

# 4H *Structure* *A Dominant Landscape Component*

A structure refers to a single component, an individual structure, a clubhouse or wall. A structure is made of inert material like stone or wood, different than the structure of a course, or the structure of society. The structure of a course is the sum of all its parts; assemblies or systems that have been constructed and fit together to comprise the whole course. A structure referred to in this chapter is a separate piece of work. It may also be a landscape effect in which some kind of structural landscape component is contrived or has caused to bring about an aesthetic look.

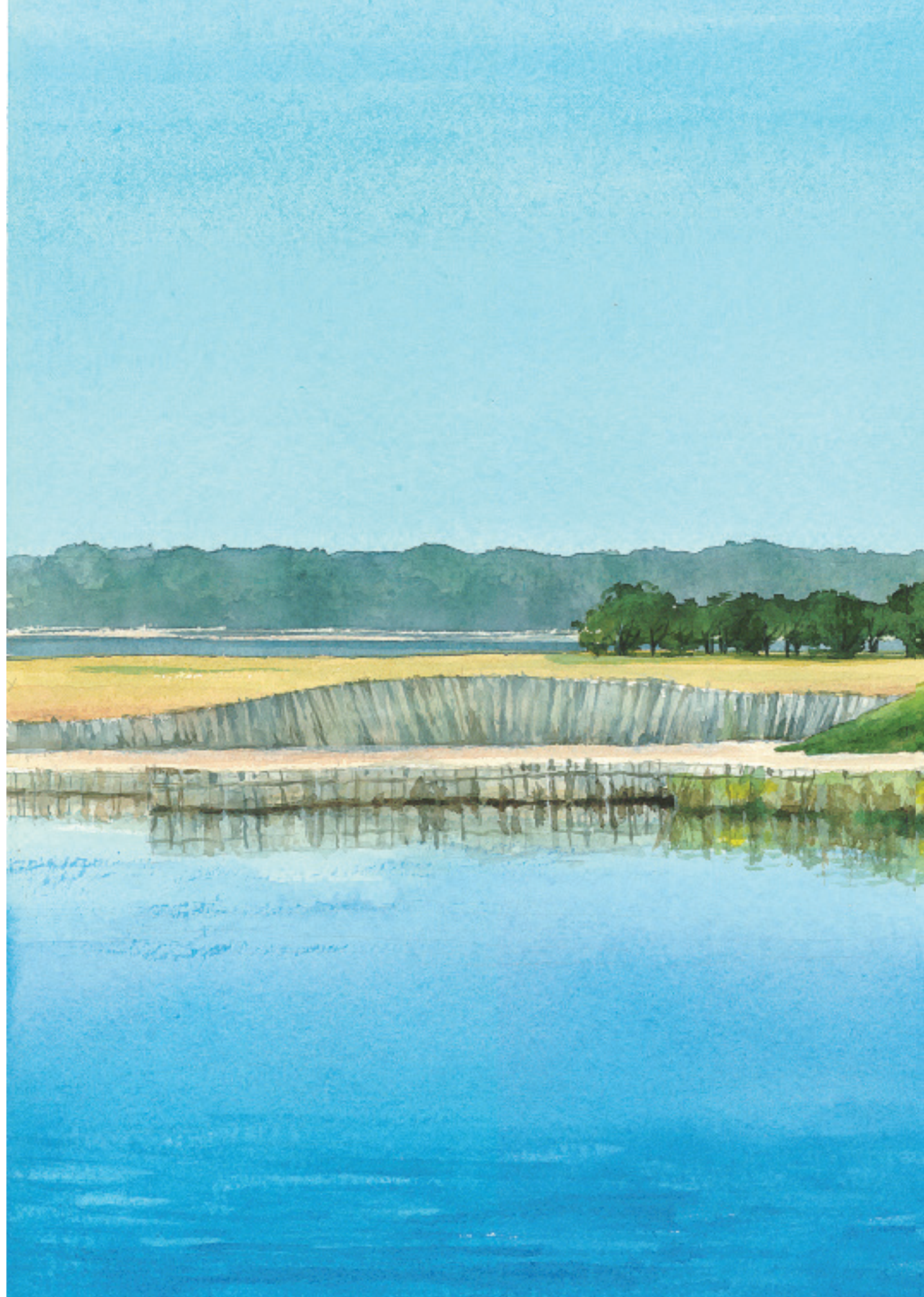
A clubhouse is the most important structure of a club. It sets the mood. Its interior and exterior traffic patterns and location of entryways influence social forces that propel people together or tend to be antisocial and move them away from one another. A clubhouse may stimulate convivial, socio-centripetal forces, its entrance expressing an ancient welcome, This way, be you well, come in, or impose socio-centrifugal feelings of anxiety, Where is the entrance? I am attracted to bright, open, colorful and well-lit clubhouses with socio-centripetal traffic patterns that unconsciously direct and connect people as they pass through or at the edges of patios, the bars, dining areas, and gathering spaces.

