook entry, Halprin described the plaza as a “total environment in which all the elements working together create a place for participation.”

DESIGN TEAM

Don Carter (principal-in-charge)

Mario Ciampi (architect)

John Bolles & Associates (architects)



United Nations Plaza

1962-75 • SAN FRANCISCO, CA

At the mid-point of the three-mile-long Market Street that traverses the city, United Nations Plaza acts as the gateway to San Francisco's City Hall. Surrounded by the city's cultural district, including theaters, museums, and civic buildings, the site was conceived as Civic Center Plaza. The 2.5-acre pedestrian space was completed in 1975, with architects Mario Ciampi and John Carl Warnecke, and immediately renamed United National Plaza to commemorate the signing of the 1945 Charter of the United Nations at the nearby Veterans War Memorial Building. A portion of Fulton Street was closed to vehicular traffic, and a wide pedestrian allée was installed that terminates at City Hall. The other end of the allée features an asymmetrical red brick plaza with a sunken sculptural fountain.

In his design, Halprin experimented with a concept he called "motation," a method for scoring how perception of environment changes depending on the speed and motion of the observer.

DESIGN TEAM

Don Carter (principal-in-charge)

Angela Danadjieva (landscape architect)

Mario Ciampi and John Carl Warnecke (architects)



Christina Dikas

2016

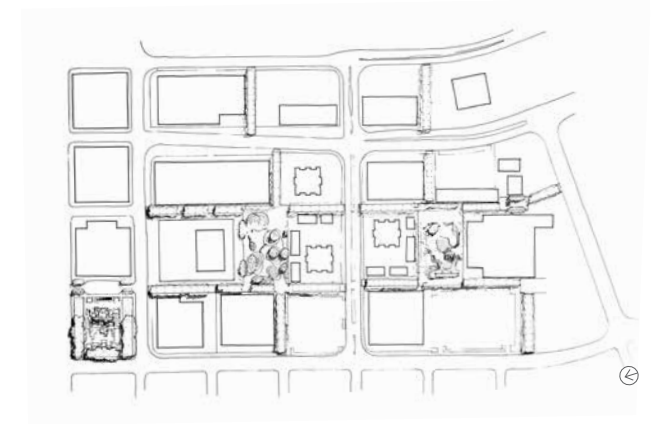
C-print

24 x 16 inches



Jeremy Bittermann

2016
C-print
24.5 x 36 inches
42 x 20 inches (pgs. 46-47)



Portland Open Space Sequence

1965-70 • PORTLAND, OR

During the 1960s, Portland officials sought to energize their public spaces, and Lawrence Halprin & Associates was commissioned to redesign an eight-block sequence of parks. Planned as a series of outdoor rooms, the design presents a procession of four public spaces connected via leafy allées: starting with the Source Fountain designed by Angela Danadjieva, before proceeding to Lovejoy Plaza [photo opposite], Pettygrove Park [photo on pg. 49], and terminating at Ira Keller Forecourt Fountain (formerly named Auditorium Forecourt) [photo on pgs. 46-47]. Featuring large-scale highly animated fountains with waterfalls and pools, these spaces offer abstracted representations of the nearby Cascade Range and Columbia River in an urban environment. Following the opening of the Ira Keller Forecourt Fountain in June, 1970, *New York Times* architecture critic Ada Louise Huxtable dubbed it “one of the most important urban spaces since the Renaissance.” In 2013 the Sequence was listed in the National Register of Historic Places.



Lovejoy Plaza ca. 1960s

This one-acre plaza serves as a counterpoint to the quiet Pettygrove Park, 300 yards away. Enclosed by residential buildings, the plaza comprises stepped terraces of board-formed concrete. Vegetation lines the perimeter, while fountains and a wading pool are located at the center. A latticed pavilion designed by architects Moore and Turnbull provides shelter overlooking a cascading fountain. [photo on pg. 44]

DESIGN TEAM: Satoru Nishita (partner-in-charge); James Coleman (landscape architect); Byron McCulley (landscape architect); Moore & Turnbull (architects)



Pettygrove Park ca. 1960s

Named for an early Portland developer, this park is composed of biomorphic earthen mounds, expanses of lawn, and trees, resulting in a serene space reminiscent of a valley or meadow. Native stone walls, steps, and curvilinear walkways dotted with wooden benches and globe lighting furnish the park. [photo opposite]

DESIGN TEAM: Satoru Nishita (partner-in-charge)

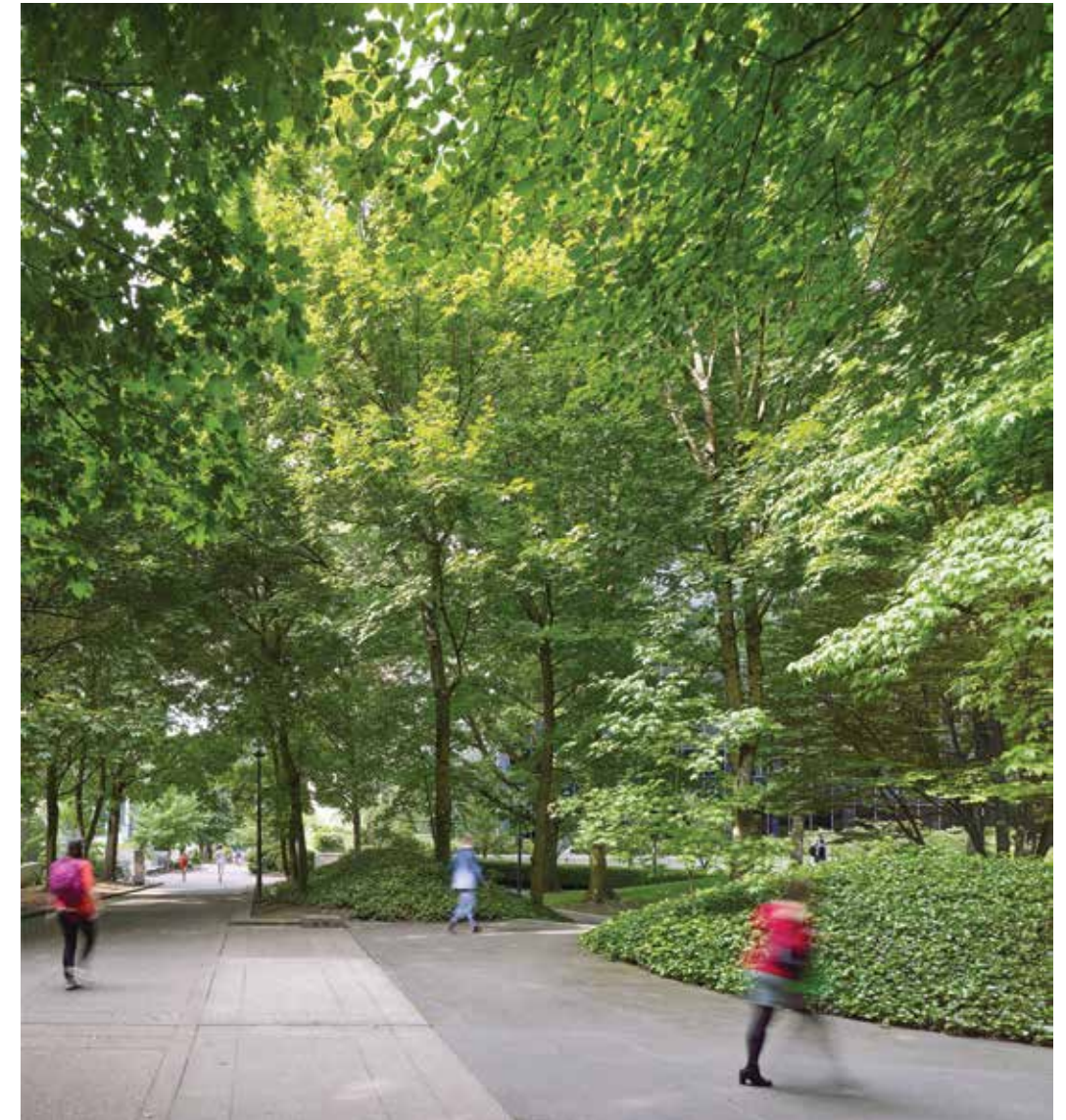
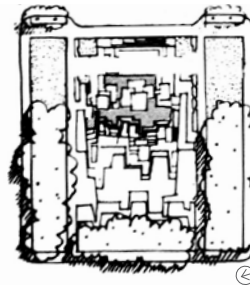


