

i n t e r n a t i o n a l
**LANDSCAPE
DESIGN**

Architecture of Gardens, Parks,
Playgrounds & Open Spaces

世界の環境デザイン

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はじめに

どんな本でも、ユニークな発想はたくさん詰まっているものです。

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Creative Transitions



In the design of the *STUDIO GARDEN* for Ruth and Jeffrey Scheuer, Landscape architect *Signe Nielsen* accomplished two different types of transition. The first was the creation of a garden space that would allow the residents to "travel" from a living environment to a creative working environment — from house to studio. The second was the evolution of this historic site (the house dates from 1830) from the nineteenth to the twentieth century without sacrificing the character of the site or creating an environment inappropriate with the visual appearance of the structures.

The sense of movement from one structure to the other is accomplished both

by creating different levels in the garden and by using a combination of rectangular and undulating forms to sinuously and angularly lead the inhabitant through a series of spatial experiences. In addition, the year-round fish pond ensconced in the free-form raised planter adds still another element of movement with both the water and the fish.

The lilac bluestone and purple Vermont slate used as paving, the brick planter and wall materials are in total harmony with the brick exterior of the converted carriage house and the original structure. In



contrast, the rhythm of the planting in the planters and pots provides a softness and lushness to the hard edges of these materials. By providing a lushness of plant materials along the edge of the pool, the clematis, wisteria and climbing rose on trellises and walls, the design creates a sense of privacy and isolation. The photographs express a space that could exist behind walls in the country as well as the city. The designer has seen to it that the city does not intrude.

The use of wooden garden furniture, carefully placed sculpture and the color of the flowering azaleas and rhododendron create almost a sense of a country garden in a very small (1,300 sq. ft.) space. In this oasis of stone and plants, hard edges and soft flowing vines and shrubs, natural and man-made materials, one has the sense of being able to work peacefully on creative endeavors in the old carriage house that has given way to studio space. Leisure time can be well used here.

Project
Studio Garden
Location
New York, New York, USA
Client
Jeffrey and Ruth Scheuer
Design Firm
Signe Nielsen
Photographers
Signe Nielsen, James Morse

Interactive Spaces

A Sharing of Needs

The space between the natural and the man-made forms is essentially a void between opposing solids, so that the human beings who occupy it are neither sheltered nor brought to a single conclusion. Instead they are exposed to the two separate and hostile realities of human life: what nature is and what men want and do.

Modern Architecture, The Architecture of Democracy
Vincent Scully, Jr.; George Braziller, New York, 1967

The term, "Interactive Spaces" might also be defined as "a void between opposing solids," in that it encompasses those spaces that are not really private, but, on the other hand, are not public spaces either. In some instances there are elements of exclusivity in these spaces. For example, in corporate complexes, one might be able to see the grounds and plazas but be unable to enter them because of security considerations. Other spaces might be accessible for a fee, or by passing through barriers and other protective mechanisms. In all cases, however, one cannot really define these spaces as either strictly Private Spaces or Public Spaces.

To further clarify the issue, it's also important to understand that these spaces are maintained primarily by private funds — corporations, foundations, educational institutions and the like. In spite of the private support and maintenance for these spaces, the concept behind them is surprisingly similar — a desire to allow individuals space in which to alleviate their alienation by contact with other human beings, while at the same time communing with nature, either in controlled man-made environments that showcase increments of nature, or in man-made structures that allow views of those areas of untouched, primal wilderness that still exist in the midst of our constant cultivation of the land.

ALIENATION & INTERACTION

Alienation, that inability to communicate with and care about other human beings, that feeling of being an outsider, of not belonging, may or may not be caused by living in an urban environment. But most experts would agree that living in an urban environment might exacerbate the condition. Can anything be done about it? Perhaps providing more spaces, such

as in these examples on the following pages, is one small step in solving the problem.

