



NOMINATION FOR HONORARY ASLA

**ANNE HAWLEY
CALDERWOOD DIRECTOR EMERITA, ISABELLA STEWART GARDNER MUSEUM**

Dear colleagues,

I urge the American Society of Landscape Architects to bestow Honorary Membership in the Society on Anne Hawley, Norma Jean Calderwood Director Emerita of the Isabella Stewart Gardner Museum. The museum's founder, Isabella Stewart Gardner, had a lifelong passion for horticulture and gardens that Anne amplified through her work as director of the museum for over twenty-five years and, during which time, she advanced the art of landscape as part of its core mission.

This nomination outlines three significant qualifications, any one of which would be a substantial reason for recognition. Taken together, these qualifications give evidence of the significant contributions that Anne Hawley has made to Landscape Architecture: 1) the remarkable and enduring legacy of Anne's preservation of the iconic and horticulturally exuberant courtyard of the Isabella Stewart Gardner Museum, 2) as the founding director that established the Ruettgers Curator of Landscape--one of very few such curatorial positions at major cultural institutions that promote landscape as an art, and 3) as the founding director that established the Maeder-York Fellowship in Landscape Studies at the museum which "recognizes an emerging designer whose work articulates the potential for landscape as a medium of design in the public realm."

First, the well-known interior courtyard of the Isabella Stewart Gardner Museum is a lush subtropical garden embedded in the center of the Venetian-inspired building. Anne, the Director of Horticulture, and a dedicated group of gardeners stewarded this garden--often cited as among the most remarkable interior gardens of North America--with a commitment to horticulture that included acquisition of off-site greenhouse facilities, adaptation of the plant collection following installation of new glass in the skylight that conserves paintings and tapestries but limited ultraviolet light reaching the plants, and attentive conservation of the allegorical richness of the relationship between plants and sculpture in the courtyard. With the construction of the new wing to the Museum, Anne worked to situate new on-site greenhouse immediately adjacent to the new entrance so that the formerly "back-of-house" horticultural work was the first experience in the new wing. She brought horticulture and gardens to the very front of the Museum.

Second, Anne initiated an institutional commitment to landscape by establishing an endowed curator position dedicated to the art of landscape and gardens. The initial Ruettggers Curator of Landscape was Patrick Chasse. The second, and current, curator is Charles Waldheim. With this curatorial platform, the Museum has invited distinguished landscape architects to present public lectures: Cornelia Hahn Oberlander, Andrea Cochran, Claude Cormier, Gerdo Aquino, Kathryn Gustafson, Mario Schjetnan, Rich Haag, and dozens others. The Museum articulates the aspiration of these Landscape Lectures to "raise awareness of the significance of landscape in our daily lives (where) renowned designers present recent work articulating landscape as a medium of design for the social, cultural, and ecological life of the city." In addition, the Museum has hosted a series of curated landscape exhibitions such as Rosetta Elkin's "Tiny Taxonomy," a multi-artist show of photomontages "Composite Landscapes," and others.

Third, the Maeder-York Family Fellowship in Landscape Studies at the Isabella Stewart Gardner Museum was created by Anne to support experimentation, research, and achievement in design through landscape, to identify work embodying landscape as a medium of design for the public realm, and to grow disciplinary and professional capacity within landscape architecture. Since Anne established the Maeder-York Family Fellowship in Landscape Studies in 2012, four emerging landscape architects have been recognized with this bi-annual opportunity to expand their work in collaboration with the Museum: Takuma Ono, Michael Ezban, Justine Holzman, and Nick Pevsner.

I nominate Anne Hawley for Honorary Membership in the American Society of Landscape Architects in acknowledgment of three outstanding contributions to Landscape Architecture: as an exemplary steward of the Museum's iconic courtyard; for her commitment to landscape as an art with the establishment of the endowed Ruettggers Curator of Landscape; and for her inauguration of the Maeder-York Fellowship which attracts emerging landscape architects for scholarly and creative explorations of gardens and landscapes. For all of these reasons and more, Anne Hawley fully deserves the honor of receiving Honorary Membership in the ASLA as well as our gratitude for her advocacy and actions to advance Landscape Architecture.

Respectfully,



Ron Henderson FASLA

Professor, Director of Landscape Architecture + Urbanism Program, Illinois Institute of Technology
Founding Principal, L+A Landscape Architecture
Senior Fellow of Garden and Landscape Studies, Dumbarton Oaks

31 January 2020

Honorary Membership Nominations
c/o Honors and Awards
636 Eye Street, NW
Washington, DC 20001-3736

I write in enthusiastic support of the nomination of Anne Hawley as an honorary member of ASLA.