Ira Keller Forecourt Fountain 1970

This park was not originally part of the Sequence, but due to the popularity of Lovejoy and Pettygrove, Halprin was invited to design the landscape. The challenge lay in the steeply sloped topography of the site; working with Danadjieva, Halprin inserted a deep and powerful urban waterfall. He envisioned the fountain as a theater set or an event space, rather than a fountain solely for viewing. The movement of water and people is carefully choreographed. Visitors are invited to interact with the water by wading into the pool, splashing under the falling water, or even dancing atop the geometric concrete forms. [photo on pgs. 46-47]

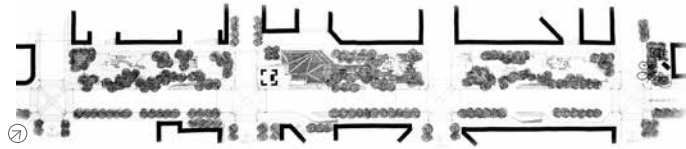
[photo on pgs. 46-47]

DESIGN TEAM: Angela Danadjieva (project designer); Satoru Nishita (partner-in-charge); Byron McCulley (project director)



Jeremy Bittermann

2016
C-print
32.5 x 36 inches



Skyline Park

1970-75 • DENVER, CO

This one-acre linear park was a central feature of the Skyline Urban Renewal District, a revitalization plan conceived during the 1950s for downtown Denver. Halprin designed the park to provide an urban oasis at the center of the densifying city. He and his colleagues studied Colorado landforms and ecologies in order to create a park that would reflect the local landscape.

The three-block design was sunken below street level and heavily planted along the edges to buffer the park from the street. The park was punctuated by three large canyon-like fountains that were inspired by the *arroyos* (deep water channels) in the foothills. Two of the fountains were formed from rectilinear concrete blocks mixed with local sandstone aggregate to reflect the nearby rose-tinted foothills. Only remnants of Halprin's design, including two fountains, survive today.

DESIGN TEAM

Satoru Nishita (partner-in-charge)

Richard "Viggy" Vignolo (project manager)

Jean Walton (horticulturist)

Junji Shirai (architect)



Susan Teare

2016

C-print

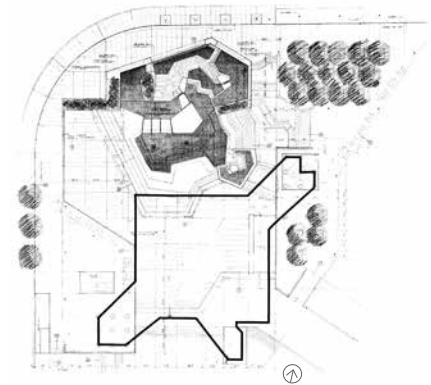
36 x 24.5 inches

36 x 25.5 inches



James Via

2016
C-print
36 x 24 inches



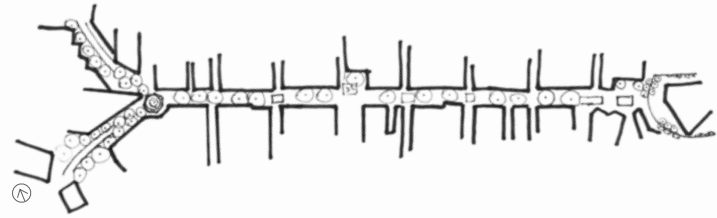
Manhattan Square Park

1971-76 • ROCHESTER, NY

This five-acre park, now known as Dr. Martin Luther King, Jr. Memorial Park, was the centerpiece of Rochester's urban renewal plan. Halprin's design divided the park into zones, including a children's play area, a hockey rink that converted to tennis and basketball courts, a shady lawn, and a wide promenade. The focal point of the park is a sunken concrete plaza containing a 2,000-seat amphitheater and a cascading fountain. A steel-framed viewing platform allows visitors to experience the plaza from an elevated perspective. The park's multi-level spaces are defined by concrete steps and retaining walls arranged in angular patterns.

DESIGN TEAM

James Coleman (senior associate)
Tim Wilson (landscape architect)



Charlottesville Mall

1973-76 • CHARLOTTESVILLE, VA

During the early 1970s, Halprin was approached to help revitalize downtown Charlottesville. Halprin spent three years on the project, incorporating a series of public workshops, that resulted in an eight-block stretch of Charlottesville's historic Main Street being removed from vehicular circulation and redesigned as a 60-foot wide pedestrian mall.

