

A black and white photograph of dense foliage. The background is filled with various types of ferns, their fronds creating a complex, layered texture. In the lower foreground, there is a bush with broad, dark leaves and small, round fruits or berries. The overall composition is a close-up, looking down into the vegetation.

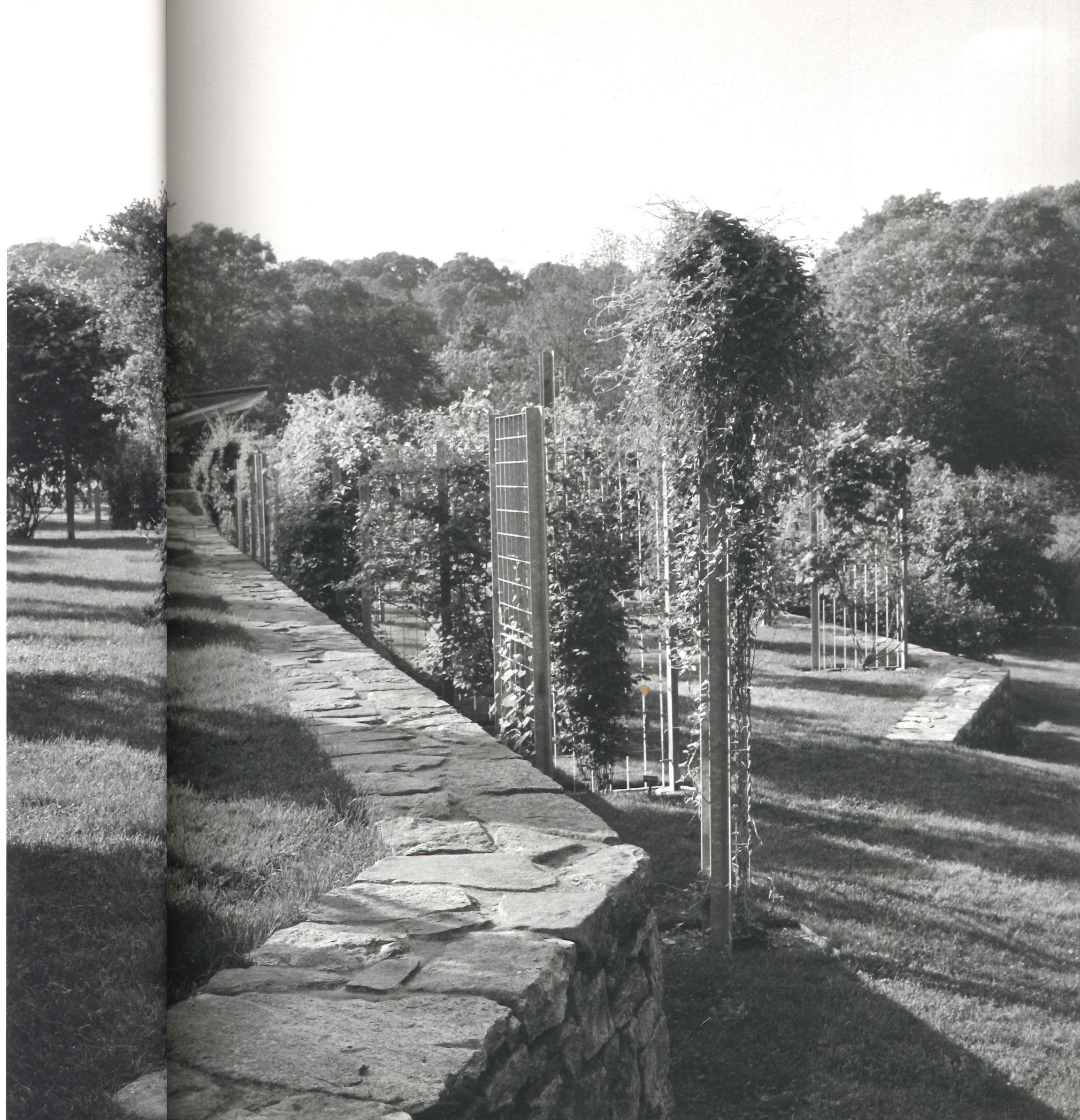
Visible | Invisible

Landscape Works of Reed Hilderbrand

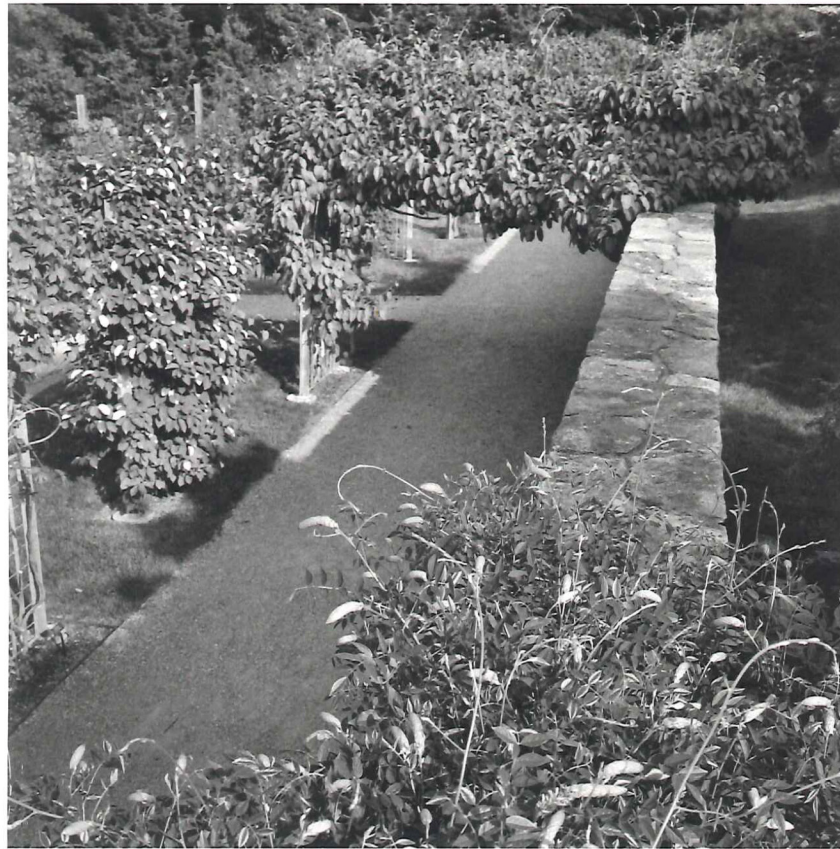
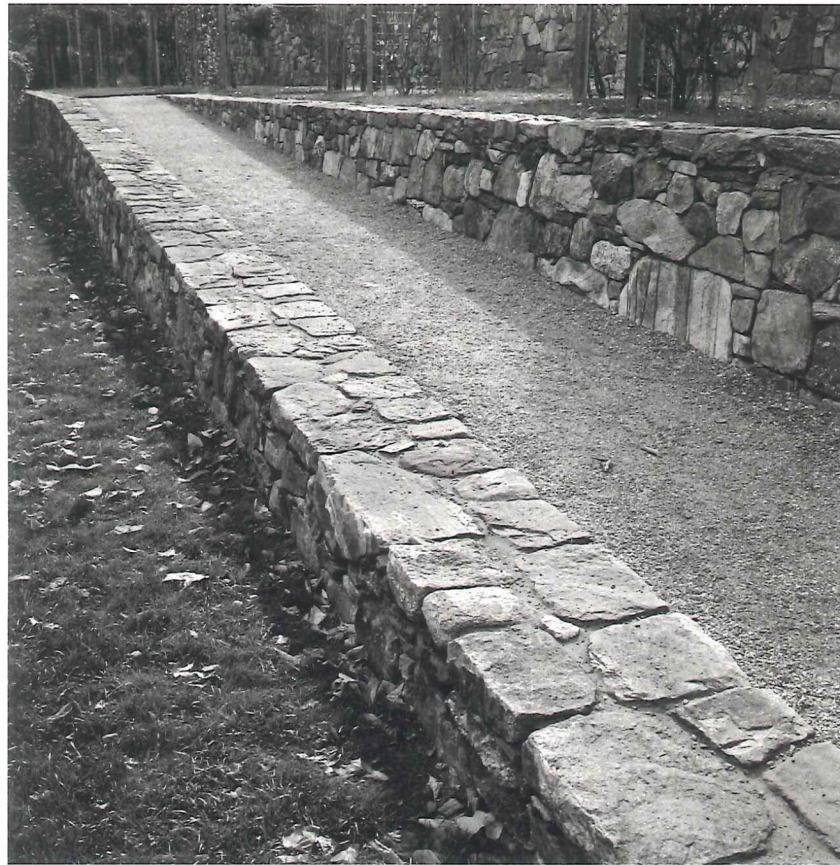
Like designers making choices about which characteristics to bring forward in a landscape, photographers define for themselves what stance they will take and which format they will use to show the world what they see. In recent years, Reed Hilderbrand has worked with Millicent Harvey to produce a singular body of photographs on sites where we have worked. We've thought of this enterprise as an artist's commission, and it has proceeded without much steering from us. Millicent's interpretations, made primarily with black and white film, capture things we already treasured and things we had not seen in our landscapes. She surprises us by unearthing spatial conditions we may not have studied. She happily embraces the impacts of the weather and always emphasizes the fall of light and shadow; these allow the viewer to detect specific material qualities in the work and perhaps to imagine the tectonic decisions behind them. And in the tradition of photographers who have viewed life in the street as a provocative rendering of time and place, she picks up on everyday uses and activities on sites that designers sometimes overlook. We have come to think that this body of work, which is Millicent's own project, is most suitably presented as a collection. Her work has made our landscapes—places we thought we knew exceedingly well—ever more visible.

