

Columbus Circle ——— University of California Berkeley Urban Landscape



Design & Vision

The Elizabeth & Nona Evans Restorative Garden ——— Glencoe Residence

Caywood Residence ——— Wallz Residence -Landscape Renovation

Chapultepec Park ——— Elie Saab Residence ——— Tecnoparque

The 'Road-as-Shrine' ——— New Botanical Garden Bosque de Chapultepec

# NEW AWARDED LANDSCAPE DESIGN IN THE WORLD 1

最新国际景观设计获奖作品 1

Honor Award for Excellence in Landscape Architecture from the AIA 美国建筑师协会景观建筑优秀设计荣誉奖

American Society of Landscape Architects(ASLA) 美国景观设计师协会奖

US Green Building Council 美国绿色建筑协会奖

Australian Institute of Landscape Architects(AILA) 澳大利亚景观设计师协会奖

Lite - On Electronic Headquarters ——— Malinalco House

大连理工大学出版社建筑图书出版中心 编

NE Siskiyou Green Street ——— SW 12th Avenue Green Street Project

Keene State Natural Science Courtyard ——— Union Point Park

Court Square Press Building Garden ——— Blackstone Power Station Landscape

Mount Tabor Middle School Rain Garden ——— Turtle Creek Pump House

West Coast Golf Club ——— 10 Projects - Australian National University

General Mills Corporate Campus ——— Olympic Sculpture Park

Medtronic Corporation Patent Garden ——— Private Residence

University of Minnesota Duluth Laboratory ——— Gold Medal Park

Trillium Projects ——— 大连理工大学出版社 ——— Hamline Blue Garden



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于 华 刘红玉 译

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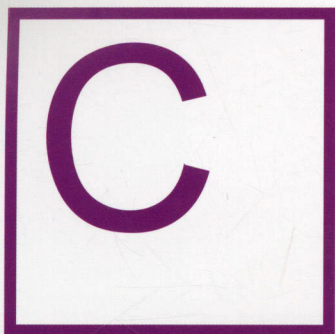
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Glencoe Residence Venice California U.S.A.  
Malinalco House Malinalco Mexico  
Private Residence Minneapolis Minnesota U.S.A.  
Private Residence Minnetonka Minnesota U.S.A.  
Turtle Creek Pump House Dallas Texas U.S.A.  
Wallz Residence Landscape Renovation Canada



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通用公司厂区设计 美国 明尼苏达州 黄金谷

四方院新闻大楼花园 美国 马萨诸塞州 波士顿

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光宝科技公司总部 中国 台湾

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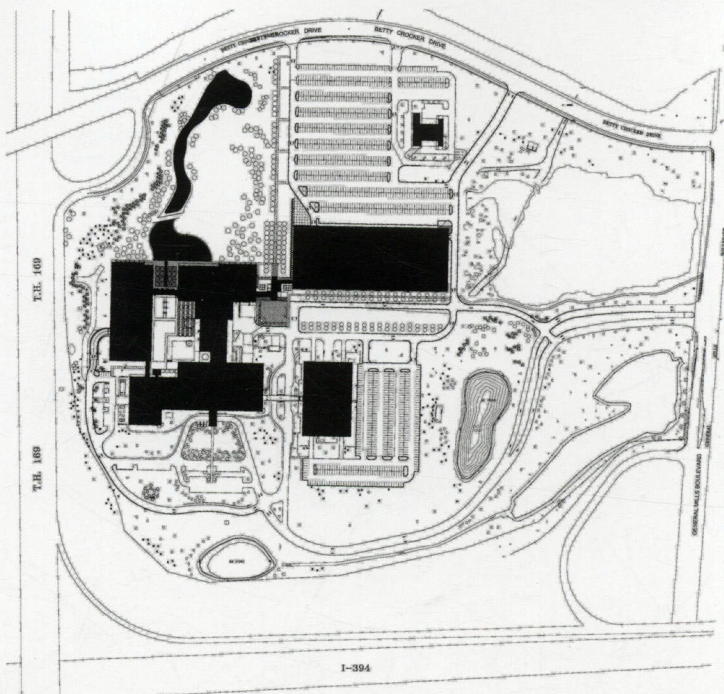
高科技的办公园区——旧工业区改造 墨西哥 墨西哥城Atzacapotzalco区











Site Plan 总平面图

# General Mills Corporate Campus Golden Valley Minnesota U.S.A. 通用公司厂区设计 美国 明尼苏达州 黄金谷

景观设计: oslund.and.assoc.