"Time" is a vital ingredient in the development of Interactive Spaces. Whereas leisure time was something to be *desired* in order to create Private Spaces, leisure time is something to be *filled* in Interactive Spaces. As you peruse the following pages and contemplate how the designers have solved the problems inherent in creating these spaces — Atriums & Indoor Gardens, Corporate & Industrial Complexes, Sports & Games Complexes, Civic, Cultural & Nature Centers, Campus Grounds & Masterplans — keep in mind that each of these examples has a common goal: to provide a place to interact with both nature and man in a way of individual choosing, as a participant or an observer, but always during one's *leisure* time. To help illustrate this concept of interaction let's explore some of the different forms these examples take.

THE OUTDOORS INDOORS

One of the more interesting spaces to be embraced by designers in the last 20 years is the Atrium & Indoor Garden. Corporations have created indoor plazas, suburban malls and other retail establishments have used atrium spaces as marketing tools, and various other building types have employed this device as a way to bring both light and plant materials into interior spaces. Many years ago Buckminster Fuller proposed enclosing cities with massive geodesic domes to control climate and pollution. Perhaps atrium spaces are a first small step in realizing that concept.

The control of climate is a primary factor in the creation of these spaces. In cold, wet climates, they provide shelter and a sense of life — green spaces, flowers — during the long winter months. In hot climates, heavily planted, shady indoor atrium spaces can provide a respite from a hot unrelenting sun. Climate control is crucial at both extremes.

There is also another more esoteric service that the Atrium & Indoor Gardens can provide — a giant

An Oasis from the Storm



In non-moderate climates, the creation of an oasis allows the inhabitants to function well in extremes of temperature. In addition, an oasis brings to mind serenity, an escape from surrounding unpleasantness. Certainly, in urban environments an escape from surrounding unpleasantness is devoutly to be wished for. Another desirable concept is the idea of connection, both with places and with people. The *WINTER GARDEN* at the *WORLD FINANCIAL CENTER* seems to satisfy all these definitions of oasis. It protects the user from the heat and cold of

the eastern United States, it provides an escape from the bustle and sometime squalor of the surrounding environment and it provides a meeting and connecting space.

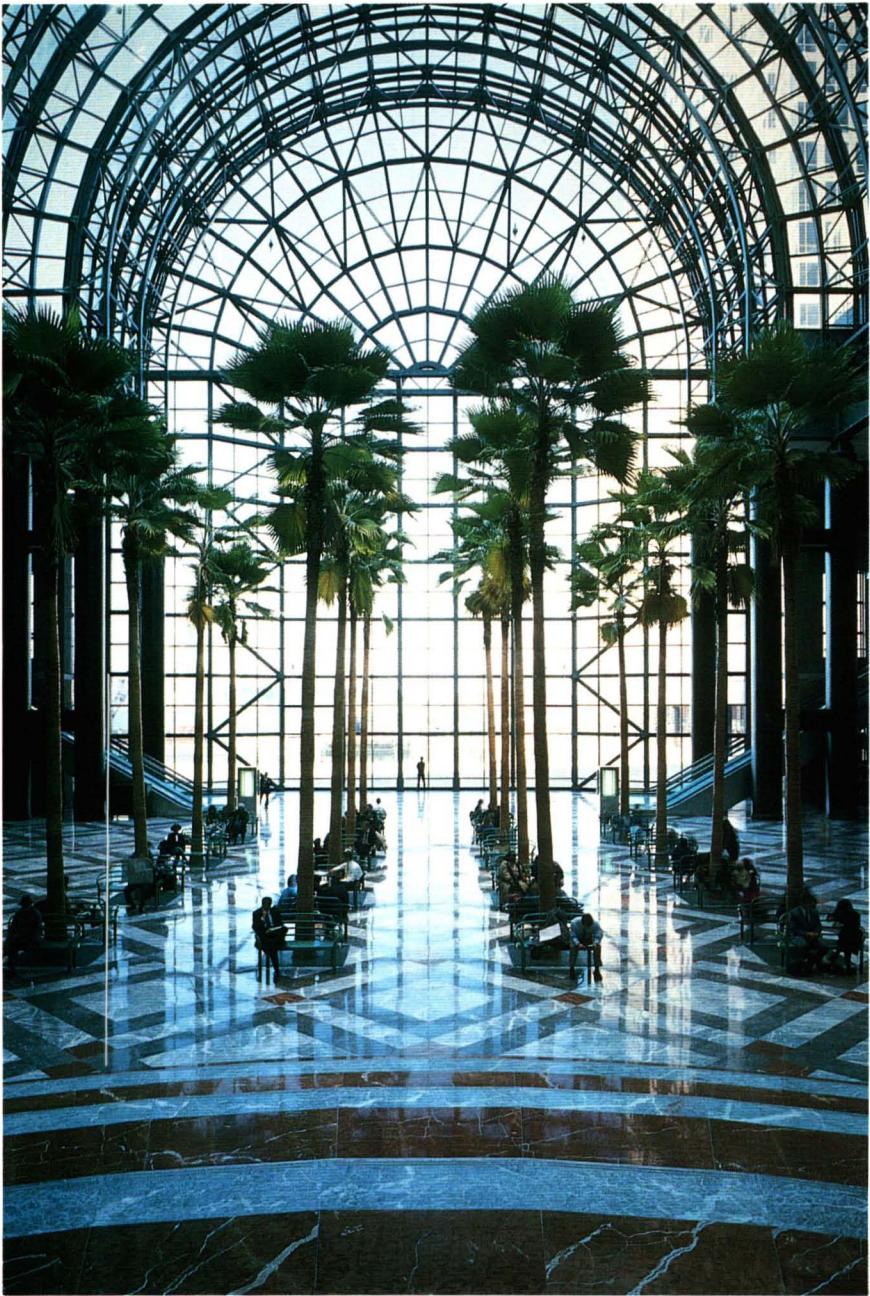
The designer *Diana Balmori*, of *Balmori Associates*, was charged with the task of creating an indoor space to connect the World Financial Center with the World Trade Center and, in addition, to provide a meeting space that would serve up to 35,000 pedestrians per hour. Naturally, the space would protect the user from the elements, but could it, at the same time, take advantage of the panorama over the Hudson River, and the excitement of the