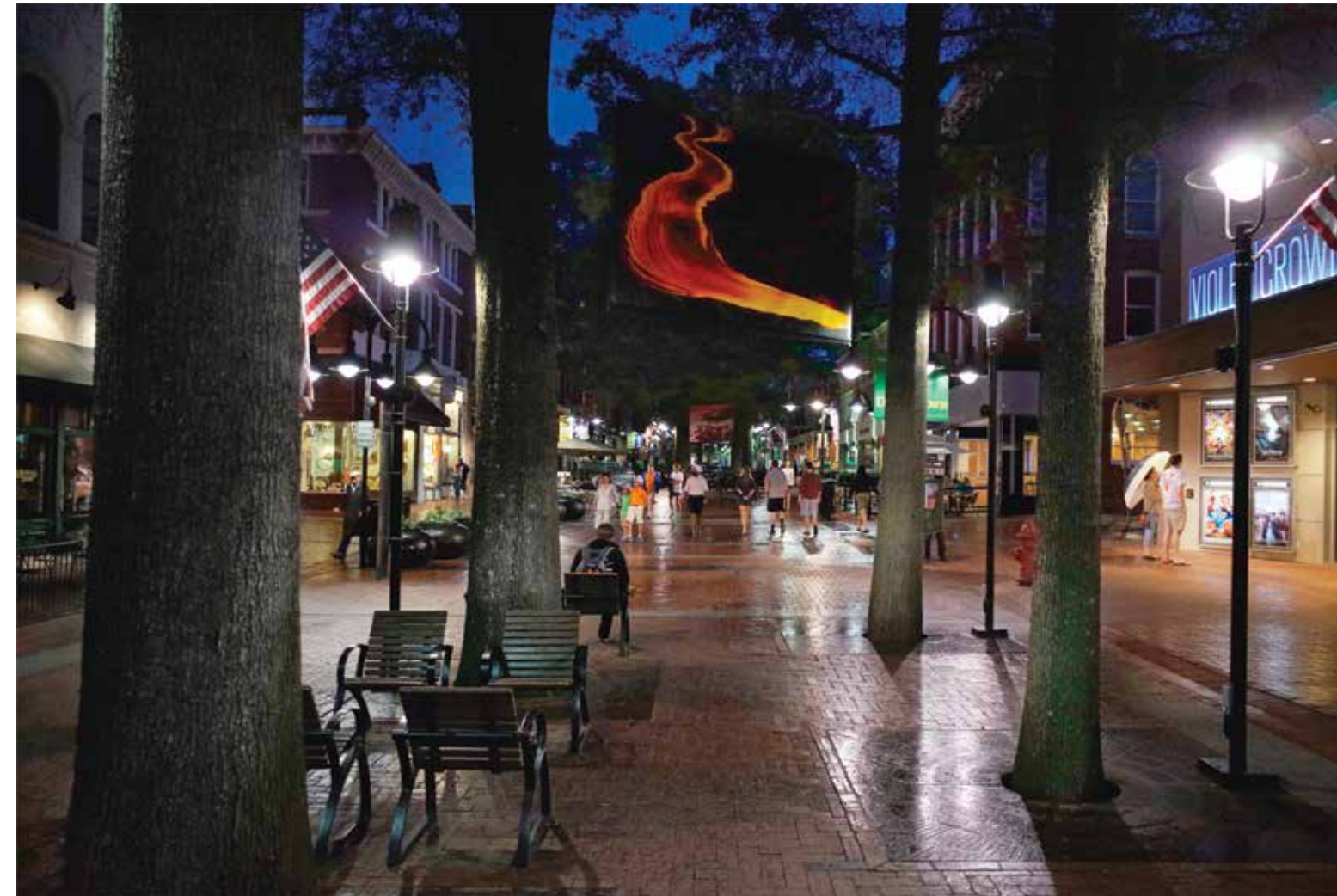
Today, theaters, restaurants, shops, and apartments line the mall, which is characterized by willow oak bosques, brick pavers, outdoor seating, and several small-scale fountains. In 2002, the Pew Partnership for Civic Change cited the project as one of three programs that brought a "downtown back to life." It is the only remaining project designed by Halprin in Virginia; the other, the sculpture garden at the Virginia Museum of Fine Arts in Richmond, was demolished in 2006.

DESIGN TEAM

William Hull (project manager)

Norman Kondy (urban designer)

Dean Abbott (project designer)



David Lepage

2016

C-print

36 x 24 inches



Aaron Leitz

2016
C-print
42 x 28 inches



Freeway Park

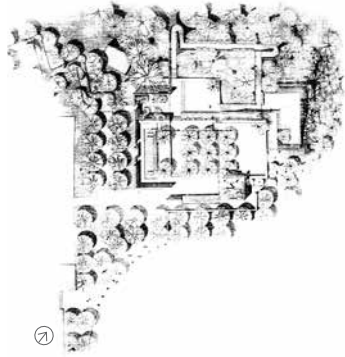
1969-76 • SEATTLE, WA

When Interstate 5 was cut through Seattle's hilly terrain, it created a chasm that physically divided the city's downtown neighborhoods. Aware of Halprin's 1966 book, *Freeways*, Seattle officials approached Halprin's office to design a park that would reconnect the city. The design used air rights to develop a seven-block "lid" over the interstate.

The park contains a series of plazas that are unified through a design palette including board-formed concrete planters and evergreens. The plantings were selected to reconnect the city dweller with the regional forested landscape. The plazas are differentiated through varying water features, from a calm pool to a cascading "canyon" fountain. It is widely recognized as the first park to have been built over a freeway.

DESIGN TEAM

Angela Danadjieva (project designer); Byron McCulley (project manager); Dai Williams (job captain); Robert Mendelsohn (project administration); Jean Walton (horticulturist); Sakuma & James (associated landscape architects); Edward McCleod & Associates (associated landscape architects); Pendleton Miller (horticultural consultant)



Heritage Park Plaza

1976-80 • FORT WORTH, TX

Located on a bluff overlooking the Trinity River, this 1/2-acre plaza was built as part of the 1976 U.S. Bicentennial celebration, to commemorate the city's founding as the Camp Worth military post in 1849.

Using a technique he would later refine at the Franklin Delano Roosevelt Memorial in Washington, D.C., Halprin created an intimate-feeling space by designing a processional sequence of interconnected, outdoor “rooms” that reveals the narrative of the city’s founding. Inspiration for the plaza’s configuration is exhibited just inside the entrance, where a simple plan of the original fort complex is inlaid on a concrete wall and veiled by a waterfall. The design team intended to choreograph the visitors' experience, enhancing their journey through the plaza with elaborate water gardens, controlled views, and sculptural elements. In 2010 the park was listed in the National Register of Historic Places.

DESIGN TEAM

Satoru Nishita (partner-in-charge)

Junji Shirai (architect)

CHNMB Associates (associated landscape architects)



