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Letter from the President

Aaron Zahm, ASLA

We talked, they listened.

Every year, chapter leaders come together in Washington D.C. to advocate for policy issues important to landscape architects. Another Advocacy Day has come and gone and I'm thrilled to tell you that it was a successful effort! Chris Green, Greg Miller, Rob Loftis and I had the challenge of convincing our legislators to support a number of national legislation items in a time of great uncertainty about federal budgets, the terrible economic news, and an

upcoming election season. While our meetings with Congress and Senate staff members were pleasant and well-received, we couldn't help but feel lukewarm about the outcome in the face of such pressure to reduce the deficit. Imagine our encouragement when, upon our return, we learned that Senator Tom Udall introduced Senate Bill 1115, the Green Infrastructure for Clean Water Act of 2011. Senator Udall's office commended NMASLA for helping to educate him about the benefits of green infrastructure, and that our efforts, in part, convinced him to introduce the legislation in the Senate. A companion bill has also been

Aaron, Chris, Greg and Rob meet with Dan Alpert from Senator Bingaman's office.



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introduced in the House of Representative. We've lobbied Representatives Heinrich and Lujan to join as co-sponsors of the House bill. Of course, the next step is getting the bill signed into law and you can help by joining the Advocacy Network at www.asla.org, and sending messages to your legislators. You can also learn much more about the legislation we advocated for this year. Additionally, the Executive Committee will be making local advocacy efforts a priority in the coming year. Our goal is to foster relationships with our legislators and to educate them on the value of landscape architects. We'll continue to work hard, having the reassurance that this government thing can actually work!

Our annual Golf Outing and Vendor Expo is coming soon. I hope you can join us for this fun event at Desert Greens Golf Course on August 26th and say thanks to our many partners that make all our chapter initiatives possible. Huge thanks to Tag Gay for organizing this event each year, and to Diane Huerta of Buildology/Materials Inc. for being our superstar recruiter and fundraiser! The

registration form is included with this newsletter and is available at www.nmasla.org. A team from MRWM will be seeking the "best-dressed" award for the third year in a row. I'm wondering who will be up to the task of challenging them?

It's also election season for NMASLA. I'm thrilled that all our current Executive Committee members have thrown their names in the hat for another year of service! A handful of new folks have also asked to get involved. We've accomplished so much over the last year and I'm looking forward to another year with these hardworking volunteers.

Enjoy the summer and visualize rain!

To comment on the President's message, please email responses to Aaron:
azahm@mrwnm.com

NMASLA

golf outing 2011

+ vendor expo



friday,
august 26th

11:30am

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Registration Deadline: August 22, 2010

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Aaron Zahm

210 La Veta Dr. NE

Albuquerque, NM 87108

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Fax: (505) 265-9637

Sierra Providence Eastside Hospital

El Paso, Texas

*David Cristiani,
Quercus Group*

*Registered Landscape Architect,
NM, TX and NV*

The Sierra Providence Eastside Hospital is owned by Tenet Healthcare Corporation; their architect, Sterling Barnett Little, Inc., hired me as the landscape architect. Accent Landscape Contractors, Inc. provided the installation. The project site was on graded land at the edge

of El Paso's growing northeast side, adjacent to undisturbed desert terrain.

Well within the Chihuahuan Desert Ecoregion, the hospital lies far from the mountains, and the natural vegetation community is typical of Mesa Sand Scrub vegetation, rather similar to lower portions of Albuquerque's west mesa. The specialized, deep-rooted vegetation is mostly unavailable from growers, and it is extremely difficult to salvage and transplant.

It is also not well-represented in adjacent, new developments.

The architect understood not only complying with City of El Paso landscape codes, but that a landscape architect familiar with arid region design vocabularies would be an asset - their Dallas Metroplex home base is quite different in its natural environment and horticulture. The concept was developed quickly, within two weeks, to respond to the initial phasing of this work within

A mounded sweep of woody and succulent plants, set into boulder clumps, ground this long architectural massing into El Paso's powerful but vast Chihuahuan Desert setting.



the multi-acre site, comply with local codes, and meet the highly-restrictive budget. Required buffer and site trees were first planned, located to provide visual interest from freeway access road speeds, as well as to shade and dialogue with building forms. Passive water harvesting into planting areas adjacent to parking and interior drives, including all trees, was designed using curb cuts to decrease the burden on the drainage system and the deep ponding area on-site.

