

# Martha Schwartz Partners Landscape Art and Urbanism

景观艺术与城市设计

玛莎·施瓦茨及合伙人设计事务所作品集

【德】马库斯·詹斯奇（Markus Jatsch） 主编  
杨至德 译

江苏凤凰科学技术出版社

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Landscape can

he about anything  
Matthew Schwartz



20 世纪 80 年代，美国景观建筑学在生态学的束缚和控制中缓慢产生。此前，生态学曾严重打击了景观设计作为创造型行业的倾向。尽管科学和艺术是组成学科和专业的两大基本元素，但在数十年的发展中，科学占了上风。在很大程度上，受伊恩·麦克哈格划时代的著作《设计结合自然》的影响（1969 年第一次出版发行），景观设计被赋予“规划多于发明，分析多于创造”的特征。20 世纪 80 年代中期，当玛莎·施瓦茨进入景观设计行业时，她的作品就像一枚空中炸弹，在那些仍然遵循弗雷德里克·劳·奥姆斯特德的传统并采用“自然”方式排列的绿色植被的上空爆炸了。

或许是因为她的艺术学而非园艺学背景，或许是因为她特立独行的性格，施瓦茨最早发表的作品“面包圈花园”——首先是她的想法——打破了景观设计业内的“自满”。大量反对的声音蜂拥而至，质疑施瓦茨的这个作品的合理性：“这（例如，线性排列的面包圈）不是景观设计。”但之后不久，那些反对者不得不停下来认真思考：“那么，景观设计究竟是什么？”无论如何，由她所引起的对景观设计实践的重新思考，为美国景观设计行业作出了巨大贡献，其影响甚至远及国外。

从一开始，施瓦茨的设计实践就横跨在艺术和景观设计之间的轴线上，而非同时展现它们的特质——因为在某种程度上，它们是相互矛盾的。在大多数情况下，进度安排、项目场地以及气候条件可以定义一个“设计”项目。但是，得益于她对形态和空间所持有的不拘一格的思想、对自然主义的反对、对资源的精心考察以及对材料的收集与使用，施瓦茨的设计实践更接近于艺术。按她自己的话来说就是：“（艺术和景观设计）

American landscape architecture in the 1980s was only hesitantly emerging from a grasp by ecology that had seriously dampened aspirations for landscape design as a creative enterprise. While science and art comprise the two components of the discipline and profession, for over a decade science had prevailed. Due in large part to the influence of Ian McHarg's epochal book *Design with Nature*, first published in 1969, landscape practice privileged planning over invention, and analysis over creativity. When Martha Schwartz entered the scene around the middle of the decade, her work landed like an aerial bomb that blasted the greenery still being planted in the “naturalistic” clumps so dear to those following in the tradition of Frederick Law Olmsted.

It may have been her background in art rather than horticulture, or perhaps her wayward personality, but from the earliest published project—a garden limned with bagels, of all things—Schwartz's ideas drove a wedge into the profession's complacency. Against her personal claims of legitimacy for this small work, a flood of retorts asserted that: “This (i.e. bagels in a line) was not landscape architecture.” But perhaps soon thereafter, each of the disclaimers was forced to pause for a moment and consider: “Well then, just what is landscape architecture?” At the very least, her instigating any reconsiderations of practice constituted a significant contribution to landscape architecture in the United States and, to some degree, even abroad.

From the start Schwartz's practice has straddled the fine line between art and environmental design—not that the two approaches should be, in any way, incompatible. In most cases, of course, an address of program, site and climate immediately qualifies the project as “design”. But a certain errant attitude toward form and space, her rejection of naturalism, and a resourceful investigation and use of materials, nudge the meter closer to art practice. In Schwartz's own mind, the two were neither independent nor oppositional.



这两个方面，既不是相互独立的，也不是相互对立的。”

20 世纪 80 年代的景观设计作品大多被“即时开发”所影响而成为相应的“即时景观设计”，其中，商业建筑设计多于民居设计。佐治亚州亚特兰里约购物中心中的金色青蛙，运用美国本土景观元素，并通过网格布局——一种结合了极简艺术学与现代建筑学特征的“艺术排序”，达到一个更高的审美境界。

通过运用镜像凝视球，美国庭院中一些常见的景观元素——被建筑师罗伯特·文丘里称为“丑陋且普通的元素”，在新的环境和结构之中蜕变为优雅且脱俗的景观。然而，批评再一次指向了施瓦茨设计所体现的嬉闹和“反自然”，他们仍然声称那不是景观设计。然而，随着时间的推移，这种批评渐渐减少，最后几乎消失。

从更深层次的角度，施瓦茨与其早期的合作伙伴——第一个是彼得·沃克，后来是肯·史密斯和大卫·迈耶——密切交流，相互影响。施瓦茨-沃克所营造的景观严谨有序，由网格结构和大片线条组成，充满活力且极具嬉闹感。例如，加利福尼亚州圣地亚哥市滨海线性公园，把铁路路基、主干街道和人行道编织成一块巨大的“塞拉普地毯”图案——这实际上是把原有的基础设施重新组合成一系列颇具活力的设计元素。人们会说，施瓦茨与肯·史密斯的交流强化了设计创作中的流行色彩，而大卫·迈耶则掌控全局，致力于实际项目的材料和细节。他们在多伦多约克维尔公园项目中的合作充分展示了其同时表达艺术、布局和人类行为的能力。后来，施瓦茨离开了她的合作伙伴，在马萨诸塞州剑桥创立了自己的第一个工作室，并于十年前搬到了伦敦。