Dror Baldinger

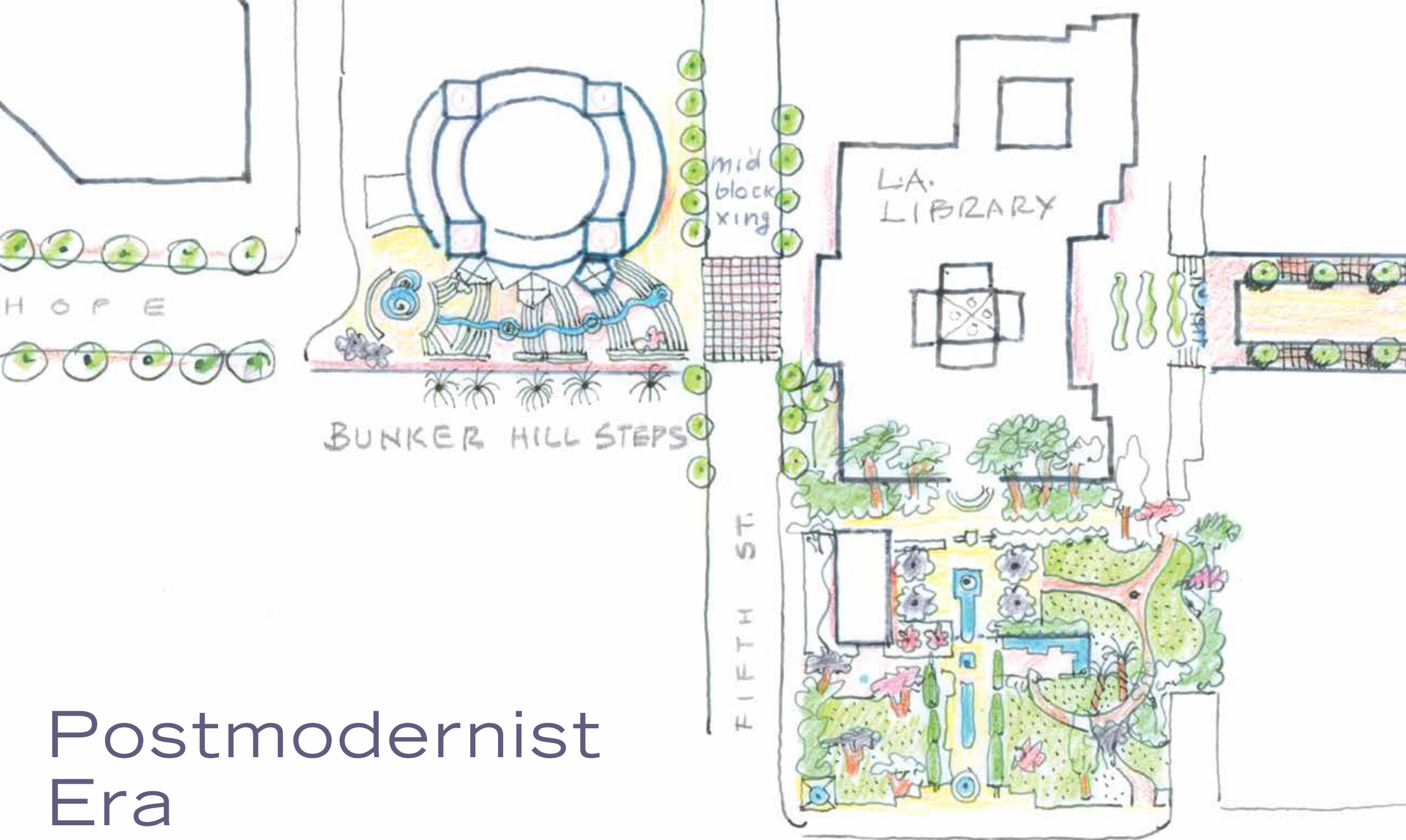
2016

C-print

24 x 16 inches



Postmodernist Era

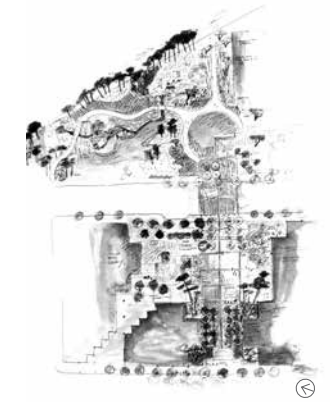


Halprin reopened his office in June 1978 as the Office of Lawrence Halprin. The firm was smaller, thereby allowing for greater intellectual exploration and experimentation. The work from this period incorporated new Postmodernist elements. While Modernism sought to create the perfect form on an empty or open site with a fixed program, Postmodernism embraced wide-ranging social, economic, cultural, and ecological histories of a site and the equally diverse needs of potential users. Projects included plazas, promenades, and park networks, which often grew out of workshops that encouraged broad community involvement and were realized with noted collaborators like architect Charles Moore (Los Angeles Open Space Network) and Israeli landscape architect Shlomo Aronson (Haas Promenade).

Sketch plan of the Los Angeles Open Space Network by Lawrence Halprin (Courtesy the Architectural Archives of the University of Pennsylvania, by the gift of Lawrence Halprin)

Marion Brenner

2016
C-print
24 x 18 inches



Levi's Plaza

1979-82 • SAN FRANCISCO, CA

Intended to provide a daytime campus for lunching and relaxation, this park was dedicated to “the employees of Levi Strauss” in 1982. Conceived as separate but complementary landscapes, Halprin’s design includes two parks that are connected via a crosswalk across a two-lane street. A poured concrete plaza accented with red brick, known as the “hard” park, is enclosed by office buildings for Levi Strauss & Co. The plaza is furnished with benches, concrete planters, and a round pavilion, and features an elaborate water garden with a rough granite fountain at its center.

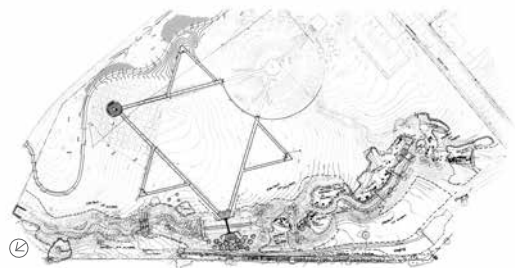
The paving patterns of the “hard” park continue into the crosswalk, before opening onto the “soft” park, comprised of a pastoral lawn with soft grassy knolls, curvilinear paths, and a meandering artificial stream. Although Levi’s Plaza is situated along the heavily trafficked Embarcadero, it is quiet and calm, sheltered by the office buildings and a hedge along its eastern boundary.

DESIGN TEAM

William Lang (senior associate)

HOK (architects)

Gensler (architects)



Babi Yar Park

1982 • DENVER, CO

This 27-acre memorial park was a collaboration between Halprin and Nishita to commemorate the victims of the 1941-43 Nazi massacre of Ukrainian Jews in Kiev, Ukraine. Nishita's own family had been interned during World War II, and he felt that he understood the passion that drove the project.

The memorial is laid out around a pathway configured as a Star of David, with distinct zones located at three points of the star: an amphitheater, a grove, and a ravine. Each zone is accentuated with a monument. Visitors enter the park via a narrow passage between two inscribed, rough-hewn, black granite monoliths. The edges of the site are planted as a prairie, with native grasses, yucca, and prickly pear.

DESIGN TEAM

Satoru Nishita (partner-in-charge)



Heather Collins

2016

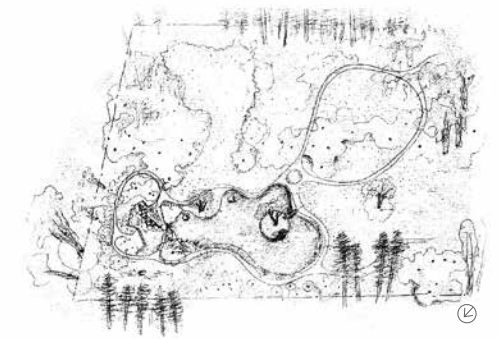
C-print

24 x 36 inches



Marion Brenner

2016
C-print
36 x 27 inches



Shadowbrook

1986-89 • WOODSIDE, CA

Designed for a repeat client, this private estate (rare during this period of Halprin's practice) sits on 18.5 acres to the west of Palo Alto. The garden is divided into two areas: the portion immediately surrounding the residence is organized into formal gardens, featuring hedgerows and topiary, a tennis court, and two swimming pools; the other end of the garden is accessed by descending a grand stair to a picturesque lawn with curvilinear paths, a lake with a small island, and a waterfall. Evergreens, willows, and oak trees are planted along the periphery of the property, providing a natural-feeling screen from neighboring residences.

