

Board of Trustees
c/o Carolyn Mitchell, Honors & Awards Coordinator
American Society of Landscape Architects
646 Eye Street, NW
Washington, DC 20001

Dear Trustees,

I am writing in support of the nomination of Kathryn Gustafson to receive the ASLA Design Medal. I respect Kathryn's work greatly because it represents a critical shift from post modern practice to a re-engagement of site at the human scale. Largely through the success of her work, a revived interest in the fluidity and thickness of the ground plane has become a hallmark of contemporary landscape architecture. Her design strategy uses the sculptural potential of terrain -- reinforced by seasonal phenomena such as light and wind and often enlivened by the performance of water -- to translate contextual relationships and client requirements into bold, sensory-rich site experiences. Her sense of scale is unmatched by other landscape architects today: to enter a Gustafson project is to immediately gage the motion of one's body against topographical movement, and to open one's senses to gradients of space-saturating plant, water and paving textures. She has achieved this to a large degree on sites once considered "difficult," such as the steep hillside of the Garden of the Imagination in Terrasson, France; or extreme, such as the vast interior of the Great Glass House of the National Botanic Garden of Wales; or heavily damaged, such as the renovation of industrial lands into the Cultuurpark Westergasfabriek in Amsterdam. At the same time, Kathryn's reinvention of public space has been applied with acclaim to high profile, opportune sites, such as the Princess Diana Memorial Fountain in London; the wonderful Arthur Ross Terrace at the National Museum of History in New York; and the promenade at the Marion Oliver McCaw cultural complex in Seattle.

Several years ago, I heard Kathryn say, "A bold intellectual stance and rich emotional palette are essential to creating landscapes that carry a sense of function, time and place." She has upheld this attitude in the wide range of projects her firm has designed and built around the world within a remarkably productive period. She stands as a role model for others in the design profession who strive to expand the scope of their work and the scale of their projects without sacrificing the integrity of a truly perceptive, highly responsible, and profoundly creative approach to the shaping of land for people.

I give Kathryn my strongest support and hope that the Trustees agree that her exceptional work deserves recognition at the stature of the ASLA Design Medal.

Sincerely,

Jane Amidon

The Museum of Modern Art

27 February, 2007

Board of Trustees
c/o Carolyn Mitchell, Honors & Awards Coordinator
American Society of Landscape Architects
636 Eye St., NW
Washington, DC 20001

Dear Trustees:

It is a great pleasure to write in support of Kathryn Gustafson's nomination for the ASLA Design Medal. I have an extremely high regard for Gustafson's work, design ethic, and independence as a designer.

Gustafson has consistently produced extraordinarily beautiful designs for a wide variety of sites and conditions. The creativity and inventiveness evinced by her work is compelling, even brilliant. Her work demonstrates a refreshingly independent vision that seems to match her energetic, strong-willed, ambitious and conscientious nature. She is her own person and does not seem to succumb to fads or influences.

The artistic vision is paramount for Gustafson, but not at the expense of appropriate treatment of sites. Her work is original and responsibly and effectively pushes the envelope. Program (as in social functions) and landscape processes are unquestionably accommodated in Gustafson's designs, but they are not the principal subjects of her work. Gustafson's work is about experiencing an evocative beauty. One experiences Gustafson's landscapes on an emotional and sensory level, and indeed, this seems to be her primary goal – an ineffable beauty.

I have known Kathryn for about six or seven years and have had the opportunity to see many of her built projects, interview her in the studio, and collaborate on an exhibition, catalogue, and symposia for MoMA in conjunction with *Groundswell: Constructing the Contemporary Landscape*. Kathryn is a gifted speaker and advocate for landscape design. I have heard her lecture several times in New York, Chicago, Cambridge, and in Europe. She has an extraordinary capacity to captivate and move an audience of peers as well as the non-specialist.

I congratulate the ASLA for considering Gustafson for the Design Medal. She is a most worthy recipient. Please do not hesitate to contact me if I can provide further information.

