

Wandering Ecologies

The Landscape Architecture of Charles Anderson Edited by Julie Decker

生态景观之旅

(美) 查尔斯·安德森景观建筑事务所
朱莉·戴克 编
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CHARLES ANDERSON | ATELIER PS

Landscape Architecture Urbanism

www.charlesanderson-atelierps.com

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查尔斯·安德森工作室

景观建筑城市规划

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编辑 | 朱莉·戴克博士

朱莉是追踪者艺术中心的项目经理、国际现代艺术馆的总监和安克里奇博物馆的特邀艺术馆长，也是阿拉斯加大学艺术史的讲师。她拥有现代艺术史博士学位、艺术管理学硕士学位和美术与新闻学士学位。戴克编辑撰写了大量冠以阿拉斯加艺术与建筑的文章和出版物，其中包括约翰·胡佛的《艺术与生活》、碎冰者的《阿拉斯加创意艺术家》和《在阿拉斯加成立并装配》、匡西特的《现代金属生活》、现代北方的《冰缘的建筑》和真实北方的《阿拉斯加现代建筑》。作为一名艺术家，她参与了众多个人和团体展览，在绘画、雕塑和摄影方面颇有建树。

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To my Family: my wife of 22 years and three children who put up with the chaotic but poetic approach to life and work. Especially all the love, joy and laughter they always bring to each and every day. To my Mother and Father for giving me a shot at life and always being there to listen and encourage me even in my moving far away to Cambridge to attend graduate school. To my sisters who are an unending source of adventure while still living in my home state of North Dakota. To my big brother who never thought that the best was really good enough until his much too early death in the spring of 2008.

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Finally to the Great Spirit, who gave me the eyes of an Eagle, the strength of a Bear, the stamina of a Buffalo, and the the yearning of Vincent van Gogh.

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感谢这些年来与我合作打造非凡项目的工作室伙伴和同事。特别感谢雪莉·奥尔森（美国建筑师协会会员）的指导和朱莉·戴克博士将故事编辑和精炼得如此完美而形成了如今这本书。朱莉的艺术气质让她所作的事情充满了优雅与简洁的氛围。

最后，感谢伟大的神灵，他赋予我鹰的眼睛、熊的力量、野牛的毅力和梵高的渴望。



CHARLES ANDERSON

查尔斯·安德森

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INTRODUCTION 简介一

Water feature at University of Oregon, John E. Jaqua Academic Center for Student Athletes
俄勒冈大学约翰·E·亚克学生运动员教学中心水景

It's hard to explain why, but I always look forward to working with Charles...I know he's talented and his landscapes provide beautiful settings for our structures... but it's more than that. It's his personality, his curiosity, his enjoyment of life. Working as a designer is like living your whole life exploring a treasured hobby. It's a serious life commitment, yet we often mix friendship and fun into our work process.

Like Charles, I believe in collaboration and I see our disciplines, architecture and landscape architecture, as two parts of a harmonious whole – the environments we create. In my architecture, the indoor/outdoor visual flow is often a theme, making the landscape an extension of the architectural space. Charles appreciates that and looks at his landscapes as part of the indoor, as well as outdoor, experience.

Collaborations work best when goals are in sync and when there's a lot of mutual respect. That explains why Charles and I find our collaborations to be so rewarding.

In our collaborations Charles always takes us beyond the project in two important directions. First, he makes us smile, whether it's his buffalo shirt or some amazing story. Second, he takes us on an exploration, often through those stories. Meanings go beyond the task at hand and take our efforts to another level. At the Whatcom Museum in Bellingham, Charles envisioned a "Garden of the Ancients" where an old Ginkgo tree would befriend an existing Sequoia tree – both were around when the dinosaurs roamed the earth. In a project in Denver, Charles created a home for the neighborhood fox, complete with nearby bunny sculptures to keep him entertained.

Charles is fun. Charles is committed. Charles is tenacious. He stands up for what he thinks is right. Charles brings his curiosity and love of life to everything he does. The work he creates is far richer for it. His beautiful landscapes will give back that richness for generations to come.