看看这本令人印象深刻的作品集，从这些已经建成的项目中，我们可以感受到施瓦茨对合成材料和生物材料的喜爱。事实上，施瓦茨并不依赖于某种单一的材料或者媒介，她更看重掩藏在材料或媒介之中的设计理念及最终的建成效果。每种介质都有其价值和效果。然而，像拥有很深厚的园艺功底的设计师的作品那样，以某种性质特殊的植物作为设计基础，这种情况确实非常少见。取而代之的是像陀思妥耶夫斯基那样——施瓦茨相信“量刑应该与罪行相当”。什么是合理？什么是有效？什么是感觉正确？施瓦茨运用植物的最著名案例，或许是位于德国慕尼黑的瑞士再保险总部大楼周边景观。在这里，植物与矿物质材料相结合，构成一系列主题花园，为建筑四周铺上一层“地毯”。每一面都采用色彩各异的植物和岩石——藤蔓沿着建筑表面一直爬行到顶端，使建筑与景观融为一体。每一个条带都由单一的植物或惰性矿物质材料（比如，彩色碎玻璃或砾石）组成；在不同的季节，不同的立面尽显不同的美丽。例如，红色的一面，正如办公室工作人员所描述的：“秋天是卫矛叶子所营造的一片红色火焰，春天是球茎类植物闪光的红色花朵，冬天是灌木上挂满的红色浆果。”在更加依赖于合成材料的景观之中，最典型的是 2000 年在日本岐阜打造的北方町屋景观，在那里，有机玻璃发挥了重要作用。在该项目中，所有社区设计都出自女性之手，景观设计也如此。社区中央的系列凉亭巧妙地运用彩色亚克力材质，把美妙的色彩投射到

The 1980s work was colored by a plethora of instant landscapes that accompanied instant developments, at times for housing, more often for commerce. The golden frogs in the Rio Shopping Center in Atlanta, Georgia, drew upon the elements of the American vernacular landscape but elevated them to higher aesthetic provinces through their arrangement in a grid—an ordering that was so much a hallmark of minimalism in art and modernism in architecture.

Using mirrored gazing balls and other common elements from the American backyard, the ugly and ordinary—as described by the architect Robert Venturi—became the elegant and extraordinary in their new contexts and structure. Again, criticism attacked the playfulness and outré nature of Schwartz's work. The claims that this was not landscape architecture. Over time, however, the arguments weakened considerably and in time almost disappeared.

Seen from a position beyond the drafting room, the early partnerships—first with Peter Walker, and later Ken Smith and David Meyer—were mutually influential and times of fecund exchange. The Schwartz-Walker landscapes were strictly ordered, often structured by grids and fields of lines yet energized by a certain playfulness. The Linear Marina Park in San Diego, California, joined the railroad beds, avenue, and pedestrian ways within a greater “serape” pattern—in effect, reconfiguring the infrastructure as a vital element of the design. The exchanges with Ken Smith, one might suggest, reinforced the pop nature of the office's production, with David Meyer keeping things in check and contributing to the materiality and detailing of the realized projects. Their collaboration on the Yorkville Park in Toronto demonstrated a capability for addressing—simultaneously—art, locale, and behavior. Schwartz left those associations behind and moved on, opening her own office, first in Cambridge, Massachusetts, and lastly in London.

Reviewing the impressive portfolio of realized projects one observes a fascination with synthetic as well as living materials. One would venture, however, that to Schwartz the question is not a reliance on any single material or medium, but instead a concentration on the idea behind the design and the ultimate perception of the landscape as realized. Each medium has its values, each its effect. But only rarely, if ever, has any design been based on plants of some characteristic species, as works by landscape architects deeply rooted in horticulture might. Instead, like Dostoevsky, she believes that “punishment should fit the crime.” What is appropriate? What is most effective? What feels right? Perhaps Martha Schwartz Partner (MSP)'s most brilliant use of plants is found at the landscape that surrounds—and mounts—the Swiss Re offices in Munich, Germany. Here the design intermixes plants and minerals in a series of themed gardens that carpet the understory of the building on four sides, each articulated with varied colors in planting and rocks—culminating in the vines that climb the façades of the buildings and literally root the architecture in the landscape. Each stripe is made up of a single plant species or inert mineral such as crushed colored glass or gravel. Through the seasons each of the quadrants rises to prominence. In the red quadrant, as the office describes it: “the Euonymus elates is a blaze of red in autumn, a field of bulbs blooms with a dazzling red in the spring, and shrubs provide red berries in winter.” Of the landscapes relying more completely on synthetic materials, Plexiglas appeared to great effect in the landscape for the Kitagata housing estate in Gifu, Japan, completed in 2000. All the housing blocks were designed by women, as well as the landscape. The central pavilions sheathed in polychrome acrylic lent splashes of nuanced color



银灰色的住宅单元上，同时把耀眼的阳光过滤成彩色的光斑，为在凉亭中休息和娱乐的人们提供一番享受。尽管在该项目中，合成材料扮演着主要角色，但生物材料依然是不可或缺的设计元素——它们为设计增添了色彩和生机。否则，那里就只是一整片灰色建筑。

在她的职业生涯中，施瓦茨在三个“前线”上坚持不懈地战斗着。第一个，是她作为艺术家和景观设计师所付出的努力。在一个逐渐被科学、分析和学术研究主导的行业中，她始终坚持“设计植根于创造之中”。作为教育工作者，她重视过程和结果，然而她更强调在现实生活中人们情绪和心理上的最终感受。同时，发明、创造以及不同形式、色彩、材料之间的转换，始终是她最大的兴趣所在。