When Anne came to the Isabella Stewart Gardner Museum in 1989, as Director, she found a treasured old and somewhat dusty institution, locked in the intentions of its formidable creator Mrs. Gardner and traditions of static change. She set her fresh eye on this complex masterpiece and focused on maintaining the quality of the priceless collections--including the Venetian "palace" Mrs. Gardner had created to contain them. Lack of climate control, proper security, and inadequate horticultural support systems were among the first items noted. The imbedded board, at the time, sought to maintain the status quo. The notorious theft of \$500M in art a year later brought intense focus to two of these issues--security and climate control--and Anne tackled the "renovation" of the board as well as the facility to make ISGM the first climate controlled art museum in Boston--setting a lead example for other institutions. This "leading edge" passion became a passion of hers in use of the museum's space, education and cultural programs, and new professional staffing. She often used the word "edgy" for her goals. For an institution that had a pretty dusty and static reputation in Boston, Anne was truly a breath of fresh air. Curatorial positions for Music, Contemporary Art, and Education were created and the image of the museum began to broaden in Boston. Mrs. Gardner's private apartments on the third floor, formerly occupied by the previous director, were converted to office space for the growing development and curatorial staff.

As the 2003 centennial of Mrs. Gardner's opening of her "Venetian Palace" to the public approached, I was brought to the museum as a consulting historic landscape architect--to research and renew Mrs. Gardner's original concepts and rendering of the famous courtyard garden. This interior landscape had "strayed" a bit from the original design, as living landscapes often do, from a lack of clearly documented intention, a reduction in supporting greenhouse space, a scarcity of original plant sources, a scarcity of UV light due to the recent installation of UV filters in the skylights (for art and textile conservation), and a resistance of the collection curators to have any plants or soil near art objects in or adjacent to the courtyard. Anne took on the complexity of this challenge and supported the compromises necessary for curatorial and horticultural integration in a simplified evocation of the original planting and rotating specimen display scheme.

The resulting transformation for the ISGM centennial celebrations were a success and brought a new horticultural and landscape design awareness to the museum, and I was invited to come aboard in a new part-time Curator of Landscape position--the first of its kind in a major US Museum. I was, at least, "edgy." I came with a wishlist of landscape ideas, including a landscape lecture series beginning with the landscape traditions that Isabella had experienced in her travels and those of the artists represented in the collections. Horticultural management came next, including more efficient use of the borrowed greenhouse space in Wellesley, and the search for larger more efficient off-site facilities. All of these ideas were embraced by Anne and by her new simpatico board.

The available space at the museum and the restraints of Mrs. Gardner's will came into focus as the primary obstacle for a programmatic expansion of the museum, and an addition was contemplated for performance, education, conservation, horticulture, and visitor comforts. In 2004 an internationally known architect was chosen and fund raising and preliminary design planning were undertaken. During the planning process I witnessed Anne's most significant landscape architectural commitment. The architect intended to do the entire landscape design for the entire site, with a local consultant for appropriate regional trees and shrubs. Anne took this issue on directly and diplomatically, explaining that Boston was a hub of professional and educational landscape architectural activity--dating back to the F.L.Olmsted office--and it would be expected and necessary to work cooperatively on the expansion with that community. The architect acquiesced and a search committee was formed, with Anne always rooting for the "edgiest" candidates. A series of landscape architectural firms were integrated into the project with construction beginning in 2009 and the public opening in January 2012--the ultimate triumph of Anne Hawley.

I reluctantly left the museum in 2008 to undertake a health restoration project, and am pleased to find some of the "edge" landscape ideas still in place at the Isabella Stewart Gardner Museum--thanks to Anne Hawley's unwavering focus and commitment. She is an exemplary candidate for this ASLA honor.

Very sincerely,

A handwritten signature in black ink, appearing to read 'Patrick Chassé', followed by a semicolon.

Patrick Chassé, MEd, MLA
Portland, Maine

MICHAEL
VAN
VALKENBURGH
ASSOCIATES
INC

03 February 2020

The American Society of Landscape Architects
636 Eye Street NW
Washington, D.C. 20001-3736

Re: Nomination for Honorary ASLA

Dear colleagues,

Anne Hawley loves landscape as much as she loves art. As Director of the Isabella Stewart Gardner Museum for 26 years, Anne expanded on Mrs. Gardner's objective to join art, gardens, and landscape into a single museum experience. But there is a difference between loving landscape and being able to expand the public's view of what we do as landscape architects. Anne did both, beautifully, and it is for this reason that I think Ms. Hawley deserves this recognition from the ASLA. The importance of Anne's outreach comes in part from her enhancement and care of the famous central atrium, but also in the development of the landscape around the new Renzo Piano pavilion. Anne hired me to design the Monk's Garden, so I suppose my support is of a particular kind. However, in the way she functioned as Director – setting a high bar for the garden and how it should support the experience of the museum – some of my support is less of her as a client (although she was terrific) and more as a leader of a respected institution, who always stepped forward to support the importance of landscape in all aspects of her work and life.

