

THE ART OF LANDSCAPE ARCHITECTURE

Landscape architect Martha Schwartz raises landscape design to the level of fine art in the Southwest



■ **Above** The outside of one room forms the interior of another.

■ **Right** Plantings of different cacti inhabit the various rooms.



Martha Schwartz is a landscape architect and artist with a major interest in urban-scale projects and the exploration of new design expression in the landscape. Her background is both in fine arts and landscape architecture. Schwartz's commercial work includes the Jacob Javits Plaza, the Jazz Hall of Fame in Kansas City, the Minneapolis Federal Courthouse, and the HUD Plaza Redevelopment in Washington, D.C. For this issue of *inlandscape*, two of Schwartz's residential projects are highlighted.

The Davis Residence

After living with an English-style garden for 25 years in the dry El Paso environment, Anne and Sam Davis were ready for something differ-

ent in the redesign of a portion of their residential setting. They wanted the new garden to be low-maintenance with cacti; have a Mexican influence; and be visually separate from the existing garden. To accommodate the owner's wishes, the new garden is developed as a kind of "folly" enclosed by walls within the existing English garden.

This new garden of "Mexican influence" incorporates bright colors and various plantings of cacti. A simple palette of concrete walls, paint, gravel, and cacti is used to create a reinterpretation of a Mexican walled garden. The design is a series of boxes. Displayed as gardens inside of gardens, these boxes create a metaphor for a house. Singular plantings of cacti inhabit the different garden rooms, as the space contained by one box and outside of another become intentionally ambiguous.

A simple palette of concrete walls, paint, gravel, and cacti is used to create a reinterpretation of a Mexican walled garden.



■ **Above** Bright colors and various cacti are used together in this new garden of "Mexican influence."

■ **Left** An aerial view of the garden reveals spatial relationship of rooms within perimeter walls.





- **Above Top** The entry path leading to the tiled runnels.
- **Above Center** One of four brick fountains which organize the courtyard.
- **Above Bottom Top** of the pool house provides an opportunity to use turf as an extension of the main bedroom.
- **Right** Tiles runnels deliver water into wells.

The Dickenson Residence

Nancy Dickenson's adobe house sits atop the brow of a hill in Santa Fe and visually commands an expansive site with spectacular views to the horizon in several directions. Responding to these views, the landscape design is organized as a series of gestures oriented outward into the native landscape. A central spine is defined by an ornamental fence that asserts itself at the front of the house and reappears at the back to align with a long line of purple plum trees that intervene in the scrub landscape. A swimming pool, a pool terrace, and a turfed roof terrace gesture outward and orient to impressive views.

In contrast, the entry landscape is self-contained and intimate. A series of stucco enclosures create a sequence of landscape rooms and corridors leading to the front of the house. A visitor to the house parks in a walled motor court; moves down a walled corridor containing a single line of poplar trees; and arrives at a sunken entry garden with an olive grove and four fountains. A gravel panel defines the floor of the room, which is divided by an orthogonal series of brightly-colored, tile-clad runnels. These runnels interconnect the fountains while rocks define a series of square and circular spaces at the base of each tree. Lit at night, the fountains, with brightly-colored interior metal panels, glow from within. ■