—Jim Olson, FAIA
Olson Kundig Architects

不知为何，我一直很期待与查尔斯的合作。不仅是因为他极具才华，所设计的景观为我们的建筑提供了完美的背景，还因为他的个性、好奇心和享受生活的态度也令人十分愉快。设计师的生活就像是对珍贵爱好的冒险。虽然这是一项严肃的工作，但是我们经常将友谊和乐趣融入工作之中。

和查尔斯一样，我崇尚合作，把建筑和景观设计看成一个和谐的整体。在我的建筑设计中，室内外流畅的视觉衔接至关重要，景观是建筑空间的延伸。查尔斯十分赞同这点，他将他的景观设计当作室内空间（同时也是室外空间）的一部分来看待处理。

在目标一致、相互尊重的前提下，合作会进行得异常顺利。这也是我和查尔斯的多次合作都大获成功的原因。

在我们的合作中，除了项目工作之外，查尔斯为我们带来了两方面的享受。其一，他能利用有趣的物件或精彩的故事让我们欢笑。其二，他带领我们探索故事的内涵。这些活动的意义远超过手头的工作，让我们的努力上升到一个新层次。在贝灵翰姆的霍特科姆博物馆项目中，查尔斯设计了一个“远古花园”，在里面种植了古老的银杏树和原有的红杉树，重塑了恐龙时代的环境。在丹佛的一个项目中，查尔斯不仅为附近的狐狸建了一个窝，还在旁边设计了一些兔子造型的雕塑供它娱乐。

查尔斯风趣，坚定，强韧。他勇于维护自己的想法。他做任何事情都会运用自己的好奇心和生活的热爱。他所设计的项目丰富多彩。他漂亮的景观设计将会造福后代。

——吉姆·奥尔森，美国建筑协会会员
奥尔森·康迪格建筑事务所

INTRODUCTION 简介二



Wake 2004, Richard Serra at The Gardens of the Olympic Sculpture Park
奥林匹克雕塑公园花园中的“觉醒”雕塑（2004年，理查德·塞纳作品）

Chuck Anderson came to work with me in the last of the 1980's, after his persistent professional pursuit. After a month or so, the name Chuck was increasingly inappropriate and I proposed that he become Charles. That stuck and that's who he's been ever since. In the office he wasn't afraid to pester me, in fact I once told him he was like a mosquito; he's on one side, you swat at him and he just moves to the other side. A tenacious fellow indeed, with quixotic praise, he is one maven maverick!

For months Charles bugged me to get him a computer - for some reason he was drawn to that technology. After Charles left to open his own office, we lost touch for nearly a decade. Charles had established his reputation when I invited him (and his laptop) to collaborate on the 2008 Beijing Olympics competition. We were teamed with XWHO, a Chinese design company. In Beijing, Charles and I were a little factory of drawings and ideas that made our hosts laugh often. We placed second, but opened up a dialogue that is even more rewarding.

His work is a lot about plants and sculpting the earth. He is a champion for the profession of landscape architecture and shares my view of its importance. In a time where landscape architects are joining other design offices,

查尔斯·安德森在20世纪80年代末和我工作时叫查克·安德森，后来由于查克这个名字不太正式，在我的建议下，他改成了查尔斯。在办公室里，他总是不厌其烦地向我请教。他喜欢刨根问底，极具狂想精神，是个喜欢独树一帜的人。

查尔斯热爱计算机技术，并向我申请了一台计算机。在查尔斯开始自立门户以后，我们曾有10年没有联系。当我邀请他一起参加2008年北京奥运场馆竞赛时，他已经极具声望。我们和一家中国设计公司XWHO共同合作。在北京，查尔斯和我所做的绘画和设计的理念让人笑口常开。虽然我们只获得了第二名，但是与主办方进行了更具价值的三方会谈。

查尔斯的工作以园艺和地面塑造为主，他是景观建筑类别的冠军。有一段时间，景观设计师们纷纷转行加入其他的设计工作室，做建筑师或者工程师。我却坚信查尔斯一定不会放弃我们的专业，因为这是他工作的原点。

usually architects or engineers, I cannot foresee a time when Charles will let go of the chalice of our profession's individuality - I cannot see him give up on mother earth as the center of his perceived universe.

The reader should note that Charles Anderson's insectivorous powers are unabated. He solicited a few words on "approach to design" or a "world view of landscape architecture." So here is a credo written when Charles worked with me:

The Cosmos is an experiment
The Universe is a park
The Earth is a pleasure ground
Nature is the theater
The Landscape is our stage
Let us write the script
Direct the play
and embrace the audience
with compassion and joy
for LIFE

—Rich Haag, FASLA
Richard Haag Associates

读者们需要注意，查尔斯·安德森的力量是永不衰退的。他请我总结一些“设计的方法”或“景观建筑的世界观”。以下是查尔斯和我一起工作时的信条：

宇宙是一块试验田，
世界是一个公园，
地球是一个游乐场，
自然是剧院，
景观设计是我们的舞台，
为了生命，
让我们写下剧本，
导演戏剧，
热情洋溢地拥抱观众。

——理查德·海格，美国景观设计协会会员
理查德·海格事务所

A Plantsman's Journey

By Charles Anderson, FASLA

“We take a handful of sand from the endless landscape of awareness around us and call that handful of sand the world.”