Sincerely,

Michael Van Valkenburgh, FASLA

Michael Van Valkenburgh Associates, Inc., President and CEO

OFFICE FOR URBANIZATION

31 January 2020

Honorary Membership Nominations
c/o Honors and Awards
American Society of Landscape Architects
636 Eye Street, NW
Washington, DC. 20001-3736

honorsawards@asla.org

re: nomination of Ms. Anne Hawley for Honorary Membership
cc: Prof. Ron Henderson, FASLA

Dear Colleagues,

I am writing in support of Ms. Anne Hawley as she is nominated for Honorary Membership in the American Society of Landscape Architects. As an honorary member myself, I can personally speak to the impact of such an honor both professionally and personally. I am also aware of the value of recognition to those patrons and advocates of landscape architecture who have made Olmsted's "new art" central to their public lives and commitments. Anne Hawley is among those advocates deeply deserving of this honorific recognition. Over the course of her long career in public service, Anne Hawley has supported, promoted, and enabled the wider understanding of the role of landscape architects and landscape architecture in shaping our built environment.

In her role as Director of the Isabella Stewart Gardner Museum, Anne Hawley established and endowed a position for a public curator of landscape architecture in that institution. She established this new curatorial role at the recommendation of Laurie Olin, FASLA. As part of his role as part of an external advisory group convened in the 1990s, Laurie recommended that the Gardner Museum should commit to developing public programming in landscape architecture as equivalent to its longstanding commitments to horticulture and the garden arts. Based on this recommendation, Anne Hawley committed the Museum to this trajectory and established the first position for a curator of landscape at a major U.S. museum in the 2000s. Following a national search, the Museum appointed



Patrick Chasse to be the inaugural holder of this title, and Patrick launched the first series of programs for public audiences.

Following Patrick's resignation just over a decade ago, Anne Hawley recruited me from my role at Harvard Graduate School of Design where I am Professor of Landscape Architecture to be the second person in this position. Shortly after my appointment, Anne Hawley and the Gardner Museum leadership raised funding to endow the position as the Ruettggers Curator of Landscape, a position which I continue to occupy and which is now endowed in perpetuity. For this leadership, alone, Anne Hawley should be granted this honorary recognition. Beyond her vision and commitment to this appointment, she has been equally committed to educating the public and civic leaders on the role of landscape architects in the shaping of a healthy and vibrant urban life.

Immediately upon my appointment to the role, Anne Hawley committed the Museum's resources and infrastructure to build a robust program of public lectures, exhibitions, installations, and other public programs. These programs were conceived as building recognition for the field of landscape architecture, and bringing landscape architects to the Museum. They have succeeded in both measures, and have produced their own ongoing conversations, recognition, and resonance over the past nine years. These programs include a robust lecture series which has brought dozens of leading landscape architects to share their work with public audiences including Peter Walker, Michael Van Valkenburgh, Martha Schwartz, George Hargreaves, Kathryn Gustafson, Richard Haag, Douglas Reed, James Corner, Ken Smith, Mia Lehrer, Walter Hood, and Margie Ruddick, among many others. These lectures have regularly filled the Gardner Museum's new Calderwood Hall with over 250 audience members experiencing a direct encounter with the leading practitioners of our age. They continue to inspire Gardner audiences and represent Anne Hawley's commitment to the representation of landscape architecture to broad public audiences.

Anne Hawley has been equally supportive of our robust program of installations and exhibitions at the Museum. Among these, the exhibition and catalog *Composite Landscapes: Photomontage and*

Landscape Architecture gathered original works of photomontage from dozens of leading landscape architects. This project was the recipient of an ASLA Honor Award for Communication, as the exhibition was experienced by thousands of museum visitors and the publication continues to be required reading for many across the field.