Site forms were envisioned similarly, taking cues from the nearby sand hills. I spent a day at the architect's office, sketching concepts and meeting with their interior design staff, to understand their ideas. At that time, City officials provided their feedback and preliminary approval, but the civil engineer's work negated any water harvesting concept, though I was not included in that decision.

I started production of the construction documents, which included paved areas related to interior forms, plus building rhythms and massing. A few distinct outdoor living spaces were included



A vignette abstracts many Chihuahuan Desert slopes, with berms punctuated by local Yucca torreyi, and ecoregional natives Cimarron Sage and Mexican Blue Penstemon, massed within the local boulders, along with Slip Stripe Agave. The boulders and gravel are of the same parent rock.

conceptually for the future, as well as refined plant massing and species selection, to complete the picture. Irrigation was designed to serve present work with drip irrigation, and future expansions with mostly drip irrigation and minimal overhead irrigation for a concentrated lawn area. Viewing the desert as a unique garden and not a

wasteland, the hardest plants were arranged from loose, natural groupings at project edges, to purposeful masses and shady pockets near the building's paved areas and at parking. Mostly native plants, with some arid-adapted species, were specified to create a sense of oasis abstracting the drama of the locale and

"Site forms were envisioned similarly, taking cues from the nearby sand hills."



In winter, the cast-in-place concrete seat wall and paving provide a sunny sitting area, extending the interior lobby forms outward. As this matures, deciduous Texas Red Oak will allow in some sun, while dormant Blue Grama clumps highlight the Sotol. A future water feature will create cool sounds in summer, when all is in leaf or flowering.

mountain ranges beyond, drawing also from the building's dramatic forms.

The city gave a final review of the landscape design, prior to the bidding and construction observation portions of work. This revealed some additional changes in written code interpretations and unwritten special use criteria as per a previously undisclosed letter of agreement; this involved screening trees along the eastern side of

the property, adjacent to the residences. Due to some unwarranted homeowner concerns of litter into swimming pools from required trees, the screening was then relocated opposite the eastern drive, decreasing the effect of screening and allowing excess water harvesting present to go unused.

Much of the irrigation and plant installation was performed prior to my two on-site visits; some field

changes were addressed by the architect and me via e-mail and telephone correspondence. Other changes were made without my feedback, involving drainage channels through previously designed planting areas, and those served to create unsafe pedestrian access, not just design compromise. The installation was completed in 2008.

The hardscape and plantings mostly achieved

the design intent. Over time, some unnecessary pruning occurred, though other plantings began to mature. Communication with the owner has occurred separately from my occasional visits, and it is my hope that this will help prevent further, unnecessary expenditures on counterproductive practices, instead, enhancing their investment in this property's visual appeal.

Plant Used in the Design

Sweet Acacia / *Acacia farnesiana*

Torrey Yucca / *Yucca torreyi*

Mexican Blue Penstemon / *Penstemon amphotellae*

Slim Stripe Agave / *Agave lophantha*

Cimarron Sage / *Leucophyllum zygophyllum* 'Cimarron'

Please direct any comments or questions to David Cristiani :
david.c@thequercusgroup.com

Not ideal pruning, but more live leaves and a few dead leaves were left on this Yucca torreyi, allowing the specimen to have more visual presence. Ideally, about 50% of dead leaves would be left, to soften the trunks better.



In the interest of neatness, overzealous removal of dead leaves carried into live leaves, ruining the yucca's appearance for years, allowing it to be more stressed by extremes of heat and cold.



New Member Spotlight: Amos Arber, MLA, Associate ASLA

My interest in Landscape Architecture undoubtedly stems from the prominence of the landscape in New Mexico, my homeland. A move to the Mendocino coast of California sparked an obsession with plants and an interest in pursuing a degree in ecology and natural history. A professor of mine suggested that landscape architecture would be a way to combine these interests with a previous degree in studio art and photography.