—Zen and the Art of Motorcycle Maintenance by Alan Pirsig

A few days before Christmas 2007, I found myself 35,000 feet in the air, en route to North Dakota, my birthplace; not for the holidays, but for a new project at the International Peace Garden. After several decades of work around the world, my fiftieth year brought me full circle. The project is ironic; much of my career has been anything but peaceful.

The first 20 years of this plantsman's journey centered in Jamestown, North Dakota, in a valley surrounded by prairie and farmlands. As a teenager I earned money by working the landscape; sometimes as a farm hand, but mostly mowing grass, laying prairie sod and doing earthwork. In 1978, at the age of 21, I completed my first public landscape design for the Jamestown Holiday Inn, part of a government initiative for urban renewal.

I had been trained at the North Dakota State School of Forestry in Bottineau, where I learned to corral my restless energy, hone my graphic talent and develop a penchant for shaping the landscape. I had other priorities, too - my motorcycle and car were two of them. While I didn't see words like others do because of dyslexia, I did have an uncanny ability to remember the Latin names of plants.

Later, at North Dakota State University in Fargo, I met my first landscape architect, Professor Ron Zuber, who became the most important person in my developing career. Without his influence, I'm sure I would have stayed with horticulture rather than being drawn into the metaphysics of design. Zuber also prodded me to read Pirsig's *Zen and the Art of Motorcycle Maintenance*. I learned about “quality” and began my endless pursuit of my personal version of Pirsig's *Phaedrus*. Unlike Pirsig's, a ghost of his former life, *Phaedrus* is an energy that leads me through my career, beckoning me to follow and pass through each threshold to a new and untested place. Similarly, Zuber suggested that as you move from place to place, you must recognize that in each new place you will see what you want to see. “Keep going my friend, keep going,” he said.

2007年圣诞之后，我乘飞机前往我的出生地——北达科他州，不是为了度假，而是为了进行国际和平花园的一个新项目。在环球工作了15年之后，我又回到了原点。这个项目与我的工作恰好相反，我的工作从不平静。

我的旅程的前20年以詹姆斯敦为中心。早在我十几岁的时候，便开始依靠园艺工作赚钱，有时是农场帮工，有时是收割牧草。1978年，21岁的我完成了第一个公共景观设计作品——詹姆斯敦假日旅馆的景观设计。

在北达科他州林业学校，我学会了控制自己的精力，精炼自己的绘画才能和塑造景观。此外，我还爱好摩托车和汽车。虽然没有难语症，但是我实在记不住植物的拉丁名。

在北达科他州立大学，我遇到了我的第一位景观设计师——罗恩·祖伯教授，他是我职业生涯中的重要人物。如果不是他，我一定会坚持园艺学，而不是景观设计学。祖伯还推荐我去看了皮尔西格的《禅与摩托车维修艺术》。我从中学会了品质的概念，并且开始了自己的皮尔西格之旅。祖伯教育我，穿梭于各地之间，我们必须清楚地知道在这个新地点你想看到什么。他总是说：“别停，一直往前走。”

景观建筑师之旅

查尔斯·安德森

“我们从自身周围意识里无尽的景观中捧起了一捧沙，这捧沙便是世界。”

——《禅与摩托车维修艺术》，艾伦·皮尔西格

I kept going, arriving in Pullman, Washington to further my studies in late spring 1978. Pullman was a city of high-rise dormitory buildings set in wheat fields and surrounded by mountains. To me, the Palouse region of Washington resembled a North Dakota farm and prairie landscape on steroids. Architecture became a focus for my studies at Washington State University. I met other sage professors there; Professor Richard Rosine was one, although he didn't take me under his wing. Instead, he watched and said a few precious things at critical times.

My first year was nearly cut short by the eruption of Mount St. Helens on May 18, 1980. Walking through the inch of ash that settled within a several hundred-mile radius of the volcano, I could not have dreamed that I would someday be the lead design for the newly-formed Mount St. Helens National Volcanic Monument, or that it would earn me my second national design award.