荣获奖项: 2004年美国景观设计师协会 (ASLA) 杰出设计奖  
2004年美国景观设计师协会 (ASLA) 荣誉设计奖  
2004年美国景观设计师协会 (ASLA) 优秀设计奖

Architect: oslund.and.assoc.

Award: 2004 American Society of Landscape Architects(ASLA) Design Award of Excellence  
2004 American Society of Landscape Architects(ASLA) Design Honor Award  
2004 American Society of Landscape Architects(ASLA) Design Merit Award

General Mills Corporate Campus, originally designed by S.O.M. Architects, is a statement of 1950s modernism juxtaposed against a pastoral landscape. With the acquisition of the Pillsbury Corporation, the campus needed to expand quite substantially to accommodate the influx of new employees. The 35-acre site was being disturbed to add a new 324,000 square foot office building, a 138,000 square foot employee services building and a 1,750-space parking structure.

The architecture of these buildings was designed to act as a contemporary nod to the original. The landscape architect was charged with the creation of a new setting for the expansion. The landscape architect's desire for this setting was to create the illusion that the new buildings were floating within the landscape, touching a motionless plane of water. Formal site plantings directly adjacent to the buildings helped reinforce the architecture, while farther out an undulating natural landscape reinforces the attitude so complimentary to the site sculpture.

In the process of construction, many pieces of sculpture needed to be relocated. The landscape architect's design created a crisp, clean and organic canvas for the relocated art that was a natural extension of the existing outdoor gallery.

With the new buildings came the need to reconfigure the various forms of circulation on the site-both vehicular and pedestrian. It was the landscape

architect's wish that delivery and institutional vehicular circulation to be separated from employee and visitor vehicular circulation to lessen confusion. To this end, a new delivery road/dock area, and a new employee parking lot were created. The access to these newly formed spaces comes in the form of a distinct turn off the main entry drive. Pedestrian circulation is directed from the parking lot to the office buildings via creative landform manipulation and plantings. A broken line of maples moves along the north/south axis of the pedestrian path. The maples help direct the user into a bosque of lindens that mark the building entry. The landscape architect worked closely with the corporate curator, designing and creating unique places for rest and reflection located along the pedestrian circulation route.

Places for employee respite and interaction, as well as large gatherings were a strong desire of the client. In response, two courtyards on two different levels were designed by the landscape architect to act as reflections of each other and address the programmatic needs of the site.

The ground plane of the upper courtyard is manicured turf, edged with planting beds that have been created to save existing trees and as locations for site sculpture.

In the center of the courtyard, a linear band of Siberian irises, broken by bands of Bluestone, marches towards the edge of the space-dying into the glass and metal facade of a new two-story link between office buildings. The





upper story is a pedestrian link, while the lower story contains service and mechanical uses.

The lower courtyard-on the opposite side of the two-story link-is a mirror image of the upper courtyard. The lower bluestone terrace acts as an outdoor dining place for employees, as well as a gathering space for larger events. Mirroring the band of Siberian irises is a channel of moving water, which emerges from the lower story of the link as a waterfall. Stainless steel bridges cross over the water feature, mirroring the bands of bluestone above. The water is lined on each side with Honey locust trees. The water channel then feeds into a large pond, where its trajectory is reinforced with underwater fountains creating a strong linear band of bubbles moving into the pond.

The pond and the landform surrounding it have been delicately manipulated and planted to enhance the simplicity of the site. A land bridge was designed to act as the break point between the formal and the informal landscape. On the interior side of the bridge is a formal pond, pristine and sculpted. On the exterior is the stormwater treatment portion of the water body with natural edges and native plant materials best suited for cleaning site run-off. This new picturesque landscape is a pleasure to view from the executive offices, the pedestrian link, or the dining terrace.

1

A graceful channel of water, emerging from the wall beyond as a waterfall and bridged with stainless steel walkways, divides the outdoor courtyard. Delicate honeylocust trees offer dappled shade and a burst of yellow in autumn

1

一条优雅的水道从墙处流出，形成了一道流动的水景，同时上面铺了不锈钢步道桥，将户外庭院分成几个部分。精致的皂荚树为人们提供了有斑纹的的树阴，以及秋日的一抹金黄





2

2

Looking south from the edge of the new water feature, back to the outdoor courtyard and seating

2

从新的水景边缘向南看到的景观，后面是户外庭院以及座椅

3

Looking east into the outdoor courtyard; the new Employee Services Building backdrops the courtyard