其次，是她作为一名女性的身份和立场。在 20 世纪初期的景观设计行业中，曾有许多知名女性活跃在这个行业并从事重要工作。然而在战争期间，她们的人数有某种程度的减少。在随后的几十年中，景观设计工作室从单独从业或合伙从业的形式转变为公司结构的形式。在这种情况下，缺乏个性的女性逐渐淡出。毫无疑问，在美国有许多杰出的项目是以女性为中心的。但是，在一些大型公司中，女性主要作为合作人或合伙人。然而，几乎没有其他女性能够达到施瓦茨在业内的高度，尽管她们有可能完成过更多的景观设计项目。施瓦茨为留任哈佛大学所做的斗争表明，在景观设计行业，一些残存的封建思想仍然影响着广大女性。这也进一步证明，施瓦茨对既有成规发起挑战的决心和愿望。这或许就是她在中国及其他国家开展项目取得成功的原因之一。她永远是一位“破坏者”，起初是“儿童捣乱分子”，现在是真正的“捣乱分子”，正如法语中所说的“正当年”。

随着时间的推移，景观设计在方法、技术和规模上都不断成熟。在某种程度上，早期作品更倾向于艺术，凭借直觉把设计理念应用于场地中，具有一定的审美独立性。相反，后期作品更加注重场地本身，在现有条件的基础上打造新景观，并与甲方的设计要求相符合。20 世纪 90 年代，在玛莎·施瓦茨及合伙人设计事务所的诸多项目中，英格兰曼彻斯特交易广场项目充分展现了景观设计对已衰落地区的振兴能力——该项目场地曾因恐怖主义活动而被污染。然而，在其他地方，应该说是其他案例中，我们得到的就是一大片平地——虽然不是一无所有，但我们还是被告知了场地的土壤、地形和气候信息，除此之外，几乎没有可供景观设计利用的突出元素。在这种情况下，（对景观设计来说）一个正式的设计声明更加有效，建筑也更加重要。在某些城市设计项目中，绿地与地面铺装结合在一起——这在高层建筑环境中能够起到某种缓和作用，尽管在水泥地块上建造景观受到些许限制。在明尼苏达州明尼阿波利斯联邦法院大楼前面的广场上，我们引用了当地特有的景观元素，以当地树种的树干作为座椅，并堆成沙丘状，以象征明尼苏达州冰川地貌中的鼓丘。乍一看，这个设计更偏向于建筑领域，更适用于工程领域，更加优雅，更加依赖于几何学。然而，它却是造型特殊且具有地域色彩的。因此，施瓦茨认为，巧妙利用自然或建筑元素的变形并将其转换为新的形式的是至关重要的，而不可单纯地复制“自然”景观。

to the grey and silver housing units and filtered brilliantly tinted light to those seeking refuge and pleasure within the pavilions. While synthetic products played a key role, living materials completed the palette that added color and life to an otherwise gray architectural ensemble.

Throughout her career Schwartz has continued to simultaneously wage war on at least three fronts. First, was her campaign to operate as an artist as well as landscape architect. In a profession increasingly dominated by science, analysis, and academic research she has staunchly maintained a position rooted in creative response. As an educator and lecturer, she has considered both process and product but has stressed the importance of what we ultimately experience in actuality, emotionally and psychologically. The invention, manipulation, and play with forms, color and materials, has remained a central interest.

Then there was her identity and stance as a woman. In the early decades of the twentieth century, a number of notable women maintained active and significant practices in landscape architecture, although their number to some degree dwindled during the war years. In the decades that followed, as the organization of landscape offices turned from the sole practitioner or partnership to those more corporately structured, the individuality, if not presence, of women diminished. Without doubt, in the United States several outstanding practices are centered on women, while other women serve as associates or partners in larger offices. However, few (if any of them) have maintained an equally high profile as Martha Schwartz, although they may have actually realized more landscapes. Schwartz's battles securing tenure at Harvard also illustrate the residual attitudes still affecting women in landscape architecture, and testify to her resolve and willingness to tackle the establishment when required. This may be one of the reasons she has been successful in executing projects in China and other countries. She has also remained the eternal provocateur, first as an enfant terrible, and now as a terrible, as the French say, "of certain older age".

Over time the approach, sophistication, and scale of the commissions have all increased. In some ways the earliest work, more art oriented, applied ideas to the site in a gut response executed with a certain aesthetic independence. Later works, in contrast, have drawn more from the site, transforming the pre-existing conditions into a new landscape that responds to the stipulations of the design brief. Maturity has set in. MSP projects of the 1990s, like Exchange Square in Manchester, England, demonstrate the ability of landscape architecture to reinvigorate a site fallen into decline, in this case one tainted by an act of terrorism. Yet in other places, often in other lands, the site lay as a vast plane—not exactly a tabula rasa, of course, given the existing soil, topography, and climate, but with few outstanding features upon which to hang a design. In these instances a formal statement becomes more valid and the structure more prominent. In some urban projects a matrix of greenery and paving may join—and to some degree soften—a set of high-rises despite the limitations of a landscape constructed on a concrete slab. The plaza fronting the courthouse in Minneapolis, Minnesota, referred more specifically to the state's landscape, using the trunks of native trees as seating and mound-forms suggestive of the drumlins of Minnesota's glacial landscape. In the first instance, the approach was more architectural, more applied to the world of construction, more polite and more reliant on geometry. The allusions were specific and local. The transformation of natural or architectural references into new forms is key; there has never been any attempt to replicate a "natural" landscape.