While attending the graduate program at UNM, I was granted project assistantships for several years where I was exposed to the breadth of the profession through a variety of instructors and their projects. Part way through graduate school, I took a semester off in order to work for a local plant nursery. This position forced me into the role of plant expert, and it became necessary for me to answer thousands of questions about plant health, conditions, and aesthetics. During this time, I became aware of the enjoyment and satisfaction I gained by facilitating people's design choices, which in turn deepened their connection to the natural world and enjoyment of the landscape.

My final semester at graduate school culminated



Amos survives a glider flight near Marfa, TX.

with a thesis project which proposed a plan for removing pollutants from Albuquerque's storm water within the North Diversion Channel outfall area. This project proposed methods of using plants and other natural systems for removing litter and pollutants from our city's stormwater prior to entering the Rio Grande just north of the city limits. A few other aspects of the project were: fostering the public's awareness of pollution issues through art installations, reducing the destruction of natural drainage patterns from development, creating a wildlife viewing area connected to the city's trail system, and addressing several maintenance issues related to the functionality of the outfall area.

Prior to graduating, I was offered an opportunity to work on the design and installation of a very unique residential project with an extravagant budget. Since the

completion of that project, I have been extremely busy growing my own residential design and installation business.

Landscape design is extremely challenging work. This notion has become very evident to me since installing several of my own designs. Running my own business has forced me to learn a lot, from filling tax forms to wiring irrigation valves. I feel fortunate to have so much interesting work, however I do hope to begin logging hours under a licensed practitioner in an effort towards gaining licensure in the near future.

I am continually fascinated by plants, including the joy and connections to nature that they continually produce. Plant driven design, plays a central role in the approach I take towards residential clients. Soils, microclimates, and irrigation systems all serve to support plant success, and have been of particular interest to me recently.

Being involved with the NMASLA is a way for me to stay connected with the local design community's members and issues. Our local chapter is comprised of a number of extremely smart, talented, and funny people and I look forward to future interactions with them.

Please direct any comments or questions to Amos Arber :
a_arber@yahoo.com

Mid-Year Board of Trustees Meeting 2011

Chris Green, ASLA

At the midyear meeting of the ASLA Board of Trustees, following a year of research and discussion at the national and local levels, the board took action on two membership qualifications issues. The first action changes the international membership determining criteria from place of residence to country in which a landscape architecture degree was earned or in which the individual is permitted to practice. In addressing international membership, the Member Services Committee recommended amending the

bylaws to read: "International Members shall be landscape architects who earned a degree in landscape architecture, or are recognized by a government entity to practice landscape architecture, outside North America." A related second motion opens the honor and privilege of Fellows eligibility to International Members, including the use of the FASLA designation.

The second action, prompted by the successful attainment of licensure in all 50 states, maintains the current criteria for full membership. The board endorsed the Licensure Committee's recommendation that current criteria be maintained to ensure a

diverse and open organization and to remain true to the Society's stated purpose: "The purpose of the Society shall be the advancement of knowledge, education, and skill in the art and science of landscape architecture as an instrument of service in the public welfare. To this end the Society shall promote the profession of landscape architecture and advance the practice through advocacy, education, communication, and fellowship." In a related motion, the BOT instructed staff to work with CLARB to adopt a universal designation for licensure (similar to engineering's PE designation), and come back with a recommendation at the fall annual meeting.



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Regarding the Society's finances, net assets were increased by almost 2 percent. Although revenue fell short of the budget, expenses were considerably less than projected. National staff worked diligently to ensure effective control over the budget while not impacting programs. An audit was conducted of the Society's finances and investments, and a "clean opinion" was presented to the Audit Committee, meaning that our accounting is in conformance with generally accepted practices.

Candidate presentations, including one via skype, were made to the BOT

for the positions of VP for Communications; Education; and Government Affairs. After voting, your new VP's are Mark Hough, ASLA (Communications), Richard Zweifel, FASLA (Education), and Chad Danos, ASLA (Government Affairs). Presentations were also made from the two President-elect candidates; Richard Hawks, FASLA and Thomas Tavella, FASLA. I hope you all took the opportunity to vote for the candidate of your choice.