interplay of the skyline of lower Manhattan? Perhaps a conventional space might not have succeeded in fulfilling all these needs, but this grand glass hall with the huge bay window that focuses attention on the Hudson is superb. One has a sense of never having left the outdoor spaces behind. The light from the vaulted hall, the open space with the interior grove of palm trees set in the paved marble floor give the impression of a Mediterranean space put down in the middle of the city to provide solace to the visitor on cold winter afternoons. Even the

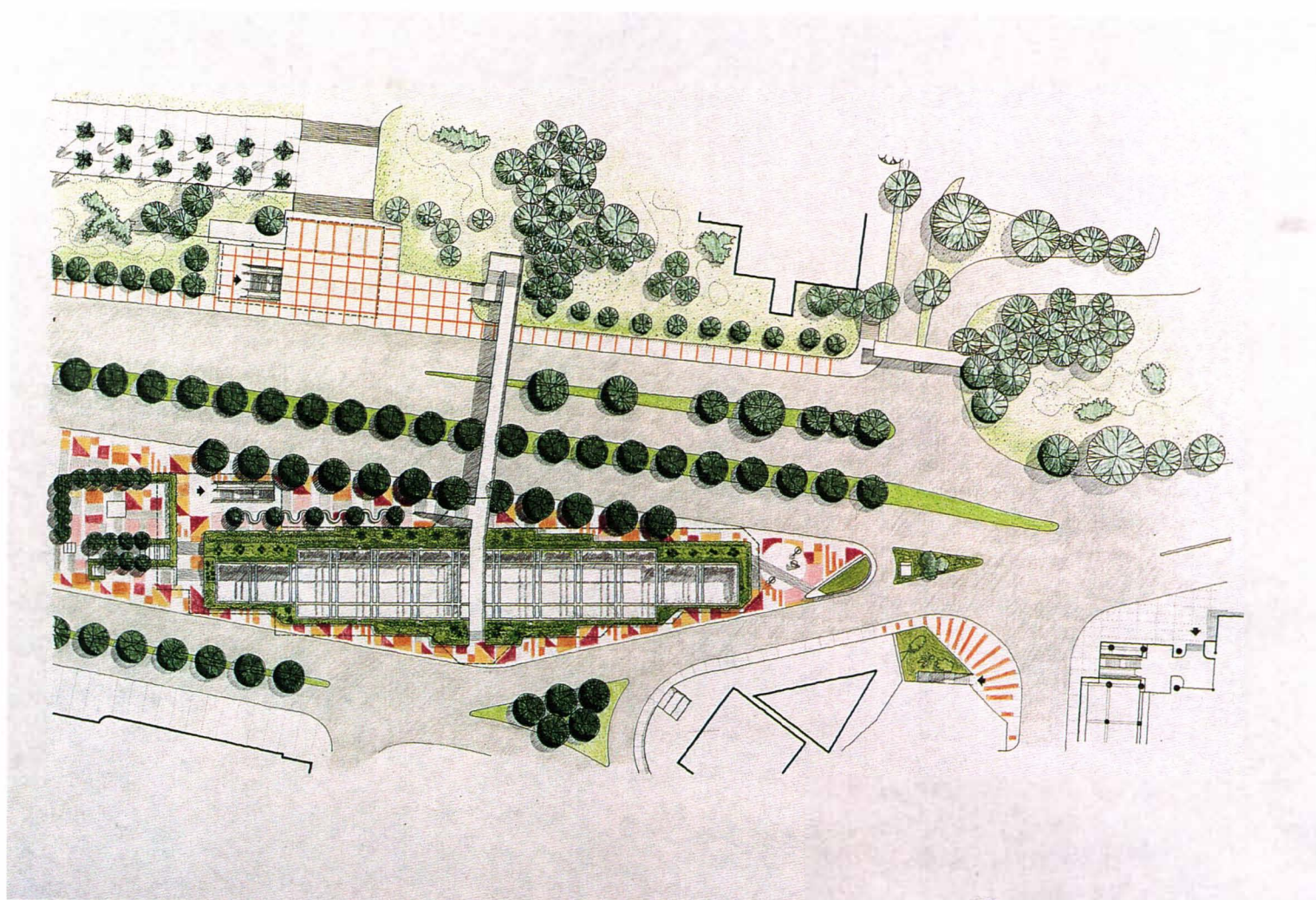
planting (*Washingtonia robusta* and *Washingtonia filifera*, both native to California), seems to indicate to the visitor that life and warmth exist, even on the coldest, bleakest days.

To further intensify this feeling of containment and oasis, the designers have created shops and restaurants on the periphery of the grand hall. Seating is provided by movable units which can be arranged and rearranged much in the same way as the grand squares of Europe. The grand staircase and the changes in level also contribute to this feeling of an old, timeless, grand public space.

The question of what constitutes a public space does arise, however. Is a space such as this, which has controlled access to some extent, truly a public space? Can anyone come in and use this space, or are there a set of unwritten rules that allow use only by those thought to be acceptable?