3

向东面看户外庭院景观；新员工服务大楼位于背景处

通用公司厂区，最初由SOM设计师设计，代表的是现代化与田园般美景并列的20世纪50年代的建筑宣言。在购买了Pillsbury公司之后，通用公司的厂区急需扩大以容纳新加入的雇员。这个占地141640m<sup>2</sup>的土地被重新规划，增建了一幢30099m<sup>2</sup>的办公室大楼，一幢12820m<sup>2</sup>的员工服务大楼以及一个162.6m<sup>2</sup>的停车场。这些大楼秉承了原有建筑的风格，是现有建筑向原有建筑的回应。景观设计师要为此次扩张提供新的背景。设计师的愿望就是创造一种幻境，新大楼漂浮在景观中，轻拂在平静的水面上。整齐的植物装饰紧挨着建筑物，加强了整体建筑风格，而更远处起伏的天然景观则强化了这种景观设计理念因而使其中的雕塑作品更加完美。

在建造过程中，很多件雕塑作品都需要重新安排到新位置。景观设计师的设计为这些重新安置的艺术作品创造了一种清新、整洁而又机器的背景，是一个现有户外艺术画廊的自然延伸。

新建筑物的兴建，需要在原址重新设计各种交通形式——包括汽车和行人。景观设计师希望分离送货以及公司汽车的通道和雇员以及来访者的汽车通道，以减少冲突。

为了达到这一目的，一个新的送货通道、停车区域，以及新的员工停车场被建造出来。进入这些新建的区域是一个从主行车道分出的畅通的转弯。而通过有创造性的地形安排和植物种植，行人被引导由停车场进入办公大楼。一排不连续的枫树沿着人行道的南北轴线向前延伸，引导用户向榉树林方向走去，那是建筑物的入口标志。景观设计师和公司的管理者密切配合，沿着人

行步道路线，创造出了独一无二的休息和思考场所。

客户想要建造供员工休憩和交流的场地以及大型的聚会场所。因此，两个位于不同层面的庭院被景观设计师建造出来，彼此呼应，并满足了该场地的规划需要。

上方庭院的平面是一个修剪过的草皮，边缘上是种植池。种植池被用来保存现有的树木，同时也是雕塑作品的归宿。

在庭院的中央，一片呈线形排列的鸢尾花，时时被蓝灰砂岩打断，延伸至空间的边缘，没入到草丛中和办公楼间两层高的金属通道立面处。通道为两层，上层是行人通道，而下层则是服务和机械用途的通道。

较低的庭院位于两层楼高的通道的对面，是上部庭院的一个翻版。较低的蓝灰砂岩平台是雇员们的户外用餐场所，以及大型聚会空间。一条流动水渠倒映着那一片鸢尾花，从较低层的通道中像瀑布一样流出。不锈钢的桥梁穿过了流水景观，映射了上面的蓝灰砂岩条纹。水渠的两侧种着皂荚树。水渠中的水最终汇入大的池塘中，而水下喷泉产生的一串串强烈的气泡助长了水渠中的水势，促使其涌向池塘。

池塘以及环绕它的景观是经过精心设计和规划的，意在强化该场地的质朴。他们还设计了一座陆桥，它是正式和非正式景观的分界点。在桥的内侧是一个规整的池塘，清新纯朴并进行了雕琢。外侧是水渠本身的一个雨水处理部分，天然的边缘和当地的植物是清除该场地雨水径流的最佳配置。从行政大楼、行人通道，或是就餐平台望去，风景如画的新景观令人赏心悦目。





3





4





5



6

4

A corner of the new Employee Services Building with outdoor tables and the water channel in the foreground

5

Borovsky's "Man with a Briefcase" offers the unique counterpoint of modern, industrial materials juxtaposed against the soft, natural landscape

6

An autumn sunrise lights up the interior courtyard and the leaves of a mature elm, "The Table" by Burton rests gently underneath

7

Buildings and courtyard appear weightless and hovering adjacent to the new water feature in the foreground

4

新员工服务大楼的一角，照片前景处是户外桌子以及水道

5

Borovsky所创作的“带公文包的男士”和现代的工业材料以及柔和、自然的景观形成了鲜明的对照

6

秋日的朝阳使得内部庭院以及成熟的榆树的叶片熠熠生辉。Burton所创作的作品“桌子”静静地伫立在下面

7

建筑和庭院看上去好像是无重量的，浮在邻近前景处的新水景上



7





8



9

8  
Bands of beach pebbles and irises in the upper courtyard mimic the form of the water channel and walkways in the lower courtyard