The SITES Executive Committee continues to work with leadership of the Green Building Certification Institute on a cross-licensing agreement

with USGBC/LEED and potentially with the new ASCE/ ACEC/APWA Infrastructure Sustainability Initiative (ISI); status of trademark and copyrights for SITES and SITES products; and protocols for SITES communications. Discussions are also ongoing on the issue of training and testing to become an accredited professional of SITES, similar to the LEED AP designation.

Please feel free to ask if you'd like additional information on these topics or any other ASLA issues. cgreen@consensusplanning.com



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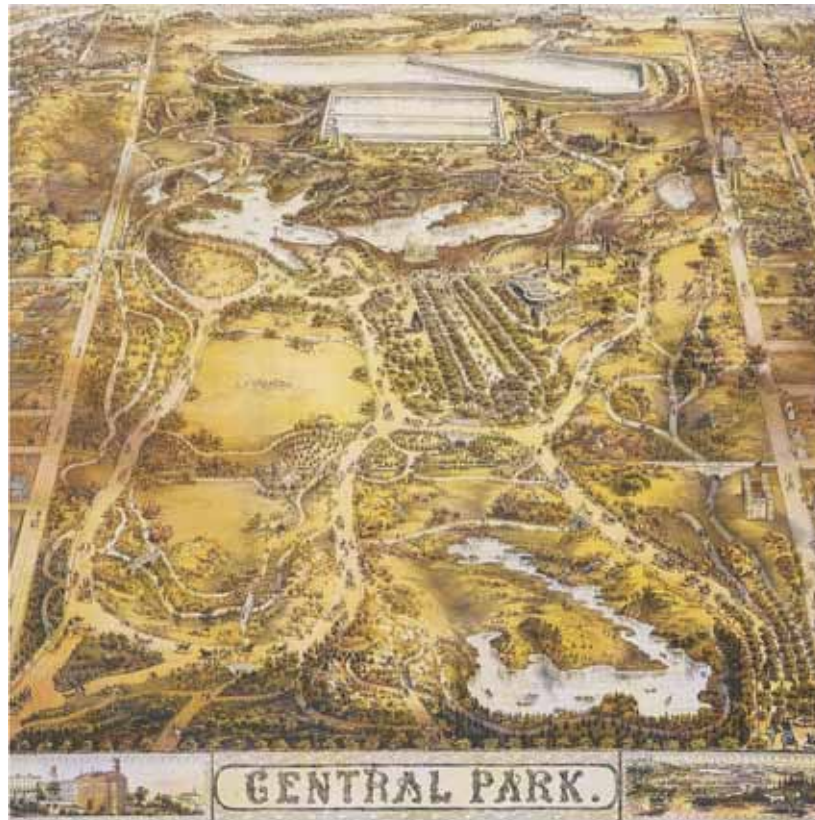
A Survey of Landscape Architectural Projection

Two and Three-dimensional Schematic Design Drawings in the Modern, Postmodern, and Metamodern Eras

Micah Giardetti, MLA

Analogous to Rene Magritte's *Treachery of Images*, a painting that depicts a pipe and summarily denounces its pipeness, the image and text to the right appear to contradict. There is, however, no inconsistency between them. What you are seeing is indeed not a park, but an image of a park. We assume at first, however, that the caption "this is not a park" must be false because, as Michel Foucault points out, we are falsely positioned within an established system of seeing that links reality with visual representation (Foucault, 1983).

The discussion of reality and representation is a good primer to the current topic because there often is a disconnect between the perception of what Landscape Architects do and the reality of what they do. There is an assumption that Landscape Architects make gardens or landscapes—an assumption that, as the illusion in the image and caption above illustrates, is problematic.



THIS IS NOT A PARK

Landscape Architects don't make gardens; they make images of gardens (Mertens, 2010). In other words, images are the physical output of the profession and largely the only potency a designer has in realizing his or her idea. As James Corner confirms "drawing is perhaps all and everything Landscape Architects do. Only in rare and special circumstances do they actually build" (Corner, 1993). It is puzzling, understanding the importance of landscape architectural representation that so little has been written on its development; its evolution; its history.