Transportation in a Greenhouse

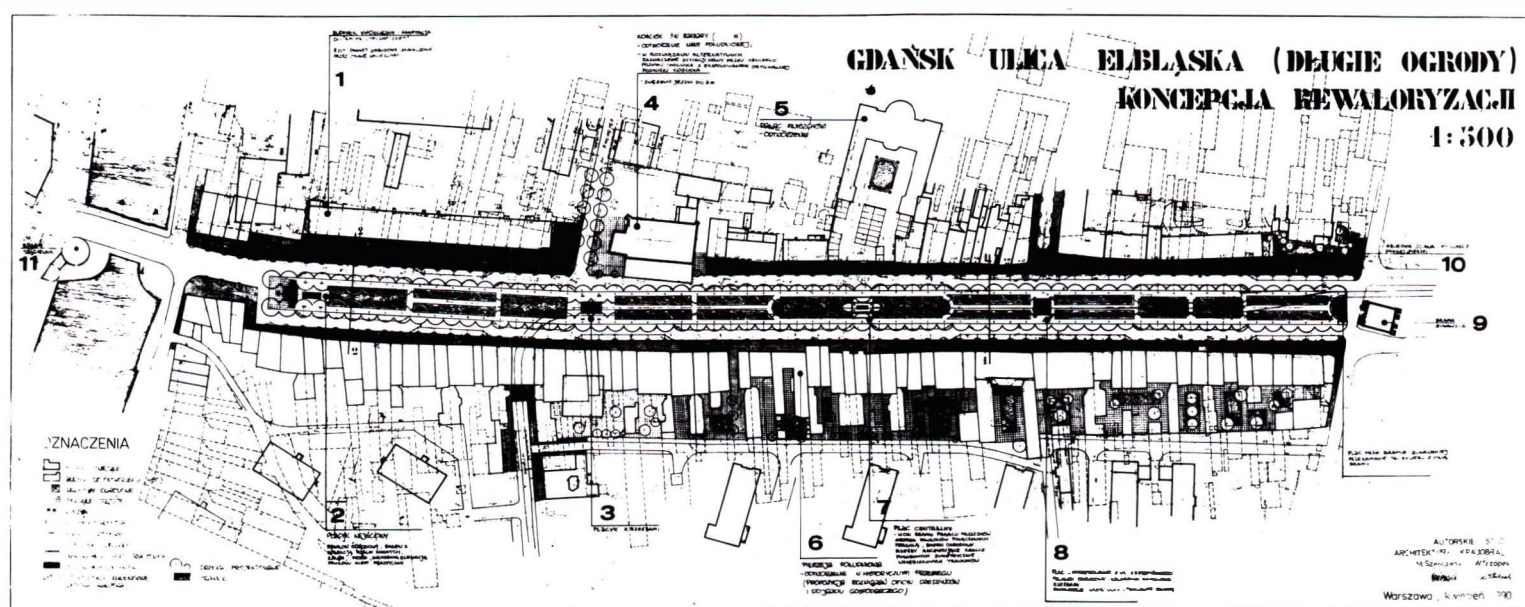


The *PARQUE DEL ESTE STATION* in Caracas, Venezuela, is, in effect, a combination of transportation hub and giant greenhouse. This station, constructed in a park designed by the Brazilian landscape architect, Burle Marx, has used the lush green foliage of the park and surrounding landscape as a design motif for the station. Plants are used throughout the structure, from the rafters to the floor.

By using this extensive planting combined with the translucent glass

covering the giant space frame, one has the feeling that the barriers between the outside and the inside are fragile and amorphous. The planting at the south side of the station — *Hymenocallis caribaea*, *Acalypha wilkesiana*, *Philodendro bipinatifidum*, *Arecastrum romanzoffianum* — is low and hardy for the most part, with the palms used as accents under the roofed patio areas. A wide variety of palms were used in the project for texture

Re-creating & Restoring History



Landscape architects Marek Szeniański and Wojciech Trzopek, of *asak Landscape Architecture Design Studio*, were asked to restore and re-establish the historical significance of *ELBLASKA STREET* (Long Gardens Street) in Gdansk, Poland. In order to accomplish this, the designers had certain criteria to meet.

The new frontages of the buildings had to be established, the old avenue with a speed limit of 30 kilometers per hour had to be restored, and a new proposal to restore the area around the remaining southern aisle of the Church of St. Barbara had to be developed. Taking these criteria into account, the architects developed a plan that included the old historic plantings and elements of the street — Vat Tower and Gate, and Zulawska Gate — while adding new plants and architectural elements that would unify the whole.

Using granite pavers, basalt pavers, paving stones and gravel, and incorporating the plantings such as *Tilia tomentosa*, *Tilia varsoviensis*, *Crataegus oxyacantha* "Paul's Scarlet," the designers created an Entrance Square with a garden pavilion, pool, sculpture and benches as well as a Church Square to define the plaza in front of St. Barbara Church. A Central Square was created opposite the Mniszech Palace, which like St. Barbara Church is to be restored.