随着时间的推移,许多项目的规模日益扩张。把施瓦茨早期的小型作品(比如,拼贴花园或面包圈花园)与大型滨水项目或可容纳数万人的居住区发展项目比较一下,便会发现,大小型项目之间的差别及本质区别非常明显。现在,人们意识到,景观设计应该对构成景观的所有元素有深入的理解和把握,同时综合考虑各种设计元素。玛莎·施瓦茨及合伙人设计事务所的作品带有明显的标志性特征。构成景观的所有元素错综复杂地相结合,不会减损景观效果,反而使景观效果更加丰富多彩。有些项目的设计过程比较复杂,需要顾问或咨询师从中起协调作用。有些项目则需要建筑师起主导作用,把景观与建筑整合在一起,并与更大范围的居住环境(建筑只是其中一部分)结合在一起。规模较大的工程无一例外地均位于中国,不必怀疑其数量之多,至少是大多数的。中国人口众多,经济发展迅速,有大量的土地可供使用,人们更加希望开拓未来,而不是回到过去。这些基本条件为景观设计师提供了创造和发明的机会,既体现在形态和空间上,也表现在方法上。考虑到项目规模、经济来源、位置以及时间范围等因素的巨大差异,人们自然会提出这样的问题:从艺术设计到城镇规划,一个景观设计师如何保持连贯一致性?

在我看来,这个问题的答案就在于景观设计师应该坚持运用抽象手法。抽象手法,因其简单并与特别参照物之间存在差异,常常被认为具有超现实性。然而,现实情况(至少在历史上)并非如此。“抽象方法”来源于拉丁词语“从……中得到”,即在某个特定情况、特定条件下,提取概括出什么是关键的,什么是突出的,哪些是需要重新改造的,哪些是需要重塑形态的,哪些是需要随着时间的推移不断强化的。例如,运用抽象方法,把地形或植物形态作为图案和秩序的基础。借助于抽象方法,施瓦茨的设计语汇在某种程度上具有连贯一致性,但是,其在总体上是在不断演化发展的——有时是波浪状的生物形态线条,即“生物立方体”;有时是圆滑的曲线,象征着“流动”;有时在形态上更加保守,这通常体现在城区设计中,即“受限景观”。

不同于大多数景观建筑师,施瓦茨的项目既有宏观的,也有微观的。从大规模的场地规划,到小巧的艺术设施,其中有几个项目是她与艾利森·戴利合作完成的,比较突出的要数“城市与自然”主题公园。该项目是为中国西安世界园艺博览会设计的一座感官迷宫,其中的人造通道,通过周期性的透明和反射,形成了视觉错觉。设计中采用的材料大多取材于当地并且是永久性的,例如,灰砖、柳树、单面镜以及铜铃等。因为这些材料是普通且常见的,所以项目的搭建是十分基础性的。在该项目中,景观设计师是艺术家,同时也是感知心理学家和社会学家,其以魔术般的智慧带给人们惊奇和欢乐。有些公共艺术,常常作为外来人工制品被强行安插入场地之中。然而在该项目中,景观为与场地具有不可分割的联系,并对人们的行为形成深刻的洞察和理解——这一点,对公共空间不熟悉的景观设计师往往是无法做到的。

施瓦茨在哈佛大学攻读景观设计研究生时被告知:景观和艺术是不可混合的;“良好”的景观应该表现得很自然,就像它从未被人类的手碰触

The dimensions of many projects have grown exponentially over time. When one compares tiny works like the early *Splice* or *Bagel* gardens with expansive waterfront schemes and housing developments for hundreds of thousands of inhabitants, the nature of the differences and the differences in their natures become evident. One now witnesses in the designs a greater acknowledgment and understanding of the panoply of conditions that shape a landscape and the knowledge necessary to address the full range of design considerations. While the work of MSP today always maintains a noticeable identity. The complex network of factors that comprise today's landscape practice enriches rather than diminishes the resulting landscape. Consultants are required; the process is more complicated and more collaborative. While on some projects the architecture seems to lead, the landscape integrates buildings with the greater habitable environment of which the buildings are only a part. It is no wonder that many, if not most, of these larger works are located in China. The population is immense; the economy offers the financial means; the lands is available, as is the will to look toward the future rather than return to the past. These conditions have provided a situation open to creativity and innovation, in form and space as well as method. Given the vast differences in scale, economic resources, location, and time frame the question is: How can a landscape architect maintain a consistent stance from art installations to town plans?

To me, the answer has been a consistent use of abstraction. Abstraction, because of its simplification or distance from specific reference, is often considered as a quality divorced from reality. This is not the case, at least not historically. The origin of the word derives from the Latin term “to draw from”. One begins with the conditions of a particular situation and from it one draws what is key, what is pertinent, what needs to be reformed, reshaped, or at times intensified. For example, one may abstract topography or vegetal forms as a basis for patterns and order. From the existing conditions one devises an approach, albeit incorporating an existing design vocabulary that is personal and particular. One draws from and applies to, and by this manner Schwartz's design vocabulary, while to some degree consistent, has continued to evolve—at times applying a choppy biomorphic line we might call “bio-cubic”, or smooth curves that suggest flows; or forms more staid where the situation, normally urban, calls for restraint.

Quite unusually for most landscape architects, Schwartz's practice still embraces both the macro and micro scales, with projects that range from large scale site planning to the diminutive art installation, several of which have been collaborations with Allison Dailey. Outstanding among these is “City and Nature”, a perceptual labyrinth for a garden show in Xi'an China which manipulated physical passage with visual enigmas that result from periodic shifts in transparency and reflection. The materials were vernacular and timeless: grey brick, willows, one-way mirrors, and bronze bells. If the materials were common, the configuration was radical. Here the artist also served as perceptual psychologist and social scientist, not to mention a wizard who conjured surprise and delight. Where public art is often an alien artifact inserted into a place, landscapes such as these become new things characterized by an inextricable link with the site and insights into human behavior often lacking in work by artists less familiar with public space.