As Josh Gebhard notes in *200 Years of Architectural Drawing*, "a major error that historians have made in their study of past architecture is that while they always considered the question of style, they have seldom looked into the questions of changes in drawing conventions" (Gebhard & joint, 1977, p. 25). That is, architectural history has focused on the style of the buildings themselves rather than stylistic developments in architectural drawing. The same 'error' is true, if not more so, in the discipline of landscape architecture. Many histories have been written about landscape architecture,

“The ways in which images are composed represent choices: deliberate actions on the part of the image-maker.”

but few focus on the drawings themselves. Sources look at overall movements and some focus on specific time periods or practitioners but few critically examine the evolution of ‘perhaps all and everything Landscape Architects do’.

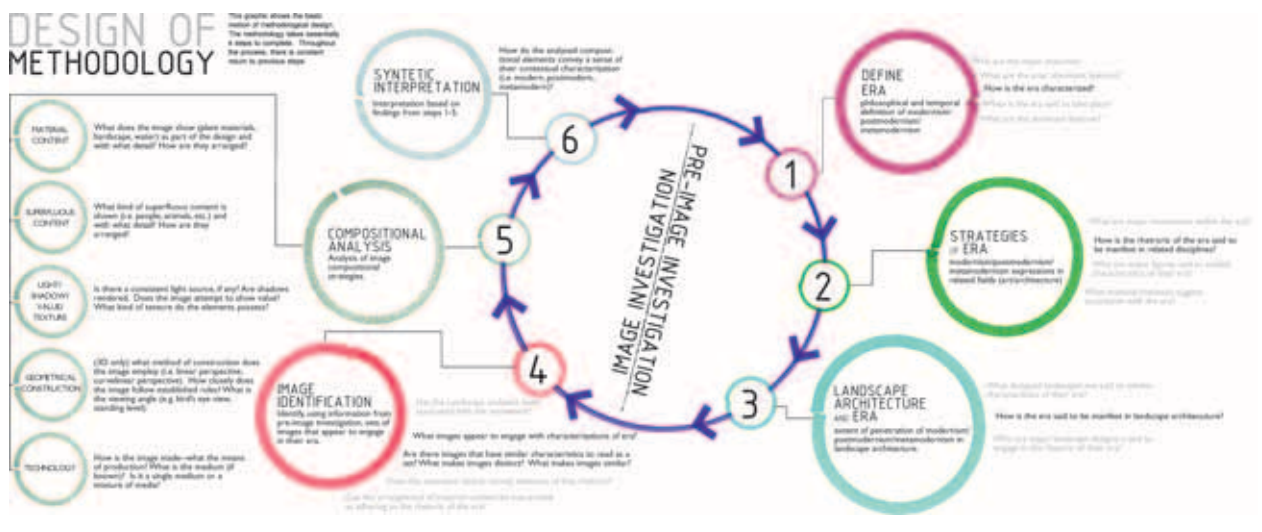
I argue that within the drawings of Landscape Architects we see a close link to the producer—a close link to what the image-maker wanted the client or public to see. As Gebhard notes further, in drawings the designer “... draws our attention to the symbols and spaces that he feels are significant; he de-emphasizes or eliminates that which for him is unimportant” (Ibid). In other words, the ways in which images are composed represent choices: deliberate actions on the part of the image-maker. As such, they are not simply value-free surrogates of the landscapes they propose, but rather value-laden with cultural implications. Interpreting

these cultural implications in terms of their compositional strategies or how the images are composed, i.e. content, geometrical construction, medium, rendering techniques, technology, etc.) is the focus of this study. In particular, interpreting how these images can be said to reflect characterizations of their cultural contexts. In doing this, this study suggests a development of landscape architectural representation—a progression of these graphics over time as they relate to commonly used period characterizations. Narrowing the scope, this study focuses on images beginning in the 20th century, and thus the period characterizations in question are: Modern, Postmodern, and, perhaps more controversially, Metamodern. It examines those images that use systems of projection—representation of the three-dimensional mind-object on the two-dimensional plane—and focuses on multi-view (plan, section) and

single-view (i.e. axonometric, perspective) schematic presentation graphics used by the landscape designer/architect to communicate ideas to clients and the public.