My second year in Pullman introduced me to Fritz Steiner, who mandated a respect for nature and a collaborative design process that included the sciences. Professor Ken Brooks pushed me in the area of planting design and taught me the importance of good landscape structure. I developed my own styles of rendering from his classes; using magic markers that made the flat paper three-dimensional. I learned about LeCorbusier and became fascinated with the simplicity, boldness, and mystic proportions of his work, and his ability to link art, architecture and landscape.

In 1981 the country was in the grip of a recession, but I was able to get a job offer from Moriece & Gary Landscape Architects in Cambridge. I immersed myself in the cultural richness of New England and took advantage of art museums, concerts and lectures. I also bounced around, working for several landscape architecture firms like a mercenary, including the offices of Bill Pressley and Pat Loheed. I moved east to attend graduate school and decided this was the time

我一直向前开拓自己的事业，1978年春，普尔曼成为我继续搞研究的地方。普尔曼市四周环山，周边有大片的麦田，市中心有许多高层公寓楼。对我来说，华盛顿州的帕罗斯地区拥有与北达科他州相似的农场和牧场景观。在华盛顿州立大学，我主修建筑。在那儿，我遇到了另一位导师——理查德·罗塞因教授。他并没有对我过于保护，而是在关键时刻给我合适的建议。

1980年5月18日，由于圣海伦斯山的喷发，我第一年的教学计划因此缩短了。漫步在厚厚的火山灰中，我从没想到日后我会成为圣海伦斯山国家火山纪念馆的领衔设计师，更没想到这会为我带来一个国家设计大奖。

在普尔曼的第二年，我认识了弗里斯·斯坦纳。他非常尊重自然，并崇尚合作式的、科学的设计流程。然而，肯·布鲁克斯教授带领我进入了园艺设计的领域，并且让我认识到一个优秀的景观设计所具有的重要性。在他的课堂上，我开创了自己的效果图风格，用魔法标记笔在平面上绘制3D图案。我了解了柯布西耶，并且为他简单、大胆、神秘的设计深深吸引。

1981年，美国陷入了经济大萧条，但是我成功地在坎布里奇的莫里斯和格雷景观建筑事务所找到了一份工作。我沉醉于新英格兰丰富的文化内涵，并且充分汲取了来自艺术馆、音乐会和讲座的营养。我就像个雇佣兵一样，在不同的景观建筑事务所里工作。后来，我决定到

to apply. Harvard waitlisted me for the landscape architecture program, but Penn offered me a chance to study under Ian McHarg and learn directly from him about designing with nature. I caught a glimpse of Phaedra's ankle, this time a portal opened to Philadelphia. I left Boston looking over my shoulder, sensing there was unfinished business and suspecting I would return.

My semester at Penn was spectacular because of the classes that I took in architecture and McHarg's studio. In one seminar I heard Buckminster Fuller, Edmund Bacon, McHarg and numerous other philosophers, writers and poets. One class introduced me to the idea of using native plants and, in hindsight; it was this course that played the largest role in determining a very central focus of my career. Professors from Andropogon Associates, a Philadelphia landscape architecture firm, helped me understand that planting design that is in tune with natural systems is pivotal to all meaningful and contextual landscapes.

At mid-semester I found out that Harvard accepted me into their program for the following fall and I decided to go. When I informed McHarg, he told me I would regret going to Harvard despite it being his alma mater. I didn't know it then, but his words were prophetic, to be realized twenty years later.

I spent the summer before starting Harvard at home in North Dakota, working with my father and for Galpin Associates, a small landscape architecture office in Bismarck. In my conversations with my father we discussed the merits and cost of graduate school versus getting to work. It made sense to settle down, but there again was the ankle of Phaedra, this time a more familiar portal back to Boston and a new set of challenges. The decision was complicated when my father suffered a heart attack that summer. But I had to go on with this journey.