Martha Schwartz has noted that when she entered graduate landscape studies at Harvard she was told that art and land-

过一样；生态学本身塑造自身形态，但缺乏美感；景观设计师或艺术家，必须在景观和艺术之间作出选择，不可二者兼而有之。然而，近 30 年来（用她自己的话来说）“吉卜赛”式（办公地点经常变化）的实践，施瓦茨与她的合作伙伴一直勇敢地面对并不断否定这些清规戒律。其作品经常具有某种标志性形态：一种并非自然、原生态的形态。植根于生态学中的景观，仍然可以彰显出美学特征。新建景观必须充分考虑自然过程，但并不刻意模仿自然形态。实际上，对景观的设计和改造可以改善或美化一个令人头疼的地表形态。最重要的是，“良好”的景观在支持自然和人类存在与发展的同时，也为人们带来惊奇和欢乐。施瓦茨甚至勇敢地提出，作为为之奋斗的目标与理想，她将一直追求那令人难以理解的美和更多的嘲笑！

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scape do not mix; that “good” landscape should appear natural, as if untouched by human hands; that ecology produces its own forms and lacks an aesthetic; that one must choose: be an artist or make viable landscapes as a landscape architect. You can’t have both. Through thirty years of practice, she and her collaborators—in what she called her “gypsy” practice, with the location of its offices shifting over time—have confronted and all but negated those precepts. The work always possesses an identifiable form; it is not nature as it was. Landscapes rooted in ecology can have an aesthetic; a new landscape must understand natural processes but has no requirement to mimic natural forms. That design and its realization can actually ameliorate a troubled situation. And most of all, that while supporting both natural and human existence, “good” landscape can also delight. And she has even dared to propose, as a desirable goal, the pursuit of that elusive and much derided word, beauty.

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这本书的编写与出版对于介绍并展示我们多年来的设计实践意义非凡。书中收录了我们从 1979 年开始一直到最近 30 多年的大部分作品。在这对我而言意义非凡的 30 多年中，景观建筑学本身经历了令我意想不到的质变，并且，这种变化正伴随着全球现实持续着。

鉴于建筑学被世人誉为“变化的催化剂”，我被带向了跌宕起伏的漂流之旅，在一条需要不断适应新变化的轨道上持续前行。通过景观设计实践，我了解了这个充满神奇的世界，并使工作室的形式与之相匹配——就像蒲公英的种子随风飘动——工作室几经变迁。为了适应不同的时间和地点，工作室几经重塑。波士顿是我的第一站，在那里我的第一个作品诞生了——这个手工艺艺术装置挑战了传统景观建筑学的惯例。之后我来到纽约，接受阿魁建筑设计公司的委托，这是我们第一个“真正”的项目。在纽约之后，我们转移到旧金山，继续从事一些容易预见效果的小型项目，与一些预算紧张但仍期望有趣设计的开发商合作。从加利福尼亚开始，我们赢得了一个日本项目——那是第一个国际性项目的委托。

这种“吉卜赛”式的实践一直持续到 1992 年，之后我又回到马萨诸塞州剑桥，在哈佛大学设计学院任教。至今，我仍然在那里教学。从这个时期开始，我们开始接触很多美国本土和欧洲的公共项目。特别是欧洲，那里的人们对“公共区域”概念更感兴趣，而那时的美国人还不太接受这个概念和相关委托。由于 1996 年在曼彻斯特广场项目中的成功以及欧洲市场对于公共区域价值较高的接受程度，我们于 2005 年在伦敦设立了一个全新的工作室。“迁居”至伦敦，意味着我们更加接近欧洲市场——欧洲城市的市长们意识到公共景观在保持城市竞争力方面的价值。

This is an important book for our practice. It represents a compendium of work that spans from 1979 to our most recent projects: a period of over thirty years. During what has been a significant period for me, the profession of landscape architecture has also undergone a metamorphosis that I could never anticipated and one which continues to transform in response to global realities.

As landscape architecture engages with this world as a place of accelerating change, my activities have been propelled on a continuous journey into uncharted waters and on a trajectory that constantly requires adaptation and new responses. Through my landscape practice, I engaged with this world of wonder and adapted to its alterations with a studio model that, like a dandelion seed, floats along the currents of the wind. In this sense, our office has travelled from place-to-place, touching down as we re-established ourselves at various points in time and in consecutive locales. Boston was the first location founded upon my earliest work; building art installations as manifestos that challenged traditional landscape architectural conventions. New York followed, where the first commission by Arquitectonica determined the focus of work for a “real” project. In San Francisco, subsequently, we continued to do small but highly imaginable landscapes, working with developers on extremely tight budgets, who, nonetheless, wanted to do interesting work. It was in California that our first international commission was won and work in Japan opened up to us.

This kind of “gypsy” practice continued when I returned to Cambridge, Massachusetts, in 1992 to begin teaching at the Harvard Graduate School of Design, where I still teach today. It was at this point we also became more involved with public work in the USA, as well as in Europe, because they were demonstrating more interest in the existence of a “public realm”. This was a concept and a commitment that America had yet to embrace.