Millicent Harvey: A Photographer's View













On 43 acres of lowland woods, wetlands, and meadow along the Westport River in southeastern Massachusetts, we have worked for over ten years to develop this contemporary home, rural retreat, and small farm operation. In this site we were drawn to the subtle yet powerful patterns of a riparian landscape coupled with the remnants of both agrarian practices from the nineteenth century and destructive mining operations of the twentieth century that had rendered this an uncharacteristically flat expanse of land. The work we have done—primarily extensive removal of invasive vegetation—has made these spatial patterns visible and accessible for daily experience, and they now form the principal structure of this landscape. The uncovered fieldstone walls and hedgerows and stands of trees along the river give clarity to the edges of the meadow and accentuate the horizontal expanse of the low-lying land. Native vegetation has regenerated as a result of reduced competition. We chose to set the wood and glass structure at the edge of a gentle rise in the meadow's rolling topography to engage the most expansive views of river and sky. Into this indigenous pattern we have inserted path circuits that extend from the house to reach points of historical, botanical, and topographical interest.

The house sits at the edge of a 19-acre meadow.

(facing page, above) The only cultivated area extends along the east and south edges of the house designed by Maryann Thompson Architects.

(below) Interior forms, materials, and furnishings are conceived in sympathy with the tones and scale of the meadow.

The house is located 200 feet from the river's edge, in accordance with the Massachusetts Rivers Act.





The wet meadow's diverse perennial vegetation is managed through mowing.



A perimeter path extends along the length of river frontage.