DESIGN TEAM

Omi Lang Associates (associated landscape architects)

Mai K. Arbegast (landscape architect)



Haas Promenade

1987 • JERUSALEM, ISRAEL

Designed to blend with the architecture of Jerusalem's Old City, this 1,300-foot promenade was constructed of stone quarried from the local hills. It traces part of an ancient aqueduct that carried water from Solomon's Pools, near Bethlehem, to Jerusalem. Under one portion of the promenade, Halprin incorporated an arcade reminiscent of the Roman arches that supported the aqueduct, while the piers of the wall are capped by smooth, half-round stones whose shape recalls the Dome of the Rock. Accented by wrought-iron railings and light fixtures, the promenade offers dramatic views of the Old City.

This promenade was the first of three to be constructed at this location. Aronson went on to design the Sherover Promenade in 1989, and Halprin worked with Israeli landscape architect Bruce Levin to design the Goldman Promenade in 2002. Collectively, they are known as the Arnon Hanatziv Promenade.

DESIGN TEAM

Shlomo Aronson (landscape architect)

Judith Green (landscape architect)



Tami Porath

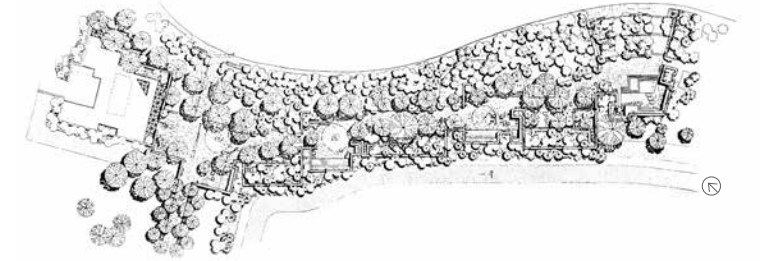
2016

C-print

24 x 16 inches

Roger Foley

2016
C-print
36 x 24 inches



Franklin Delano Roosevelt Memorial

1974-97 • WASHINGTON, D.C.

In 1974 Halprin was selected by the Franklin Delano Roosevelt Memorial Commission to design a 7.5-acre site along the edge of the Tidal Basin, adjacent to the National Mall. He created four outdoor rooms, organized in a sequence to tell the story of the U.S. during the four terms of Roosevelt's presidency. The rooms (built of red granite) and water features escalate in complexity as the narrative progresses. Twenty-one inscriptions of Roosevelt's words are carved into the granite walls.

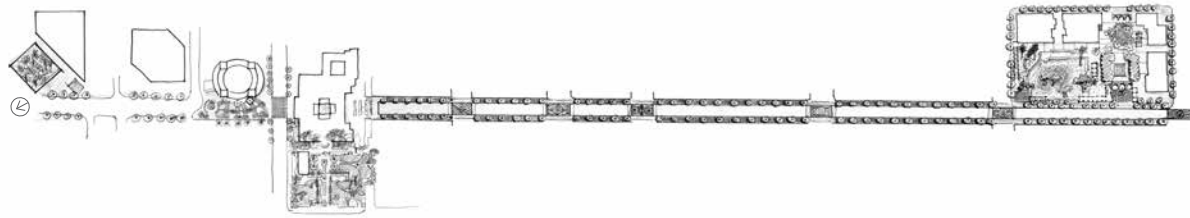
Included throughout are ten bronze sculptures depicting images from the Great Depression and World War II. Sculptors included Leonard Baskin, Neil Estern, Robert Graham, Thomas Hardy, and George Segal. Decades in the making, the memorial was dedicated by President William Jefferson Clinton in 1997.

DESIGN TEAM

Dean Abbot (landscape architect); Steve Koch (landscape architect); Sue Yung Li Ikeda (design consultant); CHNMB Associates (associated landscape architects); John G. Parsons (landscape architect); Befu Morris Scardina (associated landscape architects); Dick Chaix (fountain consultant); Robert Marquis (architect)

[Additional photos featured on cover and pg. 8]





Los Angeles Open Space Network

1983-93 • LOS ANGELES, CA

During the early 1980s, The Maguire Partners, a Los Angeles developer, commissioned Halprin to design a grand boulevard through the city's downtown. Though the boulevard was never completed, Halprin did collaborate with the developer and architect, Charles Moore, to design a collection of four parks and civic spaces along Hope Street: Crocker Court [photo opposite, top], Bunker Hill Steps [photo opposite, bottom], Maguire Gardens [photo on pg. 75, top], and Grand Hope Park [photo on pg. 75, bottom]. Collectively, the landscapes are known as the Los Angeles Open Space Network. In contrast to his projects in Northern California and the Pacific Northwest, which frequently suggest crashing waterfalls and tumbling streams, Halprin's use of water in the Los Angeles projects is subtler and reflective of the region's drier climate.



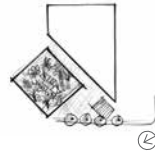
Alan Ward

2016
C-print
24 x 16 inches



Crocker Court 1983

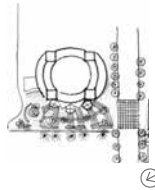
Conceived as “an urban, indoor Garden of Eden,” the space was designed to display contemporary sculpture designed by Robert Graham, Joan Miro, and Jean Dubuffet. It is Halprin’s only atrium design. Fountains connected by geometrically laid-out runnels provide the sound of running water throughout the garden. [photo on pg. 73, top]



DESIGN TEAM: Robert Graham (sculptor); Skidmore Owings & Merrill (architects)

Bunker Hill Steps 1987

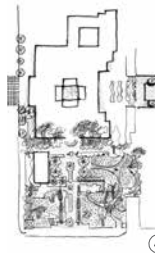
This grand stairway linked downtown Los Angeles to the newly developed Bunker Hill neighborhood. Reminiscent of Rome’s Spanish Steps, the project emulates a city street with retail shops and cafes on terraced landings. Running like a spine down the middle of the stairway is a raised ravine, with water cascading downward to a small basin at Fifth Street. [photo on pg. 73, bottom]



DESIGN TEAM: Omi Lang Associates (associated landscape architects); Pei Cobb Freed & Partners (architects); Robert Graham (sculptor)