To determine how the images have changed over time, I employ a three-fold methodology in this study: first, I define the period characterizations in question (i.e. modern, postmodern, metamodern); second, I discover patterns/trends by researching available visual literature; third, I interpret how the patterns/trends engage in a sense the modern/postmodern/ metamodern through their compositional strategies and bring forth examples as case studies for a more in-depth examination. This is achieved in six steps (refer to the diagram below).

The gestalt findings of the applied are briefly as follows: In the modern projection, we see an emphasis on



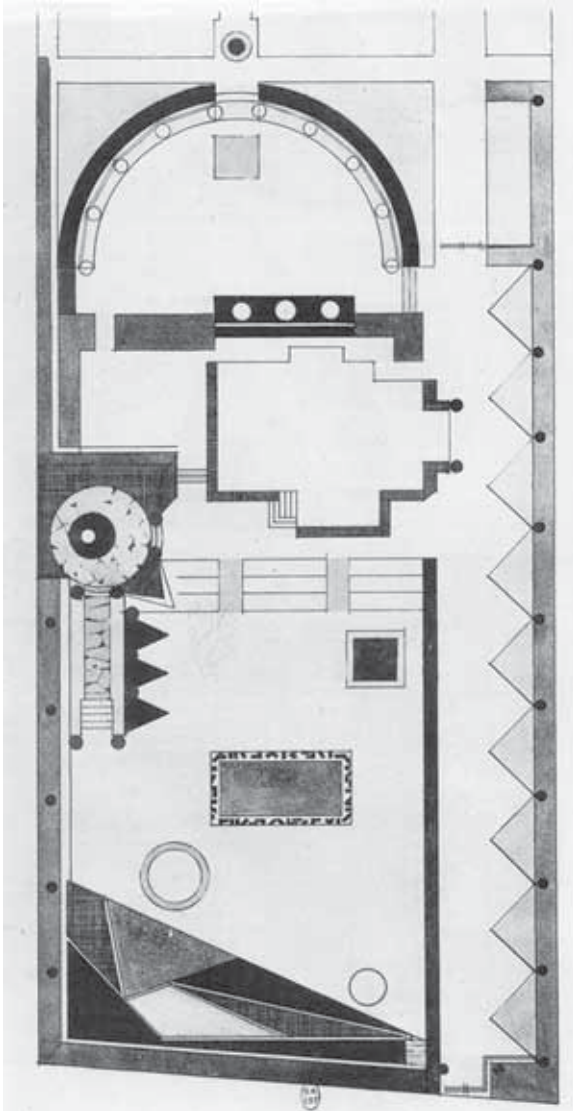
abstraction. In the modern plan, compositional elements do not attempt at an illusion of volumetric realism, while 3D projection conveys abstraction through the use of pictorial geometric construction—mind-centered images that do not pretend to be ocular-centric and thus avoid the rendering of light, value, and shadow altogether. These images heightened abstraction with decisive line and purity of form. Consistent with

developments happening in other fields, this abstraction showed a break from the past (namely Beaux-Arts and picturesque traditions favoring realism) and a search for new forms of expression.

