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ON THE RISE

Oehme, van Sweden's
artful turn in Montana

MARIO SCHJETNAN

Three new projects in Mexico City

CYCLE TIME IN COPENHAGEN

Bike islands around a new rail hub

OUT WITH HARASSMENT

How firms do—and don't—end it.



TOP RIGHT
The artist Paula Hayes poses with one of her Trapeze chandeliers, inspired by the northern lights.

RIGHT
Titled *Egg*, this planted work was part of Hayes's commissioned installation at the Museum of Modern Art in 2010.

REVIVING “BALTIMORE’S FRONT PORCH”

When Chris Bedford became the new director of the Baltimore Museum of Art (BMA) in 2016, he had a grand vision: to break down the walls that had built up between the century-old museum and the city around it. “One of my primary goals is to take the museum from unconscious introversion to really emphatic and conscious extroversion,” Bedford says. One way he is doing that is by hiring the designer Paula Hayes as the museum’s first landscape artist in residence.

Hayes’s charge over the next two years is to reactivate a museum landscape that, though elegant, could use a refreshing and democratizing new concept. The 7.5-acre site includes the historic classical revival museum building designed by John Russell Pope, along with two sculpture gardens and other outdoor areas. Bedford hopes that Hayes’s residency will result in an evocative landscape that

PAULA HAYES HAS A VITAL MISSION AS THE BALTIMORE MUSEUM OF ART’S FIRST LANDSCAPE ARTIST IN RESIDENCE.

BY KIM O’CONNELL

reflects the history and diversity of Baltimore, which is more than 60 percent African American.

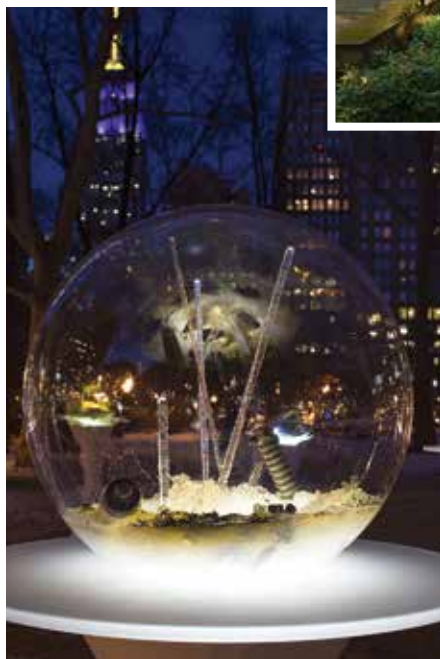
“This is the birthplace of Ta-Nehisi Coates and the home of Amy Sher-ald, Michelle Obama’s portrait artist, who sits on our board,” Bedford says. “In lots of ways it’s a creative epicenter. And yet it also has enormous economic and social challenges that go way, way back. So the question is: How do you take this museum and turn it toward the city in a very meaningful way?” It’s a question that other institutions in historically black neighborhoods are grappling with in Baltimore and elsewhere. To similar ends, the museum recently announced plans to sell seven works by white male artists to allow the purchase of other pieces by women and artists of color.

RIGHT

The current BMA landscape includes the Levi Sculpture Garden, designed by Sasaki Associates in the late 1980s.

BELOW

A *Gazing Globe*, filled with recycled materials, is illuminated as part of Hayes's 2015 installation in New York City's Madison Square Park.



Hayes says she will find answers first by engaging with the museum staff and the surrounding urban community, with design and installation beginning later this year. Based in New York City, Hayes is a visual artist who has long used plants in her work, which ranges from smaller-scale terrariums to large public landscape installations. Her work is characterized by its soft, unmanicured appearance, unexpected shapes, and celebration of wildness. Notable works include a botanical sculpture for the Museum of Modern Art that took inspiration from mating slugs and her *Gazing Globes* installation at New York's Madison Square Park that featured illuminated orbs filled with discarded items. "She uses materials that are intrinsically familiar and therefore more accessible and democratic," Bedford says.

"The grand view of the project is revitalization and connection," Hayes says. "Landscape architecture and design are not just theoretical; you have to

be physically engaged. You have to notice a lot of things, and it takes time." Hayes will spend some of that time in the museum archives poring over historical landscape plans and plant lists. "I'm very aware of how historical constraints might seem like limitations, but I like opportunities where you can revitalize something or see it anew while respecting the past."

Pope's original vision was for the museum to be a community gathering place, the city's front porch, Bedford says. "My aspiration for Paula," he says, "is for her to turn the BMA campus into a stunningly beautiful community garden that becomes a gathering space for the whole city, to become Baltimore's porch again." ●