My time at Harvard was remarkable. I immersed myself in design, taking classes in stage sets, art and architecture. I learned from Jerzy Soltan, an architect who worked closely with LeCorbusier, and Peter Walker, who taught me to design from a strong position and to defend it with clarity and purpose. From him I also learned the value of the parti and the importance of the pursuit the "one liner", although there could be any number of them in a design. His design approach to studio was from the view of a modernist, a minimalist, and an artist. I took a very memorable joint

南部求学。由于宾夕法尼亚大学为我提供了在伊恩·麦克哈格手下进行研究的机会，我毅然前往宾夕法尼亚。

我在宾夕法尼亚大学的日程非常紧凑，因为我既选修了建筑学又要在麦克哈格的工作室里工作。有一个学期，我听说了布克敏斯特·富勒、爱得蒙·巴肯、麦克哈格和一些其他的哲学家、作家及诗人。我在课上了解了利用本地植物进行景观设计的观点，这节课在我日后的事业中起到了关键作用。须芒草景观设计事务所的教授们帮助我进一步了解了园艺设计的精髓。

学期中，我得知哈佛大学已经接受了我的入学申请，并准许我秋季前往哈佛进行进一步的项目研究。当我告诉麦克哈格这个消息时，他认为我会对这个决定后悔的。而且20年后，事实证明，麦克哈格劝我的话是正确的。

在哈佛开学之前，我回到了老家，与父亲一起为加尔宾景观事务所工作。其间，我与父亲讨论了继续研究生学业与直接工作的利弊。最终，我毅然决定前往波士顿继续自己的学业，面临全新的挑战。

在哈佛的那些日子令我十分难忘。我完全沉浸在设计之中，场景布置、艺术与建筑课程，这些都是我所喜好及学习的范围。建筑师杰西·索尔坦教会了我以强势的位置来进行简明、有目的的设计。我从他那儿还学到了部分的价值和单线设计的重要性。他的设计现代、简

studio with Frank Gehry, Claes Oldenburg, and Martha Schwartz. But the professor that influenced me the most was Cherie Kluesing, who brought artists and landscape architects together in small gatherings for presentations and discussions. Through her I met Richard Haag, who spoke about mother earth with a passion that I had heard from no one else. I also met James Turrell and went to work for him on a light and dance installation called "Severe Clear", in a landmark athletic building at Radcliff. By inviting so many artists to share perspectives, Kluesing demystified the artists and made them approachable. It was liberating to learn that they, too, were driven by their own pursuits of Phaedra.

Graduation day came. I longed for the west, for a place free from so many rules, from so much tradition. I caught sight of Phaedra again, this time her ankle just passing through a portal to work with James Turrell on his Roden Crater project in Arizona, where I arrived in the summer of 1985. I reported to work at Turrell's studio in Flagstaff and early the next day we headed out in four-wheel-drives and trucks on a fifteen-mile journey to the crater where Turrell was developing Skystones, the reshaping of an extinct volcanic cinder cone into an astronomical observatory. I didn't realize until after I arrived that I would not be paid for my labor so after one glorious night at the crater I left to find a paying job. I spent the next two years in Tucson, purging east coast pretensions from my veins. I soon saw limitations for designers in this conservative community but it was there I met my soul mate and wife, Nancy. Together we traveled to Boston where I returned to Moriece & Gary's office. After only two months, I realized I couldn't conform to life back East. On a sun-starved February day in 1987, Nancy and I arrived in Seattle to see if the Northwest would be a match.

After the scorching sun and colors of the desert, Seattle's cold moisture soaked deep into our bones and our psyche. How could there be so much green and so little light? I began work in a small landscape architecture office for Tom Rengstorf. We worked on multifamily residential communities, with landscapes that often had themes, in places designed to offer a lifestyle with resort-like amenities, often in environmentally sensitive sites. Nancy accepted a position with an airline and for ten years we took every opportunity we could afford to travel abroad, seeing new places, looking for new ways to solve traditional landscape issues and confirming the existence of universal design truths. I learned one thing, although slowly: I didn't have to cross the country to pursue variety. From its position on

单、艺术。对我影响最深的教授是切丽·克鲁森，她将艺术家和景观设计师聚集在一起进行讨论和展示。通过她，我认识了极度热爱家乡的理查德·海格。我结识了詹姆斯·特瑞尔，并参与了他在拉德克利夫运动楼所设计的灯光舞蹈装置。克鲁森教授揭开了艺术家神秘的面纱，使他们不再遥不可及。我认识到了他们也在不断漂泊和追求。

毕业后，我渴望前往西部，那里自由而不受拘束。1985年夏，我前往亚利桑那州参与詹姆斯·特瑞尔的罗登火山口项目——天空之骨，将一个死火山灰堆改造成一座天文馆。由于这份工作没有薪水，我最终离开了。而后的两年我一直在图森工作，呼吸东海岸的新鲜空气。我在那里遇到了我的妻子南希，但我很快认识到了这个保守的地区不适合设计师发展。于是，我们还是回到了波士顿，我继续为莫里斯和格雷景观建筑事务所工作。两个月后，我发现自己无法适应东部的生活，于是我们辗转到了西北部的西雅图。