A structure may be ornamented or be an ornament in itself depending on its purpose. A structure may be built in or near the line of play and become a landscape effect—an obstacle to enjoyment of the game.

## **Harbour Town G Links, No. 17 Hilton Head Island, SC**

This view at No. 17 Harbour Town GL from the left of the fairway includes a structure. Whatever it is, it produces unplayable lies against or near the wall. It is an ornamental landscape effect, but no matter how pleasing, it is an obstacle.

The structure, constructed of colorful pieces of lumber, is a playful whimsy. It is a retaining wall with air on both sides. I entered the bunker. I touched it and found it so wobbly only air seemed to be supporting it. So what of it, if it strikes one's fancy? I liked its entasis along the top. This is similar rationale that possessed the designer of Dismal River, Mullen, NE to retain an old windmill, an unaesthetic structure positioned front left side of No. 4 green. One writer referred to it as “. . . a brilliant vernacular gesture. . .” (H1) By any name, another obstacle. However,





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J. Miller

## The Golf Club, No. 3F (Front) and No. 3R (Rear) New Albany, OH

Fred Hawtree, legendary English course designer and golf historian, referred to earlier, recounted how Fowler and Braid were considering positions for bunkers, not primarily for strategic purposes, but for “the look,” a landscape effect.

At another course, Hawtree referred to use of narrow structural bands of batters as an “*Old gardening trick, not meant for golf.*” Turf grass would serve better to support edges of a shallow sand bunker, rather than an edging of wood and eliminate any chance of inadequate clearance for a stroke to be played when a ball may rest against the wood structures. Hawtree’s comment of “a trick” leaves one to wonder if Hawtree is questioning the honesty of narrow bands of wood ill suited to retain little earth? Or is this the power of beauty at work, the drive to be unique? and in the process of adding visual delight the designer has also added another obstacle to play of the game.