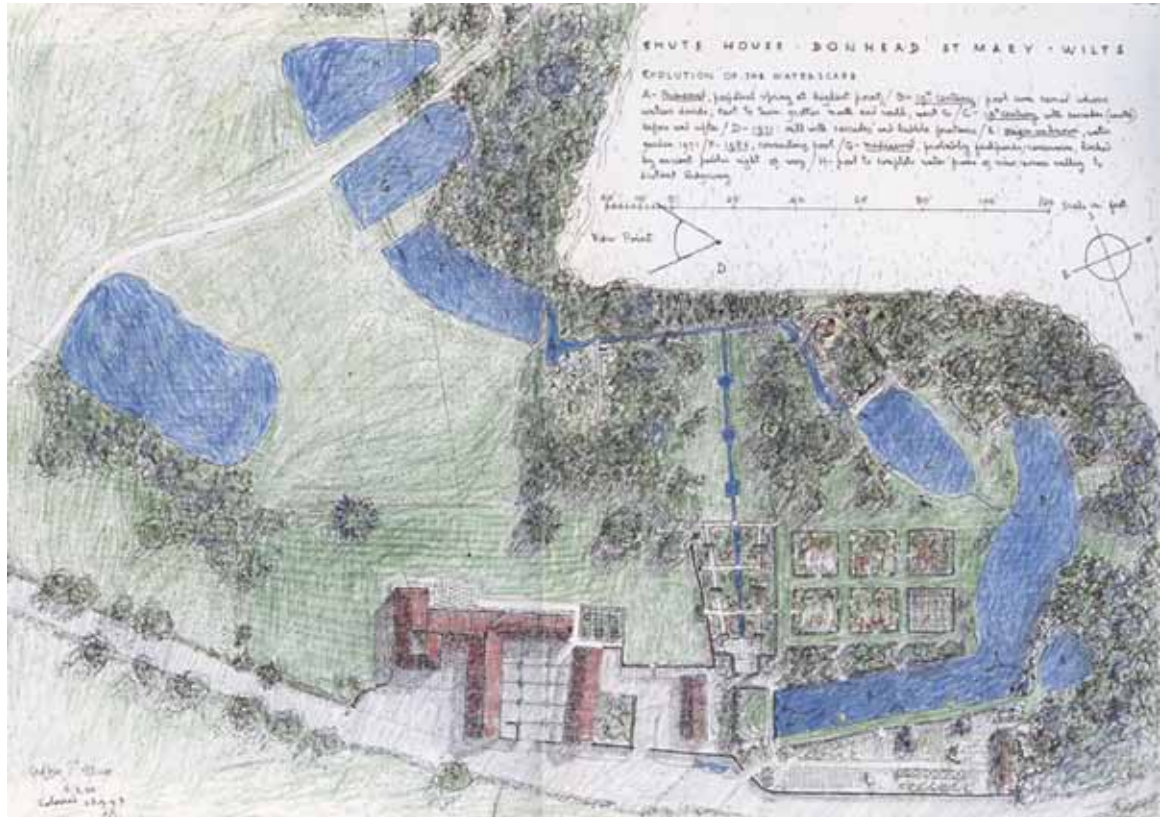
In the postmodern projection we see a move away from abstraction toward individual expression. Individual expression in the postmodern plan was explored in the use of crayon-based media which

emphasized gesture over precision and playfulness over determinism. In the three-dimensional projection, the use of analogue montage tested the very limits perspectival projection through collagic strategies favoring praxis over realism or mechanical abstraction. Both conveyed apathy toward the controlled and precise compositional strategies of the modern era and conveyed a gestural expressiveness not seen in the pre-modern landscape plan.

Tachard garden plan, Pierre Emile Legrain (1925). Example of highly abstract modern plan.



Currently, in the metamodern era, individual expression is traded for seductive precision. In the contemporary plan, we see a trend that uses vector based software to convey a sense of the decisiveness lost in the trend toward postmodern (expressive) strategies. The contemporary plan conveys a hope for the future; it favors descriptive clarity tailored to market to a wider, global audience. These clear expressions are often supplemented with the seductive 3D projections using digital media to aid in collagic strategies. Through digital montage, contemporary perspectival renderings aspire to a sense of photorealism—a reconstruction of the deconstructed postmodern analogue collage. In these images, there is a sense of picturesque and romantic compositional strategies of the pre-modern through a play of



Schute garden plan, Geoffrey Jellicoe (1993). Example of expressive postmodern plan.

Shelby Farms Park plan, Hargreaves and Associates (2009). Example of seductive metamodern landscape architectural plan.



opposites and the addition of superfluous content.

In sum, the schematic drawings of landscape designers/architects can be interpreted to convey a sense of their cultural contexts through their compositional strategies. This study has provided one interpretation of the progression of landscape architectural representation, but it calls upon the greater community to offer others. The study further demonstrates how particular choices of the image-maker can mean, and hopes we as landscape professionals take on the challenge to note the potency of the graphic decisions we make.

