

LANDSCAPES

Carol Soucek King, Ph.D.

Michael Graves, FAIA



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To those who feel empowered by the spirit of The Earth and who long to sing its songs!

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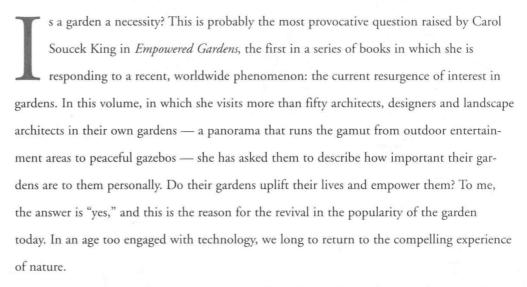
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FOREWORD

Michael Graves, FAIA, Architect



Of course, one can say that there is a different level of importance between a building, which is a necessity in terms of shelter, and architecture and landscape architecture. The latter are cultural inventions, as are literature, poetry and music, and some may not consider these to be necessities at all. Yet, for myself and for the others whose work is reflected in the following pages, understanding where one is — in the landscape looking at a house or in the house looking at the garden — is every bit as important as the roof overhead.

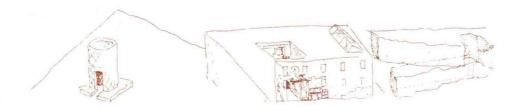
The garden is a place of transition. It is that space between places that sometimes needs definition and sometimes does not. The garden takes that which is ambiguous and gives it value.

The garden is a way of life. There's a kind of social engagement between people and the landscape. Wandering out-of-doors, taking in the sounds, smells and visual aspects of nature, affects one's attitude. You are not the same person as when you are indoors.

Finally, for most people, one's own garden is primarily about domesticity. Anyone can make a place outside with which to have a relationship, and once you do, once you have recognized those aspects of something completely natural that are important to you, then it becomes your garden and everything that happens to it and in it becomes important to you. And one doesn't have to be a landscape architect to gain from watering and feeding one's





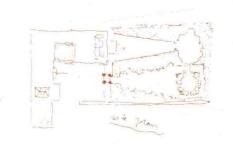


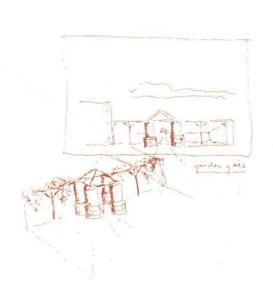
plants and watching them grow. The responsibility of tending one's garden helps one's humanity. Whether one's garden is traditional or innovative, whether it's a formal French garden or a more natural English one, an expansive landscape or a simple roof garden, three aspects of one's own garden remain supreme: the first is looking at it; the second is tending it; and the third is using it. The true spirit of the garden springs from the joy of living outside as well as inside.

I was in Tuscany a couple of years ago and was invited to lunch at a simple farm-style house that was charming but not grand in any way. The garden was not pretentious at all, just fine pea gravel, no grass. Under a span of trees there was a long farm table covered with a crude piece of rose-patterned oilcloth and surrounded by simple, unmatched wooden chairs with rush seats. The table was laden with cheese, olives and a few carafes of wine. We were served a little salad, then pasta, still later some simple fruit and coffee. And all that took two-and-a-half to three hours — for we had all sat and talked and talked and talked! In this delightful outdoor setting we were able to focus on conversation and getting to know each other. Amid a feeling of uninterrupted conviviality that seems all too rare today for many of us (though it seemed as if our hosts did this every day of the year), life seemed richer, brighter, deeper.

On leaving that house and our Italian hosts, I thought how happy I was to have been there. I also began to reflect on how my own life was slightly impoverished because it didn't have enough of that kind of simplicity, the kind of simplicity that can only be found in nature, a simplicity that can combat other less meaningful, acquired tastes as well as the technology that seems sometimes to choke our deeper sense of humanity.