Maguire Gardens 1988

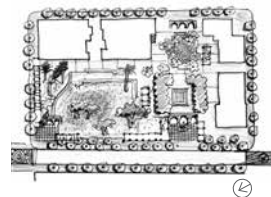
These gardens occupy a former parking lot adjacent to architect Bertram Goodhue’s iconic Los Angeles Central Library. The landscape features a restaurant, fountains, and a generous lawn. Jud Fine and Laddie John Dill with Meneo Mizuno designed site-specific sculptures. [photo on pg. 75, top]



DESIGN TEAM: Omi Lang Associates (associated landscape architects); Hardy Holzman Pfeiffer Associates (architects)

Grand Hope Park 1993

This 2.5-acre rectangular park anchors the southern end of the Network. The north corner contains a musical clock tower, adorned with rich mosaics. The center is a large lawn edged by vine-covered pergolas. The southern end of the park contains benches set within paved terraces, and a sunken trapezoidal fountain. [photo on pg. 75, bottom]



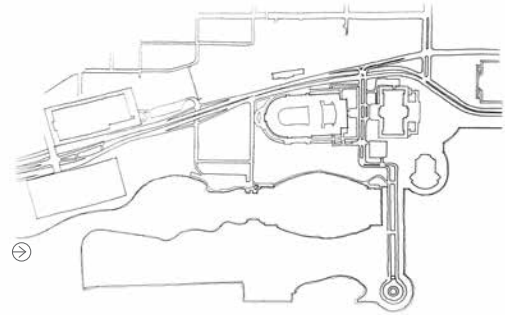
DESIGN TEAM: Omi Lang Associates (associated landscape architects); The Jerde Partnership (architects)



Alan Ward

2016
C-print
24 x 16 inches





Lake Shore Drive

1995-96 • CHICAGO, IL

The Office of Lawrence Halprin worked with the architectural firm Teng & Associates to relocate a section of Chicago's Lake Shore Drive, thereby creating a dedicated campus for cultural institutions along the shores of Lake Michigan. Halprin's design surgically relocated northbound traffic lanes from the waterfront inland to align with the southbound lanes. He also raised the freeway and installed tunnels and bridges at pinch points to make the area more pedestrian friendly.

Lighting and plantings adorned the new pedestrian routes, while parkland and bike paths were built along the lakefront where the northbound lanes had been to better connect the Field Museum, the Shedd Aquarium, and the Adler Planetarium.

DESIGN TEAM

Lawrence Schadt (landscape architect)

Teng & Associates (architects)



James Iska

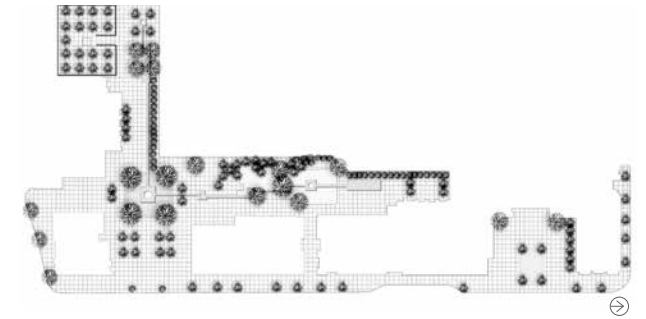
2016

C-print

36 x 24 inches

Jill Paider

2016
C-print
24 x 17 inches
24 x 16 inches



Plaza Las Fuentes

1984-89 • PASADENA, CA

In 1984, the City of Pasadena initiated a program to improve its historic Civic Center. Halprin was selected to design an integrated landscape that would complement the architectural style of a newly planned downtown complex as well as reflect the heritage of Old Town Pasadena. The result was a six-acre Moorish-influenced landscape that includes pedestrian arcades and a series of terraced public gardens, characterized by decorative paving, lush plantings, a variety of pools, cascades, and water channels, and sculptures by Michael Lucero. The central element is a large courtyard anchored by fountains decorated in hand-painted ceramic tiles by Joyce Kozloff.

The sculptures and water channels at Plaza Las Fuentes echo Halprin's work in downtown Los Angeles.

DESIGN TEAM

The Maguire Partners (developer)

Omi Lang Associates (associated landscape architects)

Moore Ruble Yudell (architects and planners)

Capstone Projects



Entering his sixth decade of practice in the 1990s, and despite the decline and demolition of some earlier projects, Halprin was still looking forward. In 2005, he completed three major commissions in California: Sigmund Stern Grove in Pine Lake Park and the Letterman Digital Arts Studio at The Presidio, both in San Francisco; and the Yosemite Falls Corridor in Yosemite National Park. He was 89.

These final projects marked a departure from the Modernist and Postmodernist works. Here Halprin returned to nature, wilderness, and his love of the High Sierras. In Yosemite and Stern Grove, Halprin aimed to leave nature alone, so that, as he said: “the park finally appears like something organic, that no person had designed, and that it was a result of nature making its own statement about things.”

Sketch of Yosemite Falls Corridor by Lawrence Halprin (Courtesy the Architectural Archives of the University of Pennsylvania, by the gift of Lawrence Halprin)



Sigmund Stern Grove

1998-2005 • SAN FRANCISCO, CA

This 64-acre linear public park was developed as a free concert venue by the City of San Francisco and the Works Progress Administration in the 1930s, with a naturally sloped meadow at one end serving as an outdoor amphitheater. In 1998, Halprin was hired to develop a master plan for the landscape that would reinvigorate the park. The defining characteristic of the large-scale rehabilitation is the redesigned amphitheater. Halprin built a series of low grass terraces along the natural slope, fronted by stepped granite retaining walls that serve as benches and also mitigate erosion on the hillside. The venue provides seating for more than 4,000 people.

DESIGN TEAM

Andrew Sullivan (senior landscape architect)

QuarryHouse, Inc. (stonemasons)

Hamilton + Aitken (architects)



Caitlin Atkinson

2016

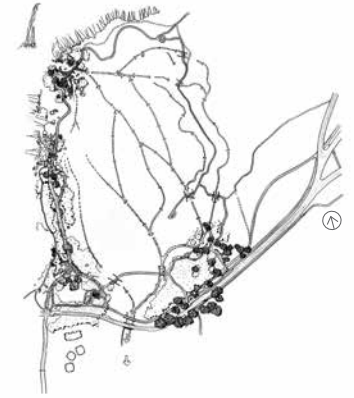
C-print

36 x 24 inches



Phillip Bond

2016
C-print
36 x 24 inches



Yosemite Falls Corridor

2002-05 • YOSEMITE NATIONAL PARK, CA

In 2002, the National Park Service commissioned Halprin to redesign the approach to Yosemite Falls. He sought to improve the visitor experience while also protecting the natural environment: a large parking area was replaced with a small amphitheater, picnic tables, and restrooms; granite pavers and a rock wall were sympathetically installed along the approach, along with a bronze relief map depicting geologic details; erosion issues near one viewing terrace were remedied with boulders, while other erosion-prone areas downstream were shored up with native plants; and several dozen trees were selectively removed to maximize views along the pedestrian route. Yosemite Valley, inclusive of Yosemite Falls, was listed in the National Register of Historic Places in 2006.