Sincerely yours,

Peter Reed
Senior Deputy Director for Curatorial Affairs

March 2, 2007

Board of Trustees
c/o Carolyn Mitchell
Honors & Awards Coordinator
American Society of Landscape Architects
636 Eye St., NW
Washington, DC 20001

Re: Recommendation for Kathryn Gustafson, ASLA
Personal and Not Official

Dear Trustees:

I am extremely pleased to write in support of awarding the ASLA Design Medal to Kathryn Gustafson, one of the leading practitioners of landscape architecture today. I have had the good fortune to become familiar with Kathryn's work from many angles. I first came to know her in my role as the Founding Director of Van Alen Institute: Projects in Public Architecture, where she was a critical member of the jury for the Institute-run competition which selected the design for one of New York's most paradigmatic sites, 1/6 of an acre in Times Square, for the new TKTS booth, now under construction. As a juror, Kathryn brought her inimitable sense of place and esthetic sense to this highly urban environment. Next, I was able, on a Dutch Government sponsored exchange, to visit the site of Westergastfabriek in Amsterdam. It prior to her park project there, but her design was proudly displayed in the community meeting room where the plan was being finalized, and to see her vision and the still-unchanged site was the highlight of that visit. To see how harsh the site was, and how creatively and meaningfully she was responding to it, was one of the most exciting moments I've had as an urban designer and planner. And while I have yet to visit the completed park, from the images and reports I've heard (and including it in the OPEN: new public spaces exhibit and catalogue that Van Alen created), I believe my enthusiasm has proved sound.

Kathryn gave a lecture of stunning and powerful designs that VAI co-sponsored with the Museum of Modern Art, and with each image further convinced me of her unique and important talent. This was borne out by a visit to the Princess Diana Memorial in London. As controversial as a project can be – the day I visited, more than a year after it opened, there were at least two major op-eds about it – it is one of the most thoughtful takes I've seen on the shape and character of a memorial. In addition, I chaired a jury for a new Canal Park in Washington DC, where I was able to see her work from the perspective of a client. Kathryn's capacity to turn simple but powerful ideas into places that people could imagine themselves in impressed the jury of laypersons and professionals.

In my career, I've had wonderful opportunities to learn about landscape, from grants to study the 19th-century Italian gardens of Jappelli to landscape studies fellowships at Dumbarton Oaks, to the mix of urban design, landscape, and architecture that has been part of my work as a curator, author, and teacher, including teaching in University of Pennsylvania's program, and today as a practicing urban planner. The wonderful intersection of sophistication and groundedness in place and experience that characterizes Kathryn's work is what I look for, and what I encourage and support in the

work in this field. I make this recommendation with a profound sense of enthusiasm, and fully believe that she merits receiving the ASLA Design Medal.

Sincerely,

Raymond W. Gastil

Board of Trustees
American Society of Landscape Architects
c/o Carolyn Mitchell, Honors & Awards Coordinator
636 Eye St. NW
Washington, DC 20001



Dear Trustees,

It is an honor to nominate Kathryn Gustafson, ASLA, for The ASLA Design Medal. Based on her incredible body of landscape architecture design throughout the world, I can think of no individual more deserving of this incredibly important recognition.

Kathryn Gustafson has nearly 30 years of distinguished landscape architectural practice throughout Europe, North America, and the Middle East. Her worldly reach is facilitated through her two offices, Gustafson Guthrie Nichol Ltd. in Seattle and Gustafson Porter in London. Kathryn's career of work has been rightfully recognized with hundreds of planning and design excellence awards.

Some of Kathryn's noteworthy design work includes the Lurie Garden in Chicago, Arthur Ross Terrace at the American Museum of Natural History in New York, the landscape for Seattle's McCaw Hall Opera House, and the Pedestrian Bridge and Garden Terrace at South Coast Plaza in Costa Mesa, California, the Seattle Civic Center campus, the landscape for Foster & Partners' renovation of the Museum of Fine Arts, Boston, the Diana, Princess of Wales Memorial Fountain, in London's Hyde Park, the Garden of Forgiveness in Beirut, the conversion of a polluted gasworks site to a 15-hectare cultural park for the City of Amsterdam, the interior landscape for Foster & Partners' Great Glass House at the National Botanic Garden of Wales, and Jardins de l'Imaginaire in Terrasson, France.

Kathryn is an honorary fellow of the Royal Institute of British Architecture and a medalist of the French Academy of Architecture. She is the recipient of the Chrysler Design Award and of London's Jane Drew Prize. She has lectured extensively, and her work has been widely published internationally.