西雅图的冬天阴冷而潮湿，极少有阳光。我开始为汤姆·任格斯多夫的小景观建筑事务所工作。我们在多户式住宅小区里进行工作，设计具有主题的景观，打造度假村一样的生活方式。南希在航空公司找到了一份工作。我们在这十年间一直进行海外旅行，到过很多地方，寻找到了许多解决传统景观问题的新方法，也进一步肯定了现有的设计法则。我逐渐认识到，不用穿梭于各个国家就能体会到设计的多样性，在西雅图就有许多去异国工作的机会，特别是环太平洋地区。

the Pacific Rim, Seattle provided opportunities to work in faraway places with exotic challenges. This time Phaedra morphed into multiple portals to places throughout the U.S. and Asia.

With a new position at EDAW, Inc, I entered the design challenge for the national volcanic monument at Mount St. Helens, one of the first high-profile design opportunities I had an opportunity to lead. Mt. St. Helens is one of the most sinister and yet beautiful places on the planet. In spite of the great work at EDAW, I decided to join Rich Haag, to learn from a master plantsman. I was a confident designer but I still saw plants as embellishment of architecture. Working with Rich, I began to look closely at the character of each plant and saw the way a collection of a single species influences the characteristics and behaviors of a single plant. He grew his favorite trees in his own nursery and his trees have a unique character, as do his designs. Haag advocates “non-striving”, letting the spirit of design take you where it must, to allow the essence of an idea to emerge. I left his office much earlier than I should have, mainly because he refused to get me a computer; he wanted me to draw. We parted ways on difficult terms but our paths would cross again.

I briefly returned to Arizona to work with Gage Davis, an architect with legendary site sensibilities. The projects were primarily theme-based resort design, but he left me with an idea that became a foundation for my future work as a plantsman. It came out of the time Gage and I would sit together on Saturday mornings and I would draw while he would comment on my work, sometimes pointing out a fatal flaw in the design. Once, he said I needed a tree - not just any tree but the tree. “One like the great olive trees in Italy,” he’d say. “One that would completely dominate its place and bring order to the design.” Every person needs a mentor and every garden needs the tree.

Phaedra soon teased me back to the Northwest, this time to start my own office. Anderson Ray Brown opened for business in August of 1994. Stephen Ray, a master detailer and construction documents person, and Walt Brown, a computer wizard, joined me for this enterprise. Some of our first projects were ones that followed me from Gage Davis’s office, but we also had one of Seattle’s philanthropists, Anne Lennartz, as a client. Fascinated by industrial landscapes, I learned about plans to demolish the defunct Satsop Nuclear Power Plant in Western Washington and return the land to

在EDAW公司，我领衔设计了国家火山岩纪念馆，这是我平生的第一个大型设计。随后，我加入了理查德·海格事务所，并向海格学习园艺。与理查德一起工作那段时间，我认识到了绿色植物在景观设计中的重要性，因为每一种植物都有其独特的个性和特点，在景观设计中起着不可忽视及点缀的作用。海格倡导“无抗争”设计，倡导让设计的精神引领设计师。我离开了他的事务所比我预期中还要早一些，最主要的原因是他坚持手绘图，不愿意让我使用电脑。虽然暂时道别，但我们的设计路程将会再一次交汇。

我回到亚利桑那州与盖吉·戴维斯一起工作，我们共同设计了许多主题度假村。他留给我在我未来设计路上一个重要的基础理论。而这个理论是在盖吉和我在周六的午后一起工作时，我绘图、他评论时提出的，他说：“设计中都需要一个树（不是任何一种或任何一棵树）而是‘那一种树’主导着空间，带领着设计的序列。”正如每个人都需要一个导师一样，每个花园都需要树木。

后来，我又回到了西北部，于1994年8月开创了自己的事务所——安德森·雷·布朗事务所。细部图设计师斯蒂芬·雷和计算机天才怀特·布朗和我一起创办了公司。出于对工业景观的喜爱，我研究了萨特索普核发电厂被改造成森林的项目。我亲自前往发电厂进行了调研，设计了保留冷却塔的理念。后来，我们受萨特索普开发园区之邀，参加了设计工程。高塔和森林、天空所形成的美丽而壮观的对比令人永生难忘。