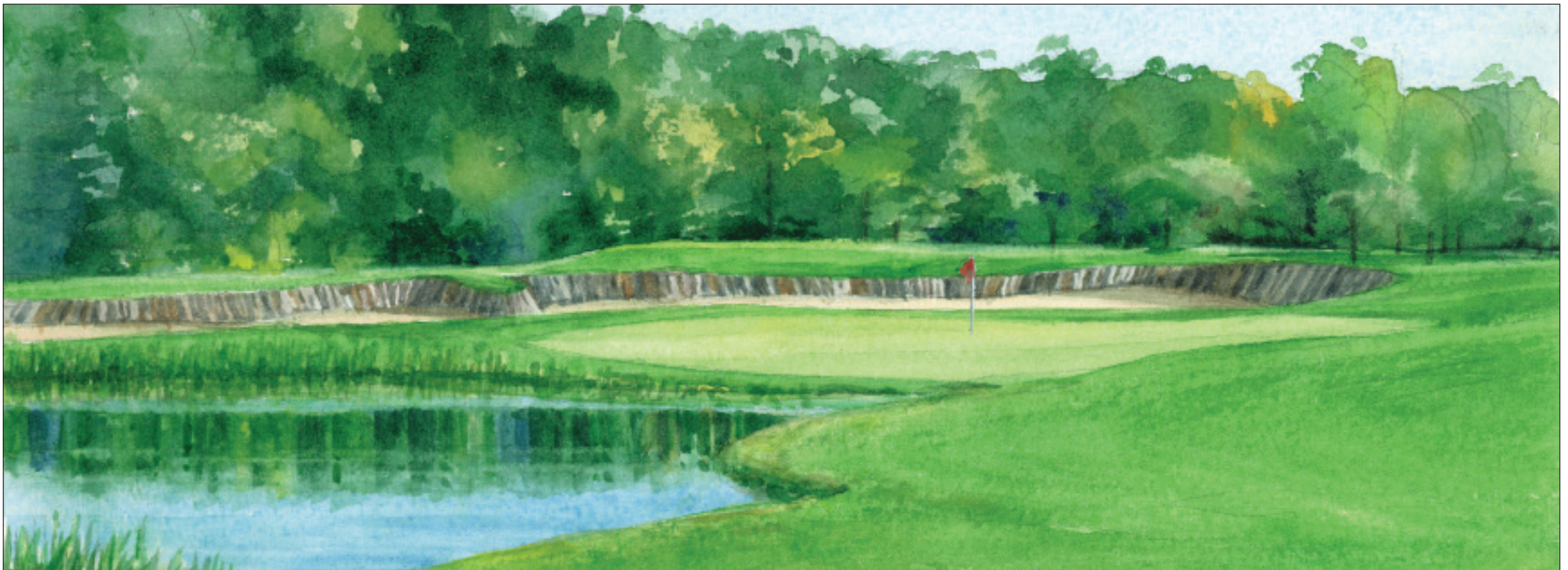
A visually delightful, ornamental landscape effect of a structure made of lumber lies behind No. 3 green of The Golf Club. This landscape effect, with use of wood batters appears to be mostly adaptations of original Scottish batters. It has become a popular cliché and subsequently other designers use it indiscriminately, serving as purely ornamental landscape effect.

The 185 yard-par-3 third hole of The Golf Club, rear and front views of which are shown on the following pages, originally had four bunkers that surrounded the open green. As discussed

earlier, when Pete Dye asked Jack Nicklaus (1941) for his opinion of his work in progress at The Golf Club, Jack told Pete that he felt that the hole was dull. Based upon Jack’s critique, Pete would say later about his No.3 hole, “*I went back and built a gigantic three-level bunker on the left-hand side and used more than 450 railroad ties for bulk heading.*”

Unlike any bunker scene on the course or any bunkers anywhere on any other course, the statement of No. 3 is a delightful intertwining of forms and colors. They may be bunkers, but they are as aesthetic as any fascinating abstract sculpture, the curving lines, colors, and patterns of the rail ties, some bleached blue-grey to white, others reddish brown create a dramatic scene. The irascible owner of the course, Fred Jones probably liked this creative stuff surrounding his bunkers in spite of the fact that he disdained ostentation. For example, when questioned about his grey sand and why he did not use white sand in his bunkers instead he reproved his impudent interrogator with the answer that white sand was for \*#@xs and show-offs.

Nothing has changed. Imagine if you will, Dye and Nicklaus discussing the same subject Fowler and Braid had discussed about bunkers sixty years earlier, “the look.” This time it was not two bunkers on Walton Heath relocated to a more interesting location but a bunker structure, a landscape effect, made of 450 rail ties at The Golf Club that saved the hole from being dull.



*The Golf Club, No. 3 Front (F)*



*The Golf Club, No. 3 Rear (R)*