

# landscape architecture

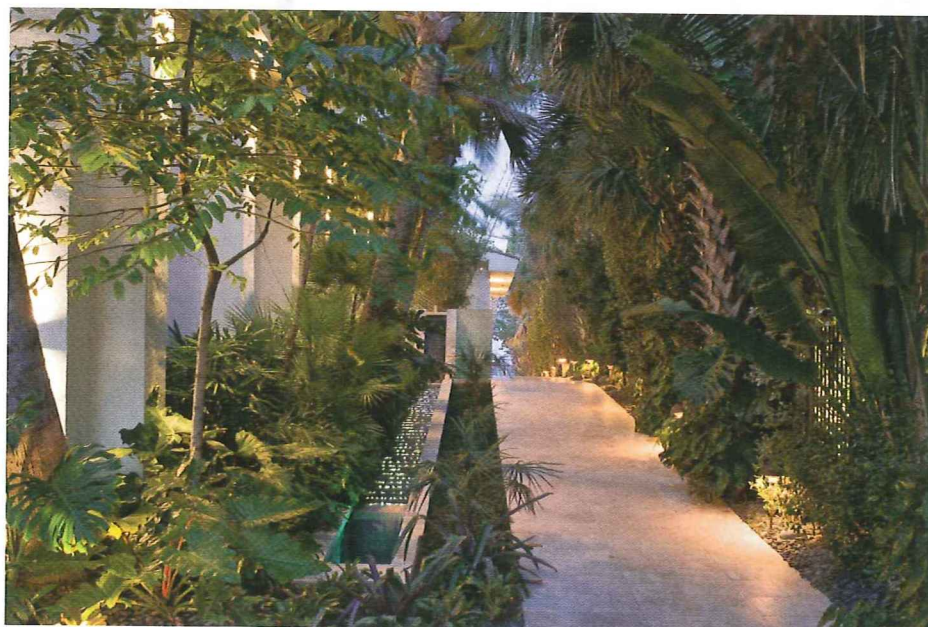
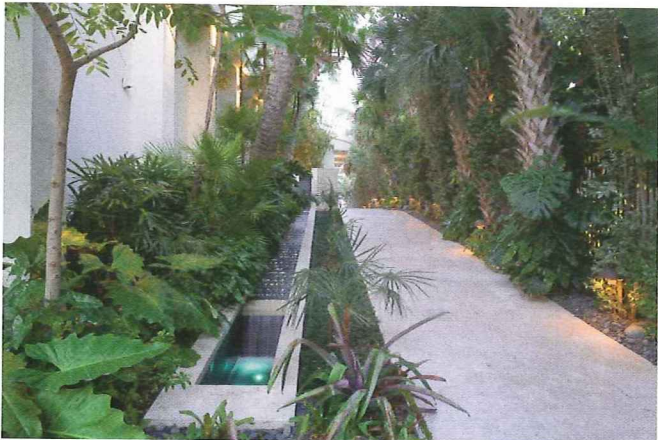
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**Exposed in Sydney!**  
An Urban Ruin's Rebirth

**Andrea Cochran: A Runnel Runs Through It**  
**The LAPD's Thin Green Line**  
**Homeowners: Hardly a Lost Cause**

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sometimes it's not," she says. "We could never tell with film. Now, shooting through the computer and seeing it full size, you can see immediately whether the wind works."

Many landscape architects take their own photographs, but the results often fall short of professional quality. That's because they're "not paying attention to the light," says Stickel. "They're not paying attention to the composition. They're not necessarily paying attention to the layering of elements." Resolution is crucial, she adds: "Obviously, some landscape architects are shooting with point and shoots, and I can tell that just by looking at the photo."

Yvonne Stender, the photography director at the magazine *Sunset*, says that although many designers have "a good eye," they don't often have the technical expertise a photo editor needs. Magazines frequently use just one image of a garden, and that one photo needs to explain the landscape architect's "signature." She believes the central message contained in the image is best captured by a professional. As Stender explains, "There's an intention to a photograph a pro has taken that somehow telegraphs that they've thought through the process before they sat down to take the picture."

Indeed, a professional photographer can "see" a garden in a way that designers cannot, says Bruce Berger, ASLA, of Armstrong Berger in Dallas, because a pro looks at a garden from a totally different perspective. Berger likes to leave it up to the photographer to decide whether to shoot close-ups or abstracts or vistas or panoramas to capture the look of the garden as a whole. "Our intent is to catch an image or get an emotion out of that image," he says, "and they have much more experience in doing that than the layperson."

**With this set of three photos from Foley, Stickel says "they all three make good points and they're all good photos." Foley says he's "always looking for changing light in the garden to bring key elements to life.**

**The strong lines of the travertine marble path against the tropical plantings created a lush photo (top) two hours before sunset, but I knew this Miami Beach entryway designed by Raymond Jungles would be more evocative later. At sunset (center) the garden lighting began to add its notes of color and texture. Fifteen minutes later, near twilight, it was at its peak to photograph (bottom). There was still enough ambient light to see the garden, and the play of light on the house and foliage with the fiber optics flickering along the black rill animated the space and created a gravitational pull toward the home's entrance." Stickel adds, "The last one is the perfect example of the latest you should go when shooting at night—you can still see the palm tree trunk and you can also see the lighting and the sparkle and blues in the fountain."**