DESIGN TEAM

Steven Koch (landscape architect)

Gary Roth (landscape architect)

QuarryHouse, Inc. (stonemasons)

Hamilton + Aitken (architects)

About the Artists

Caitlin Atkinson

Atkinson grew up in Nevada City, California, where the trees, mountains, and rivers instilled in her a love of all things natural. She studied photography at the California College of Arts in the San Francisco Bay Area. Her photographs have appeared in magazines, books, and exhibitions in New York, San Francisco, and Los Angeles. When not photographing, you can find her in the garden and enjoying the outdoors.

Dror Baldinger AIA

Baldinger is an architectural photographer based in San Antonio, Texas. His practice encompasses a panorama of projects, from commercial interiors to jewel houses. Formerly a design principal in a major San Antonio architectural firm, Baldinger's photographic viewpoint considers and enhances the uniqueness and terroir of each project. His photos have won numerous AIA San Antonio Design Awards.

Jeremy Bittermann

Bittermann has a degree in Fine Art Photography from the Pacific Northwest College of Art. After graduating, he worked in marketing and strategic planning in the architecture industry for more than a decade. Bittermann's experience in the design industry led him to produce and assist on numerous photo shoots for acclaimed architectural photographers. He established his own architectural photography practice in 2010 and has since had his work featured in numerous notable publications.

Philip Bond

Bond graduated from the United States Naval Academy with a degree in Computer Science. He was a naval officer for five years and then a floor trader for nine years. Bond left his career in the financial industry to pursue photography. For nine years he managed the imaging department of a San Francisco design and imaging company, where he worked with all manner of capture, scanning, and printing technology. Currently, Bond works as a commercial photographer.

Marion Brenner

Brenner's garden and landscape photographs have been published in many notable books and magazines, including *Landscape Architecture Magazine*, *Dwell*, and *Sunset*. In 1992, she collaborated on a series of cards featuring plants used to treat cancer. In 2002, she was the subject of a one-person show, entitled *The Subtle Life of Plants and People*, at the Berkeley Art Museum. Her photographs are in the permanent collections of the San Francisco Museum of Modern Art and the Berkeley Art Museum.

Rudy Calpo

Calpo is an architect by trade and artist by nature. Accomplished in watercolors and freehand drawing, he brings a sense of color, light, angle, and composition to his photographs. As Senior Principal of CHD Architects in Sacramento, Calpo has been practicing architecture in the area since 1975, and practicing his passion for photography since even earlier. His photography has taken him around the world.

Heather Collins AIAP

Collins applies her MFA in Cinematography from Chapman University's Dodge College of Film and Media Arts to bring concepts of motion picture visual storytelling to her still photography work. Born and raised in Colorado, she works across the country on photography projects ranging from architecture and landscape to fashion and product. Her love of travel and nature makes her gravitate towards working on location. She is based in Los Angeles, California.

Christina Dikas

Dikas is a native of the San Francisco Bay Area. She has a Master's degree in Architectural History from the University of Virginia and is a Senior Architectural Historian at a historic preservation architecture firm in San Francisco. Dikas' love of historic buildings and landscapes pairs with a passion for photography. She has completed digital and large format photography for the Historic American Buildings Survey (HABS), and enjoys international travel, outdoor adventure, and astrophotography.

Ren Dodge

Based in Oakland, California, Dodge has been taking photos professionally for more than a decade. A love of art led him to attend San Francisco State University where he earned a B.A. in Fine Art Photography. He began his professional career by working as an assistant on commercial and architectural shoots. An appreciation for design and fascination with the interplay between natural and built environments are themes in his photography.

Roger Foley

Foley has been photographing landscape architecture and garden design for more than 40 years. His work has been featured in hundreds of books, magazines, and websites. He is the sole photographer of eight garden books, two of which won 'Award of the Year' from the Garden Writers Association. His most recent book, *On Walnut Hill: The Evolution of a Garden*, was published in October, 2015.

Tom Fox

Fox is a principal and former Director of Media Services for SWA Group, where he managed the imaging group. In his landscape photography, he seeks to represent the intent of the designer through his camera lens. His photography has been honored with several notable awards including the Merit of Excellence from the Brooks Institute of Photography and the American Society of Landscape Architects' Excellence in Landscape Architectural Photography Award.

Millicent Harvey

Harvey has worked as a commercial and fine art photographer for more than three decades. Her clients include landscape architects, architects, and local and national publications, where she employs an eye for composition and technical proficiency to deliver compelling images. She draws inspiration from the desert landscape of the American Southwest, and currently resides in Palm Springs, California.

Saxon Holt ASMP ASPP

Holt worked as a commercial photographer until he discovered a market for garden photography. His current work focuses on the relationship between gardens and the land, seeking a sustainable aesthetic that enhances both gardener and the earth. His recent books, *The American Meadow Garden* with John Greenlee, and *Hardy Succulents* with Gwen Kelaidis, allowed him to explore gardens that have an authentic connection to place. He licenses his photography at PhotoBotanic.com.

James Iska

Iska studied photography at the Institute of Design in Chicago where he received a B.S. Survival and re-birth have been themes in his work ever since his first documentary project on the decline of the steel industry in the 1980s. Iska is also interested in the history and design of Chicago's parks, and the ways they have served their communities over the years. He explores the urban experience with a camera, and through his blog "In and About the City."

Aaron Leitz

Leitz is a Seattle, Washington-based photographer specializing in architecture and interiors. His clients include a growing number of the West Coast's leading design firms, and his work has been featured in a wide range of publications including *Interiors Magazine*, *Luxe Interiors and Design*, *The Wall Street Journal*, and the *New York Times*.

David Lepage

Lepage joined Nelson Byrd Woltz in 2012, where he is a graphic designer and contributed to the initial concept and subsequent production coordination for the firm's award-winning monograph *Garden, Park, Community, Farm*. Lepage explores the aesthetic and communicative aspects of systems and compositions to create visual solutions and workflows across media, engaging and connecting people to narratives and information.

Artists continued

David Lloyd

Lloyd is a commercial and editorial location photographer specializing in landscape architecture & design, industrial, aerial, and environmental portraits. He is currently Director of Photography and Creative Media at SWA Group, where he oversees creative, conceptual, and execution of photography and multimedia work. He is based in the San Francisco Bay Area.

Jim Lockhart

Lockhart has been photographing the architecture and gardens of Georgia for more than 37 years. As photographer for the State of Georgia, Historic Preservation Division, he documented more than 1,600 nominations to the National Register of Historic Places. His photography has been featured in numerous publications that chronicle the lives and work of prominent architects. He has won numerous awards for his contributions to the architectural profession and to historic preservation.

Gordon Osmundson RLA

Osmundson is a landscape architect and fine art photographer based in Oakland, California. As a photographer, he produces both black & white large format images and color digital images. His work includes architecture, landscapes, railroads, and other industrial subjects, exhibiting a strong element of time and history. He is experienced at applying the HALS, HABS, and HAER standards to imagery, and has negatives on file with the Library of Congress.