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Letter From the New SOCLAS Co-Presidents

Greetings NMALSA members,

The UNM Chapter of SOCLAS, its co-presidents (Patrick Sinnott and Windy Gay), Secretary (Jitka Dekojova), Treasurer (Alexandria Leider), and Web Manager (Andrew Bernard) are thrilled and energized by the possibilities of the upcoming 2011-2012 academic year.

As co-presidents, Windy and I will be tackling a variety of projects aimed at increased membership and community outreach. It is our impression that membership at SOCLAS has always been a little thin, but the passion of students in the program runs deep,

as does the commitment of Landscape Architects in the field. Thus, we extend our ears to NMALSA members looking to connect with Landscape Architecture students in hopes that SOCLAS can be the primary liaison between graduate students and professionals. We happily solicit NMALSA members who would like to present ideas or partake in discussions during our monthly meetings and help to organize a UNM/NM social networking system in order to stay connected with graduates and New Mexico professionals. So, feel free to contact us with questions or ideas on how to improve the NMALSA and SOCLAS relationship.

Please look for an invite to our Fall mixer. We will be

welcoming a new class of MLA students and hope to attract many professionals to this event.

This year's elected SOCLAS officers include:
Jitka Dekojova
Alexandria Leider
Andrew Bernard

Last year's SOCLAS did an excellent job hosting events, including the UNM Landscape Architecture department's 10th Anniversary, and we hope to expand on their successes. Furthermore, we wish Todd Frier and his graduating classmates luck in their new professional endeavors.

Sincerely,
Patrick Sinnott and Windy Gay
plss22@hotmail.com
windygay@gmail.com

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Chapter Events

NMASLA Call for Volunteers – Excom Election

Date: July, 2011

Note: For more information go to nmasla.org

Storm Water Conference

Date: July 5-8, 2011

Location: San Antonio, TX

Note: For more information go to www.scieca.org

AIA Summer Gala

Date: July 14, 2011

Location: Santa Fe, NM

Note: For more information go to nmasla.org

NMASLA Awards Call for Entries

Date: July 15, 2011

Location: Albuquerque, NM

Note: See Attached Flyer

LAREA, B, & D Prep

Date: July 15, 2011

Location: Berkeley, CA

Note: For more information go to nmasla.org

ASLA PR Campaign

Date: Aug 17, 2011

Location: Nationwide

Note: For more information go to nmasla.org

Q2 Annual Golf Tournament

Date: Aug 26, 2011

Location: Desert Greens Golf Course, Albuquerque, NM

Note: See Attached Flyer

Membership & Address Changes

Please email Amy Bell:
abell@mrwnm.com

Newsletter

The NMASLA newsletter is produced by students in the MLA program at the University of New Mexico School of Architecture and Planning.

Please submit articles, news, photos, corrections, etc., to the editor:

Alex Leider

aleider@unm.edu

Website

Have you visited the NMASLA Website?

Please check it out:

<http://www.nmasla.org/>

Want to show off your projects???

We are requesting project images or landscape images that anyone would like to have posted on the website. Please include a note with a brief description (name of project/landscape, location... anything else to explain the image).

Please send projects to Sara Zahm:

saraz@dpsdesign.org

Call for Articles!

We want to showcase YOUR projects in our newsletter! Please send us your case study of a project completed in the last year and a half for inclusion in the next or future newsletters. Additionally, if you have ideas for a different type of article, please send us your suggestions. Help us keep our newsletters relevant and interesting for the NM Landscape Architecture community.

Please send your questions, case studies and/or articles to Alex Leider:

aleider@unm.edu



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[call for entries](#) [schedule](#)

The Call for Entries has been mailed. Check your mailbox or download the entry form at www.nmasla.org.

entry fee & forms due:
15 July 2011

project submissions due:
15 September 2011

gala awards celebration:
3 December 2011

[entry categories](#)

- Design- Constructed Projects
- Design- Exploratory Projects
- Planning & Analysis
- Communication
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