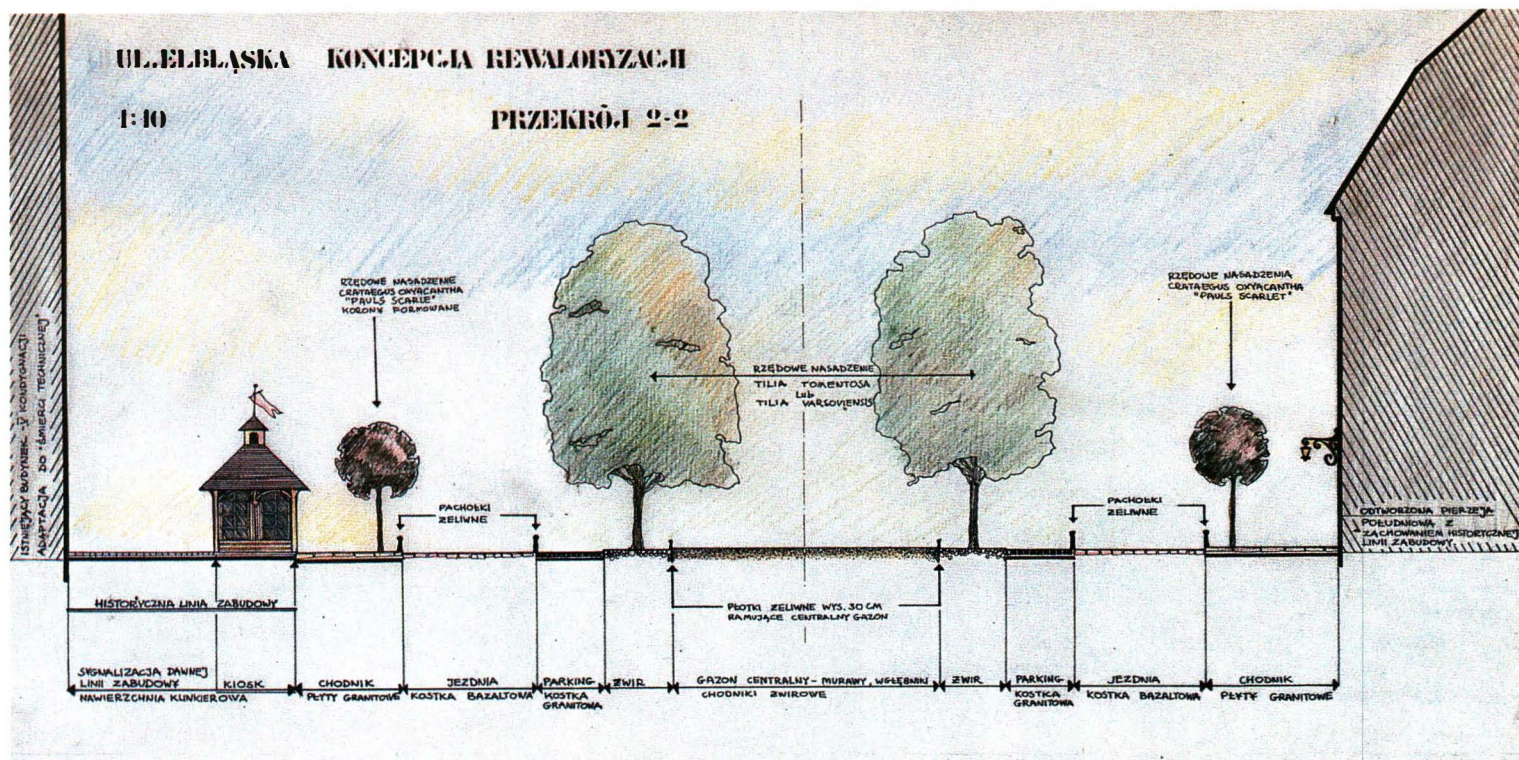
Further along the street another Square with a cafe and garden pavilion has been established. The final Square is Zulawska Gate Square across from a new colonnade.

The street therefore begins with the Vat Gate and Tower — a legacy from Medieval times — and ends at the seventeenth-century Zulawska Gate paired with a late twentieth-century design. The history of Gdansk is told through the series of gates, towers and squares along a boulevard.