此外，对公共区域的艺术或景观设计的投资，在很大意义上就是对城市文化的投资，并可充分展示城市文化的包容性。同样令人兴奋和鼓舞的是，在环境保护理论方面，欧洲比美国领先许多，当欧洲许多城市开始向“健康”城市转变时，美国的一些城市才刚开始对屋顶绿化感兴趣。在这种环保意识较高且城市历史氛围较为浓郁的环境中工作和学习，对我来说宛如置身天堂。另外，伦敦至欧洲和中东地区几乎相等的距离和它当时即将成为国际金融中心的事实，使它吸引了很多顶级专业人员和海外客户，这些都使我们获益良多。实际上，2004年至2009年，我们在这两个地区做了大量工作。

现在我们发现，在中国的工作面临着各种挑战，但设计实践却异常精彩且丰富。我们“遭遇”了中国当下如火如荼的改革和反乌托邦的倾向。然而，中国人学习新事物的速度非常快，他们将在不久的将来成为气候变化和环境立法领域的重要领导者。中国人乐意接受新思想且不惧怕变革，这使中国成了一个文化氛围浓郁并充满雄心壮志的地方。面对如此庞大的中国市场，作为风景园林设计师，把环境友好型和步行优先型的城市规划思想引入正在发展中的社区，正是天时、地利、人和的好机会。为了配合在中国的工作，我们在上海设立了一个小型办事处，帮助理解中国文化并协助中国项目的实施。因此，我们仍以“吉卜赛”的方式在世界各地新兴地区漫游，为那些需要我们的客户设计具有地标性、可持续性、多层次价值且被大众接受、与大众互动的景观。

我的专业背景始于我对景观专业的一无所知，在艺术学校度过了童年时代并完成了大学本科学历学习之后，我终于在1974年无意选中景观设计作为继续深造的专业。当时，我对这个专业几乎毫不了解。我选择景观设计专业的原因并不复杂：我想要学习如何创作大型艺术作品。那时的我是一名“大地作品”艺术家们的追随者——“大地作品”曾是20世纪六七十年代全球艺术界的一个焦点。一些艺术家（比如，迈克尔·海泽、理查德·朗、沃尔特·德·玛丽亚和安德烈·卡尔）的作品走出了艺术展馆，伫立于美国东南部的景观之中。这些“史诗”般的作品与其周边景观完美结合并交相辉映。这些艺术家堪称新兴环保运动的先驱，让人们意识到景观的美丽，并通过全新且富有现代感的镜头欣赏一个个美丽的景观。这也是“场地专化艺术”第一次进入我们的设计语汇之中。我希望我的艺术作品与特殊的场地进行互动，并在城市环境中进行艺术探索。在那时，尽管我认为加入景观设计行业是一个帮助进行艺术探索和实现理想的合理方法，但很快我发现，在全班30人之中，我是仅有的两名拥有纯艺术专业背景的学生之一。在研究生院学习的第一年，我被灌输了五个重要思想，它们深刻地影响了后来我在业内的定位：

- (1) “好”的景观，是不体现人为雕琢痕迹的景观；
- (2) 艺术与景观之间没有关联；
- (3) 环境议程与艺术创作之间没有关联，只能二选一；
- (4) 如果你成了建筑的一部分，那么你就成了问题的一部分；
- (5) 生态学中的确存在美学。

Thus, due to the popularity of our plaza in Manchester in 1996, we were drawn to Europe where there was greater receptivity to the value of public space and we were able to locate a fledgling office in London 2005. The move to London meant we were closer to the European community, where mayors were aware of the value that public realm landscape contributed to keeping their cities competitive. Furthermore, investment in public space was very much part of an urban culture that accepted design and art in the landscape as fully compatible. Equally exciting and inspiring was the fact that the Europeans, in comparison to the US, were far more advanced in environmentalism, to the point where they had moved to the scale of “healthy” cities whereas in the US they had just begun to become interested in green roofs. This conducive atmosphere provided opportunities to work and learn in a more environmentally aware culture that also had a long urban history: it was like being in heaven for me. The proximity of London to Europe and the Middle East, plus the fact that London was becoming an international financial hub that drew top professionals and clients to propose work on foreign soils also benefited us. As a result, we worked heavily in Europe and the Middle East from 2004 to 2009.

We now find ourselves working prolifically in China which has many challenges and affords many new stimulating opportunities. We encounter the transformation that China is undergoing at every turn and some of the dystopic tendencies as well. Yet China produces such rapid learners that they will soon be a source of global leadership in climate change and environmental legislation. Their people are open to new ideas and unafraid of change making China a place of cultural and youthful vitality as well as ambition. As landscape architects, in this large new market, there is a phenomenal opportunity for us to help bring more environmentally friendly, pedestrian-based city planning into the awareness of the development community, making it a great time and place for the profession of landscape architecture. To complement our work in China, we have a small office in Shanghai that helps us to translate the Chinese culture and to get our work built. So, our gypsy practice continues to wander around the globe into new areas across the world to serve those who call on us to do what we do: design iconic and sustainable landscapes that people love, interact with and that will create value at many levels.

My personal background started with knowing nothing about the profession when I randomly decided to attend graduate school in landscape architecture in 1974 after spending my childhood and undergraduate years in art schools. My reason for choosing landscape architecture was unsophisticated except that I knew I wanted to learn how to build big art. I was an avid follower of the “Earth Works” artists who came into the art-world spotlight in the late 1960s and early 1970s. I was enamoured with artists such as Michael Heizer, Richard Long, Walter de Maria and Carl Andre who created works that went outside the gallery and were built in landscapes of America’s southwest. They were heroic works integrated and resonating with the landscapes in which they were situated. They were also bell-weepers of the exploding environmental movement making us aware of the beauty of these landscapes by allowing us to see it through a new and contemporary lens. This was also the first time that “site specific art” entered our vocabulary. I knew I wanted to do art that interacted with a specific site and use the urban context for artistic exploration. I considered that entering landscape architecture was a reasonable way to explore these ideas but I quickly surmised that myself and one other person were the only two with a background in fine arts in our class of thirty. In that



我不赞同以上的任何一个“重要”陈述，事实上，我用了 30 年的时间考虑这些既定的想法——景观设计到底应该是什么，并把这一系列思考作为开闸工作的跳板。我在设计实践中用艺术家的眼光去审视、质疑、推翻现实、展开新命题。我把景观作为一种艺术媒介，并辅以一系列可供使用的材料，例如，大地、水、天空、有生命的植物以及其他在自我表达时所必需的材料。借助于这些材料和良好的想象力，景观设计就可以成为文化艺术品的形式，比如，雕塑、绘画、舞蹈和建筑。