I remember that day and now try to repeat it as often as I can in my own garden. The experience seemed a kind of paradigm for my own life. I learned something about how fulfilling such a moment in the garden can be to me. And I hope that through the compelling array presented in *Empowered Gardens* others will find similar inspiration.





PREFACE

Carol Soucek King, Ph.D.

mid a world increasingly caught up in a perplexing morass of technology, there has developed an immense desire for age-old processes at one with The Earth — for protecting, nurturing and being a part of Nature. The result has been a revolutionary growth of interest in the garden. Indeed, when my husband and I developed our own property, I found that my interest in gardening had become a passion.

Empowered Gardens explores this revolution through renowned architects, designers and landscape specialists who share their thoughts regarding their own private gardens. How do the ways they have landscaped the property around their own homes reflect or differ from the style and feeling of the projects they create for others? What kinds of plant and hardscape materials have they used and why? How do they incorporate their gardens into their daily lives? Do they just relax in them, or do they actually toil in them? What to them is the most important aspect of this, their personal piece of Earth?

Through sharing their poolscapes, desertscapes, seaside gazebos and urban patios located in the Americas, Europe, the Far East and Southeast Asia, these designers offer a myriad of inventive ideas for making the most of one's own garden, whether large or small. And, as each of them explains, the carefully planned and lovingly tended garden offers the same opportunity that it holds for his or her clients — physical, psychological and spiritual enrichment.

Certainly in our own garden, my husband and I have found endlessly abundant rejuvenation and joy.



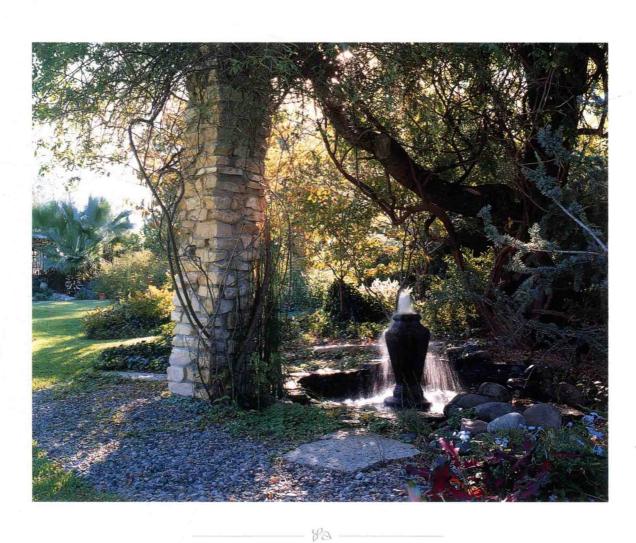
EXPLORERS

Garden as Cloister Color! Texture! Under the Bridges

Cactus Cornucopia Reclaiming Nature

Complete Harmony A Creative Oasis Urban but Wild

A Bagel Garden



Garden as Cloister



"Similar to the cloister in a monastery, my garden in Dallas is totally enclosed to offer seclusion from the elements of the city which surrounds it.

"Since the early 1980s I have been constructing this garden from 'found' objects, architectural remnants. pieces of broken tile The unusual result offers a large dose of the element of surprise I try to incorporate in all my projects, although those done for clients tend to be more conservative. The style of my house, which is located on a 100-by-120foot lot, is funky English with an Italian accent - and that's also an apt description



for the garden connecting the loggia to my tile studio.

"I use my garden morning through night. The recent addition of an outdoor shower allows me to incorporate the garden's natural, sensual ambience into my daily bathing routine. Most evenings, even chilly ones when I light a glowing blaze in the outdoor fireplace, the garden serves as outdoor rooms for entertaining. And, sunup to sundown, I use the garden for inspiration, the open sky for clearing my thoughts."

above The loggia, built from discarded antiques and stone, provides an old-world Italianate dining area all year long.

opposite A tapestry of tile mosaic joins an equally colorful canary, while half columns create windows to see into and out of the seating area.

Photography by Barry Lewis

Robert Bellamy Landscape Designer