9  
An impressionistic image of the softer forms of nature contrasting with the more linear forms of architecture

10  
Beautiful stainless steel tables and chairs, placed in the outdoor courtyard, offer relaxing places to sit and look out across the bucolic campus landscape

8  
上方庭院中的一些沙滩鹅卵石和蝴蝶花，被摆放成下方庭院的水道和路的形状

9  
印象主义派图案，其中更柔和的自然形式和更多的线条建筑形式形成了对比

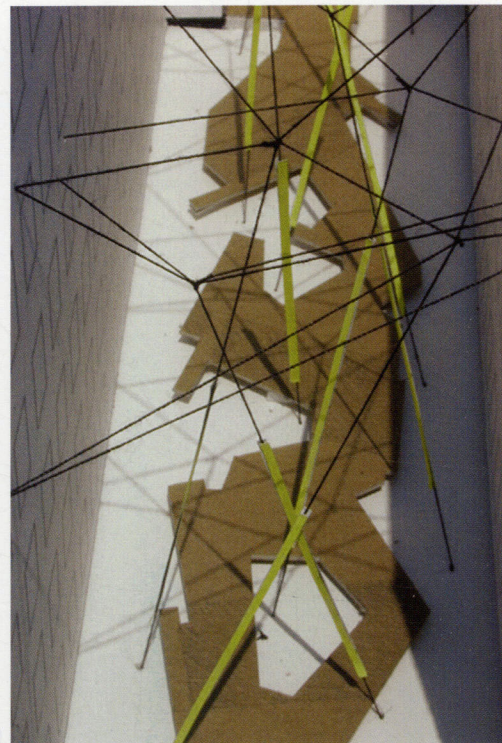
10  
放置在户外庭院中的漂亮的不锈钢桌椅，是人们放松以及向外观赏田园般的厂区景观的好去处











Site Plan 总平面图

## Court Square Press Building Garden Boston Massachusetts U.S.A.

四方院新闻大楼花园 美国 马萨诸塞州 波士顿

景观设计: Landworks Studio, Inc.

荣获奖项: 2006年美国景观设计师协会 (ASLA) 综合设计类杰出设计奖

Architect: Landworks Studio, Inc.

Award: 2006 American Society of Landscape Architects(ASLA) General  
Design Category, Awards of Excellence

The Court Square garden employs multi-layered design elements to fill a post-industrial void. The project strives towards a coherent design language within a fragmented landscape.

The Court Square Press Building garden creates an opportunity to develop a garden as a constructed, post-industrial insertion. Sited on a unique waterfront precinct in Boston, Massachusetts, the surrounding urban context is characterized by new impervious asphalt parking lots, cobble strewn tracts, and remnants from abandoned railroad and shipping yards. More immediately, the site context is a massive 210,000 square-foot, six-story building in the Fort Point Channel neighborhood. The building's architectural renovation revealed leftover space and inspired the developer with a vision for creating a common "outdoor green" in an area that generally suffers from limited usable open space. The goal for the new courtyard was to create a unique urban oasis that relies on careful calibrations of: materiality, both organic and inert; texture, from coarse to fine; and values, between light and dark. Lighting elements, taut fiber-optic and steel lines, undulating ground planes, and integrated plantings dynamically engage each layer of the garden, and create unique moments for garden visitors. These essential landscape characteristics are viscerally experienced at the ground level, by actually moving through the space. When viewed from above, they reveal the garden choreography.

However, the lens through which individual residents view the garden is limited by the dominating surrounding scale. The design strategy organized the site around the reality of this fragmented view.

Because the garden is conceptualized as a collection of fragmented views, it follows that the lighting strategy and placement should avoid any sense of compositional or figural completeness. The building's massive brick wall is perforated by an unrelenting six story grid of windows which introduces ambient light into the garden. At night time and on dark winter afternoons, the lighting strategy first recognizes, and then constructs, a dialogue with the adjacent residential conditions. Because of the courtyard's east/west orientation, indirect sunlight reflects off the regularized glazing pattern and illuminates the courtyard floor. The reflected trapezoids of light reveal the garden's contour and articulate the walkway's alternating wood and metal surface. Of course, this process repeats itself each day, though in slightly different ways each time. In every case, opportunities to engage this phenomenal light suggest intricate relations between this tiny embedded space and a more universal context. The lighting simultaneously extends a dialogue to the envelope of space and expands the garden's perceptual realm beyond the brick walls.

Within the garden, the lighting assumes a more plastic, symbiotic relationship