支持任何景观作品并赋予其功能的环境精神，以及艺术家的媒介和已建成的景观，都必须把人作为其本身的一部分，当然，并非作为静态设备。实现可持续发展的前提，是景观设计必须涵盖人们的日常行为、心理、文化和社会因素，并成为城市生态学的重要组成部分。这些想法，正如老话所说，能够反映人类（坏的方面）与自然（好的方面）之间的辩证关系。在景观设计领域，这种辩证关系变得更加显著。这主要是由各种不同的文化所具有的不同形象特征和神话故事引起的，并且在迅速发展的城市化背景下，这种文化冲突变得更加激烈。若没有“我们是在创造供生活所用的景观和环境”的声明，大部分景观在被创造出来之后都会被边缘化，最终像古罗马遗迹那样，成为人们想象中所喜爱的“幻象的碎片”，同时与工作和生活的现实环境没有任何相似之处。我们的心中怀抱着对自然的美好幻想，一直对它片刻不离，它就像是我们儿时喜爱的泰迪熊娃娃，让我们不至于表现得太过现实或太有城府。但是，对于 21 世纪世界环境质量和视觉效果的恶化，我们似乎无力让它停止下来。

在过去的 30 年间，环保的重要性被频繁地强调，这主要得益于，人们逐渐认识到其生活在有限的资源之中，以及景观设计行业的发展壮大。景观设计是绿色行业并且在众多行业中出类拔萃，因此景观设计师的声音更加强大，我们的知识与技术空前地被需要。景观设计师是开路先锋，帮助人们认识到必须超越花园去理解城市景观，并把它作为功能性的多层次系统，支持城市中的建筑。

城市生活使资源被高效利用，于是问题出现了：如何帮助那些在建筑密集的人工岛（城市）上居住的人们，以环境友好且绿色低碳的生活方式，创造高质量的生活？问题的答案就是，在良好的生态规划的基础上进行城市设计。如果不把这两个目标放在最重要的位置并使其相辅相成，那么我们将无法实现全球可持续发展。通常，有太多的城市居民忽视了“人”本身在可持续发展方程式中的作用。为了实现效用最大化，城市规划必须建立在以环境为基础的总体规划之上，以绿色低碳、可再生能源循环利用和环境营造为目标，以人为本，建设新社区。只有在各种公用混合功能协调搭配之后才能缓解交通压力。换句话说，先住人，后进行交通规划。

在城市结构和范围中，我们必须重视那些适应人类需求和行为习惯的环境。邻里社区是一个适合步行的区域。人们在这里购物，进行重要的社交活动，步行或者骑自行车去上班，而并非被隔离在大厦之中或与私家车“相依为命”。人们很方便且安全地穿过马路，而并非被小汽车的速度、

first year of graduate school, I was taught five important things that deeply influenced my subsequent position in the field:

- (1) A “good” landscape was a landscape that did not show the hand of man;
- (2) There is no connection between art and landscape;
- (3) There is no connection between having an environmental agenda and making art: one had to choose between the two;
- (4) If you are part of building, you are also part of the problem;
- (5) Ecology does have an aesthetic.

I did not agree with any of these “important” statements, in fact I have spent the last thirty plus years using these preconceived ideas about what a landscape “should” be as a spring-board for the work that we do in our practice. I have approached the field from an artist’s stance and to question, and subvert the status-quo to arrive at new propositions. I see the landscape as an artist’s medium, with a set of materials to work with; earth, water, sky and living plants, as well as any other materials that are necessary for self-expression. With these materials and a good imagination, landscape architecture can be a cultural art form like sculpture, painting, dance or architecture.

An environmental ethos that underpins any landscape work and makes it a function is included within this idea of the artist’s medium as well that a built landscape must engage with and embrace people as part of its role: it is not a static device. Our living behaviour, psychology, culture and society must be included as part of any comprehensive idea of urban ecology if we are to produce sustainability. This idea is reflected in the dialectic between man (bad) and nature (good) as an old one; but when played out within the realm of “landscape” it becomes even more fuelled by our own distinct images and mythologies held by individual cultures, many of which clash fiercely when confronted with the facts of our rapid urbanization. Without clarity that we construct the landscapes and the nature in which we live, that they are produced, then landscape will continue to be trivialized to perform as romantic remnants of a beloved image about which we fantasize but in reality has no resemblance to the actual environments in which we work and live. These fantasies of nature, that we carry close to us, like a beloved teddy bear, prevent us from acting realistically and strategically. This only deepens the crisis in which we appear powerless to stop the environmental and visual degradation that has become our world in the 21st century.

The importance of this environmental effort is tandem with the realization that we all live within limited resources and the profession has expanded greatly within the last 30 years in response. We are the green profession, par excellence, so our voices are louder and our skill sets are needed now more than ever. We are making progress in helping people to understand that we must go beyond the garden to understand the urban landscape as a functioning and multi-layered system that underpins the building of cities. Human health and a good quality of life for people results from these healthy and environmentally functional landscapes especially as cities densify that allow for more efficiencies of resources making the man-made islands (cities) more desirable.