In addition to the program of public events and exhibitions, Anne Hawley enabled and endowed a juried residential fellowship for young landscape architects to have their work reviewed and premiated by the leaders of our field. The Gardner Museum's *Maeder-York Fellowship in Landscape Architecture* brought together professional and disciplinary leaders to evaluate the work of emerging designers. This bi-annual residential fellowship enabled the design research and scholarship of dozens of young landscape architects by giving them direct access to and feedback from the leading voices of our age. It also enabled a small number of highly selected fellows to spend a summer in residence at the Museum while developing their own agenda for research and practice.

In addition to her support for enabling and endowing this curatorial position and public programs, Anne Hawley has been a steadfast proponent of landscape architecture through the commissioning of a number of extraordinary design projects across the Gardner Museum's campus. Beginning with the planning for the Museum's expansion in the early 2000s, Anne Hawley led the Museum's Board to recruit and retain several of the finest landscape architects available to build out a landscape equivalent to the Renzo Piano designed new wing of the Museum. First among these was commissioning Chris Reed and Stoss Landscape Urbanism as landscape architects for the campus. Subsequently she commissioned Ron Henderson to design the Jordan Garden for the Museum's grand re-opening event in 2012. Henderson's understated entry garden evokes Asian garden references as it presents a restrained and refined composition with an understory of Witchhazel amid a vertical grove of upright Lacebark Elm. Anne Hawley culminated this series of commissions by retaining Michael Van Valkenburgh to redesign the Museum's historic Monk's Garden. Van Valkenburgh's extraordinary Monk's Garden realizes an herbacious garden amidst a winding path of variously surfaced paving stones set amid a vibrant mix of deciduous and evergreen shrubs and trees. These newest additions to

the Gardner Museum represent the “new art” of landscape architecture as a mature and refined cultural form, equal to any and all of the other elements of the Museum’s collections and campus.

In conclusion, I am please to give my strongest endorsement to the nomination of Anne Hawley as she is considered for Honorary Membership in the Society. She is an effective and insipring advocate for landscape architects and landscape architecture. She has regularly advanced the public knowledge of and respect for our field. In so doing, she has immeasurably enhanced the visibility and accessability of our work for countless numbers of Museum visitors, civic leaders, patrons, and supporters.

Please let me know if I can provide you or your committee anything further in support of her nomination, and I wish you all the best with your process.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'C. Waldheim', with a flourish at the end.

Charles Waldheim, FAAR, ASLA (Hon)
John E. Irving Professor of Landscape Architecture
Director, Office for Urbanization
Harvard University Graduate School of Design
+
Ruettggers Curator of Landscape
Isabella Stewart Gardner Museum

January 31, 2020

Michael Ezban
606 Woodside Pkwy
Silver Spring, MD 20910

To Whom it May Concern,

I write in strong support of the nomination of Anne Hawley to be named Honorary Member of the American Society of Landscape Architects.

The Maeder-York Family Fellowship at the Isabella Stewart Gardner Museum is an extraordinary opportunity for an emerging voice in the field of Landscape Architecture to further their research agenda and creative work. The Fellowship is distinguished in that it is intended to support creative, research-based works, as opposed to other institutional fellowships such as those offered by Dumbarton Oaks in Washington DC, which support strictly scholarly work. The call for applications for the fellowship garners dozens of submittals from around the world, and, following an in-person interview with esteemed academics and practitioners in the field, a fellow is selected. In 2104, I was fortunate to have been named the fellow for that year.

I am grateful that under Anne Hawley's leadership, the ISGM developed this amazing opportunity. Like previous fellows, I spent 9 weeks in residence at the museum, in an apartment designed by Renzo Piano. In this time and space I was able to focus intensely on my then nascent research on aquaculture landscapes. The opportunity to workshop my study with ISGM staff, hone my thinking with Charles Waldheim, the Ruettings Curator of Landscape at the ISGM, and share my work with the public as part of the ISGM Landscape Lecture Series, were all formative for me. The fellowship had tremendous impact on my creative development, and this fellowship experiences would eventually lead me down the road toward the publication of my book, *Aquaculture Landscapes: Fish Farms and the Public Realm*.

I still recall the afternoon that Anne invited me to coffee in the cafe of the ISGM during my stay there. She inquired about my work, and was genuinely interested in where I thought the work was headed and the potential for its impact. I was struck from that conversation her personal dedication to fostering and supporting emerging voices in the field of landscape architecture. I consider her vision for, and cultivation of, this unique fellowship to be a valuable contribution to the field, and for that reason I strongly support the inclusion of Anne in the ASLA as an Honorary Member.

Sincerely,



Michael Ezban
Assistant Professor in Landscape Architecture, University of Virginia

CONTACT INFORMATION FOR NOMINEE

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