Jill Paider ASMP

Paider has specialized in architectural photography for fifteen years, working in more than 100 countries for advertising agencies, design firms, magazines, and a variety of corporate and private clients. In 2014, she was the first architectural photographer to be awarded the Fulbright Specialist grant on behalf of the United States. Paider has five published photography books on architecture and design, and is a member of the Royal Photographic Society, American Photographic Artists, and on the board of the American Society of Media Photographers. She currently lives in Los Angeles, California.

Tami Porath

Israeli-born, Porath studied in Bezalel Art School in Jerusalem. She has always felt drawn to photography as a means of representation. Fifteen years ago she learned how to bind books and how to make handmade photo albums, which led her to develop a unique bindery business supplying customized photo albums for private clients. Porath has recently expanded her business to include a publishing house for book-art.

Susan Teare AIAP

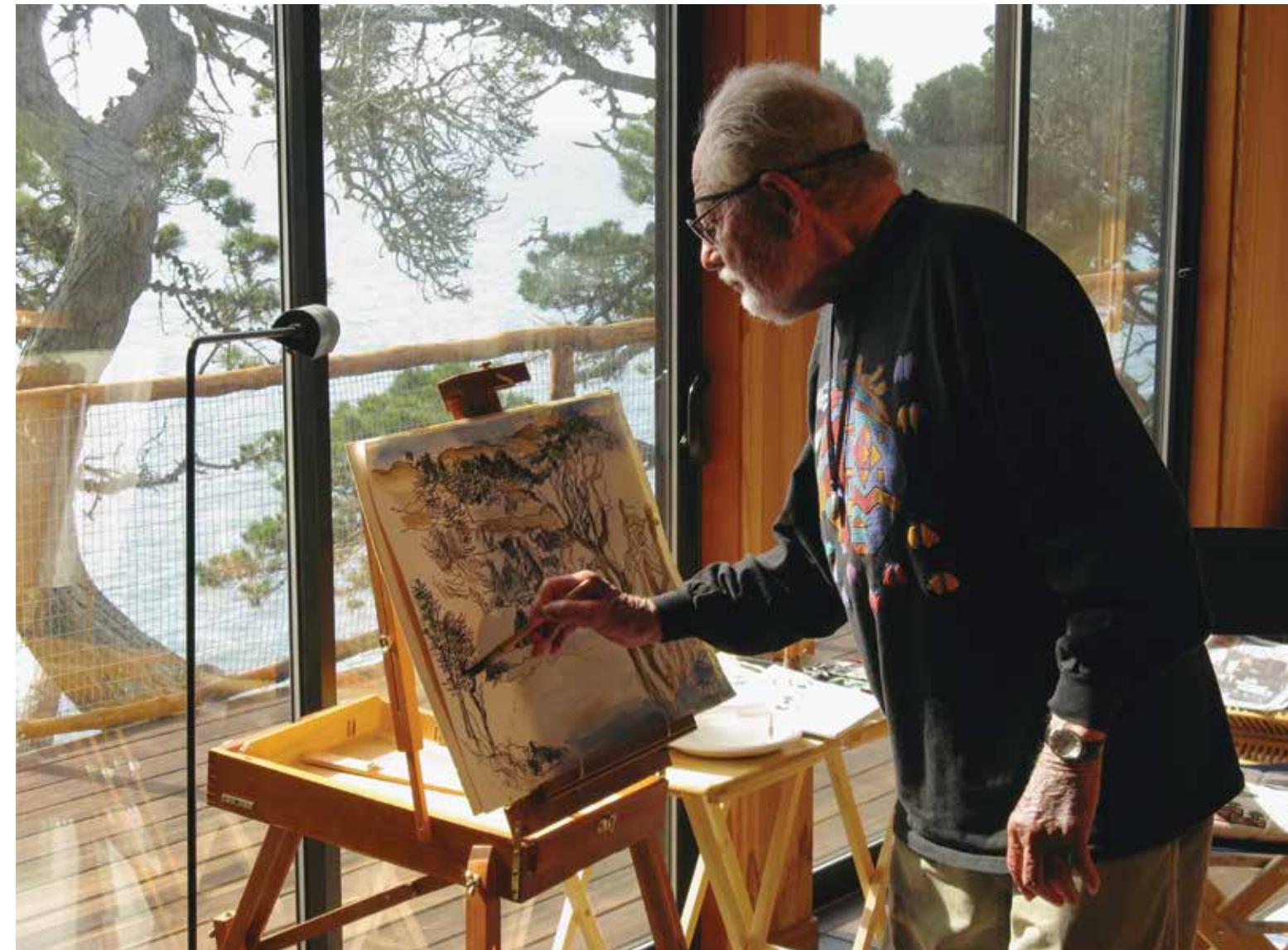
Teare photographs residential and commercial architecture and landscape design. Her work is featured in publications including the widely praised *Salvage Secrets*, and the follow-up *Savage Secrets Design & Décor*. She is a contributor to Getty Images and the DIY Network. A Graduate of Bowdoin College with a B.A. in Art History, Susan studied under Norman McGrath at Main Media Workshops in Chicago. Her professional background includes extensive marketing and sales experience with both nonprofit and corporate clients.

James Via

Via was born in Rochester, New York, and received his B.A. and M.F.A. degrees from Bradley University and Illinois State University, respectively. He pursued postgraduate work at Visual Studies Workshop, and then returned to upstate New York. In 1993, he decided to devote his energies to the commercial studio he had established ten years earlier. Although he continues to do work for select clients, he has recently committed himself to printing and cataloging three decades of his own photographs.

Alan Ward FASLA

Ward, a principal at Sasaki in Boston, Massachusetts, is a planner, designer, author, and photographer. His photographs have appeared in more than 200 books and magazines and have been in numerous exhibitions, including the award-winning exhibition *Built Landscapes: Gardens of the Northeast*. His most recent exhibition *Luminous Landscapes*, debuted at the National Building Museum in 2016. Ward's recent landscape design work includes the rehabilitation of the landscape at the Lincoln Memorial in Washington, D.C.



Lawrence Halprin at The Sea Ranch

Photo by Charles A. Birnbaum, 2008

C-print

36 x 24 inches



Sketch of dancers at The Sea Ranch by Lawrence Halprin
(from *The Sketchbooks of Lawrence Halprin*, published 1981)

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The Design Teams listed in this document are not exhaustive; they were compiled from information in the publications listed here, as well as from invaluable input by the following people, many of whom worked at Lawrence Halprin & Associates or the Office of Lawrence Halprin: Dee Mullins, Donlyn Lyndon, Lawrence Schadt, Paul Scardina, and Steven Koch.

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The Architectural Archives of the University of Pennsylvania has the entire body of Halprin's drawings, project files, and correspondence. The archives are located on the UPenn campus in the Fisher Fine Arts library in Philadelphia, PA.

For additional information and a finding aid, go to: www.design.upenn.edu/architectural-archives/collections

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