Living in cities also allows for more efficiencies of resources, so the conundrum exists: how do we assist people living on dense, man-made islands (cities) to live in a way that is most environmentally friendly, low-carbon and creates a high quality of life? The answer is to build cities that are based on sound ecological planning and to design these cities for people. Without putting these two goals foremost and together, we can



噪声和污染所压倒。邻里社区之间或与其他城区之间，通过林荫人行道和自行车道彼此串联，进而与更大范围的城市结构和基础设施连为一体。此外，对于提高人们的生活质量而言，在多种类型的绿地和开放空间之中，在紧张的城市生活之中，放松和娱乐身心是非常重要的。最后，人们总是试图在生活中发现美。所有这些特点都有助于营造令人心驰神往且健康宜居的城市。我们最大的希望是，以设计精良的景观主导型总体规划营造可持续性城市环境。

加勒特·艾柯博于1950年编写出版了《人性化景观》一书，他重点论述了景观创造性与社会互动性之间的关系。现如今，这个话题在景观建筑领域中很少被谈到。我们希望景观设计超越场地范围并扩大到城市范围的同时，似乎忘记了人类尺度，以及通过艺术和设计创造的人与人情感连接的价值。加勒特·艾柯博和劳伦斯·哈普林，两位现代景观设计领域的先驱，都是人道主义者。他们认为，景观设计应该把关注的焦点放在人类本身，同时与自然和谐相处，致力于打造令人喜爱和欢迎并具有文化重要性的空间场所。随着行业范围的扩展，业内展开了关于“尺度”的讨论。在理论上，我们应该打造各种尺度的景观。然而，一方面，我们必须在在大尺度范围内运用城市主义设计理念，把各种信息加以整合，提出多层次的规划战略，以解决复杂的城市问题；另一方面，我们也不能忽视人性化尺度在实体设计上的重要性——相反，这将使我们获得尊重和认可。所有设计细部都是为了向客户提供高质量的产品。在人性化的尺度上，人们可以知道，这块场地在设计方面是否怀有敬意，是否具有幽默感和个性。一个设计讲述一段故事，形成关系链接，为那些置身于空间之中的人们创造价值；一个设计如果不考虑人的价值，那么就无法实现可持续发展。

高质量的设计对于营造备受人们喜爱的环境是非常重要的。艺术是所有设计的基础。艺术家是视觉领域的研究者，并快速反映任何文化的现状和热点。艺术和设计密切相关，其可以表达设计思想，并作为知识分享和情感交流的手段。然而，正如人与人之间最强有力的联系纽带是情感，艺术和设计也在情感交流中最大限度地发挥作用。

最重要的是，作为设计师，我们创造美，而美却是难以定义或描述的，但同时它又是可以被大多数人认可的。美的定义因文化而异，但无论如何，在日常生活中，所有人都值得拥有美。

最后，本书中所收录的这些作品是多年来由玛莎·施瓦茨及合伙人设计事务所中众多才华横溢的设计师创作的。事务所内部的设计程序可以概括为“最好的设计思路是赢家”，而我的工作帮助胜出的设计理念进一步发展并为其最终落成提供支持。得益于设计师们（我只是其中之一）的贡献，我们一直坚持运用最新的思路，我们的作品如此丰富多彩。设计特点之一是，没有“招牌风格”，所有人都不知道下一个设计会是什么样的。我们总是打造与场地条件和客户要求相适应的独一无二的景观，每一个设计都讲述一个特别的故事。

never reach global sustainability. There are simply too many people living in urban environments to neglect the human part within the sustainability equation. For optimum effectiveness, cities plans must be on an environmentally based master plan where low-carbon/renewable energy goal along with the creation of environments where human scale, needs and communities are created. Uses must be intermingled to lessen the pressure on transport. In other words, people must come before traffic planning.

Within the texture and scale of a city, we must go back to those environments that are nurturing to our human needs and behaviors. The neighborhood is a walkable domain where it is possible to shop, make important social connections, and walk or bicycle to work instead of being isolated in towers and dependent upon cars. People should be able to easily and safely cross roads and not be overwhelmed by the speed, noise and pollution of cars. Neighbourhoods are connected to other neighbourhoods and districts with tree-lined pedestrian-scaled sidewalks and bike-lanes, which in turn, fit into a larger environmental framework and infrastructure. Important for their quality of life, people need to shelter and delight from the stresses of city life within multiple green and open spaces. Lastly, people strive to find beauty within their lives. All of these characteristics will help to create healthy cities where people will choose to live. A well-designed, landscape-driven master plan is our biggest hope of creating this kind of sustainable environment.

In *Landscapes for People*, written by Garrett Eckbo in 1950, Eckbo focused on the relationship between creativity in the landscape and social interactivity, a topic that has been left out the recent discourse in landscape architecture. In our desire to expand beyond the site-scale and deal with landscapes at an urban scale, we seem to have lost sight of the human scale and the value we can create through the connections we make between each other through the emotional content expressed in art and design. Garrett Eckbo and Lawrence Halprin, two of our founding fathers of the modern profession of landscape architecture, were humanists. They understood that we must keep our focus on people while living in balance with nature, and create places that will be loved, embraced and of cultural importance. This debate has evolved due to the expansion of the breadth of our profession. We should, theoretically, be capable of designing at all scales. However, while we must deal with urbanism at a larger scale and should learn to integrate information and form multi-layered strategies to solve complex urban issues. We must not forgo the importance of physical design at the human scale. At this scale human expression will be found and care about detail, all of which will broadcast quality to the user. People will see whether care has been taken to create a place. This, in turn, will be absorbed in one's esteem and identity. This all happens at a human scale, and people will know if the site has been designed with respect, humor and individuality. At the human scale a design can tell a story, create meaning, connection and create value to the people who come in contact with a space. Without a design that people value, we cannot achieve sustainability.

Quality design is essential to creating an environment that people will respond to. Art is the foundation for all design. Artists are the researchers of the visual realm and reflect what is immediate and topical in any culture. Design and art are in close conversation and are capable of expressing ideas and a means of communicating on an intellectual and emotional level. However, it is through our emotions that we most strongly connect to