Kathryn is one of the most talented designers and creative thinkers I know. She brings a great passion to her clients and their projects. By recognizing Kathryn with The ASLA Design Medal, we will be honoring an individual who truly has contributed a portfolio of design excellence to the profession and to the world consistently throughout her extraordinary career. Kathryn's achievements during her career and the incredibly high bar she has set for all professionals is so deserving of this recognition.

Sincerely,

A handwritten signature in black ink, appearing to read "F. Christopher Dimond". The signature is written in a cursive, flowing style.

F. Christopher Dimond, FASLA
Chairman, HNTB Planning

Board of Trustees
c/o Carolyn Mitchell, Honors & Awards Coordinator
American Society of Landscape Architects
636 Eye St., NW
Washington, DC 20001

Amsterdam,

Dear Trustees,

The first time I met Kathryn Gustafson it was a rainy and cold day in a typical Amsterdam winter. Kathryn came from Paris where she had been working on several different projects. I did see a picture of one of her projects, the one in the Dordogne in France, in a magazine. I wrote down her name and started looking for her, on the internet. Google didn't work like it does today, the only Gustafson I could find was a scientist in Sweden.

I finally managed to find Kathryn by calling the magazine's editor. I gave her a call and invited her to come to Amsterdam. I asked her if she would like to take part in a competition for a park design on the Westergasfabriek in Amsterdam, my project. She agreed. I also paid a lot of attention to the other four landscape architects, all Dutch. I needed five of the best landscape architects to take part in the competition. As soon as the procedure was in the hands of a jury there was nothing I could do except to hope for the best. I promised all of them that if they were going to win this competition I would do everything in my power to realise their project. And many things had to be done before the park finally opened.

There was this very interesting competition. We had a jury, a lot of neighbourhood discussions, an exposition and many discussions. In the end the winner was announced: plan C. No one knew that this was Kathryn Gustafson's plan. There may have been some that guessed it. I know that several members of the jury were sure that this design was done by somebody else.

Many discussions followed. The next thing we saw was a cast of a clay model. Kathryn always wanted to do a clay model and I had to agree. I remember travelling to London many times to meet the landscape architect in her new

office, together with Neil Porter her new companion in Gustafson Porter. We saw the park growing every month, but then only in paper.

The competition was done in 1997. The park opened in 2003. I left Westergasfabriek three years later after having been involved with that project for more than 15 years. A park is never finished and I go to see it at least once a week, to see what's going on, how it is being used, how things are working.

I sometimes remember that I went to London and I realise myself that at that moment I first stepped into that door of her new London office I probably was her only client. Now, many years later, Kathryn and Neil are working everywhere in the world and I cannot stop visiting their projects wherever I can. I liked Gustafson's design for the Westergasfabriek park the first time I saw it. I only started to understand her when I saw her finished work in Terrasson. That is a magnificent project in a region that is one big landscape park itself and doesn't need a park at all. The use of all the elements, sound, colour, water, light, it made me aware of what a park can be. Her project for Diana in London's Hyde park is also fantastic. After all the fuss of the first year it is a beautiful addition to a great park.

It is a joy to have the beautiful new Westerpark in Amsterdam. It was a privilege to work with Kathryn and Neil.

The Westergasfabriek park is Gustafson's perfect answer to the new life we already had developed in the buildings of the old gas factory. The park offers space for all different needs of many different people. It has large spaces and small spaces. It has many beautiful trees, water in all kind of forms, it offers nice views and is the perfect place to relax or to meet others.

When I am walking through Westergasfabriek with a group of guests that have invited me to show them the park I tell them of course about the competition, about all the years and the problems it took us to realise what we can see here today. It is a park that is loved by everybody. I think this is because Westerpark is in my words a feminine park: it is soft, it is rounded, it has nice smells, beautiful colours, a good sound, it is sometimes strong and hard but never flat or obvious.

Every good project is a great challenge between the client and the architect.

I have seen Gustafson's projects in London, Chicago and New York. I love them all but none better than my Westergasfabriek park. I can only hope that Kathryn

Gustafson will have the energy to make many more projects in as many other great cities.

Evert Verhagen.

A handwritten signature in blue ink, consisting of several loops and a long, sweeping curve that ends in a small loop.

Gustafson will have the energy to make many more projects in as many other great cities.

Evert Verhagen.