UL. ELBLĄSKA KONSEPCJA REWALORYZACJI

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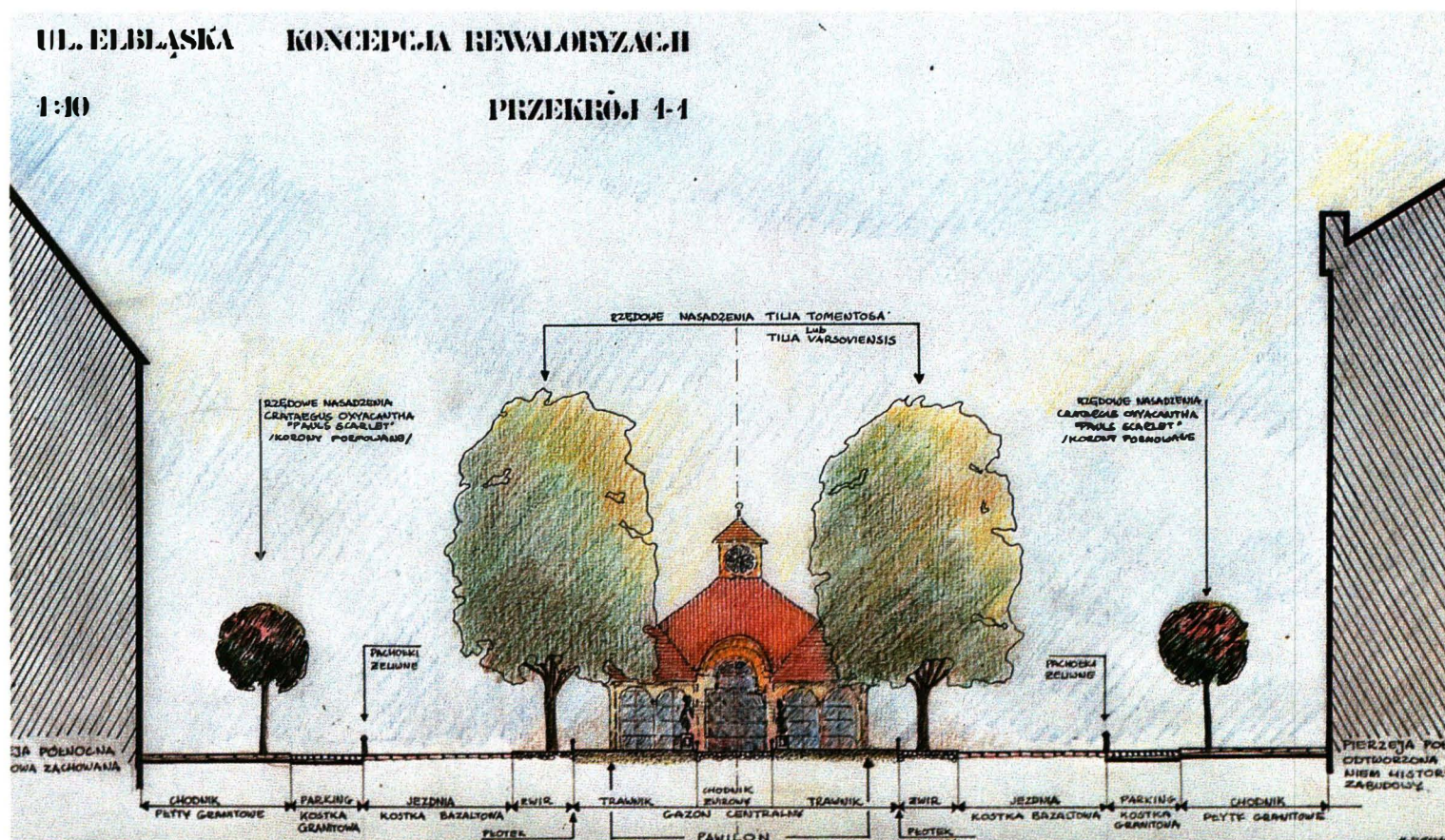
PRZEKROJ 2-2



UL. ELBLĄSKA KONSEPCJA REWALORYZACJI

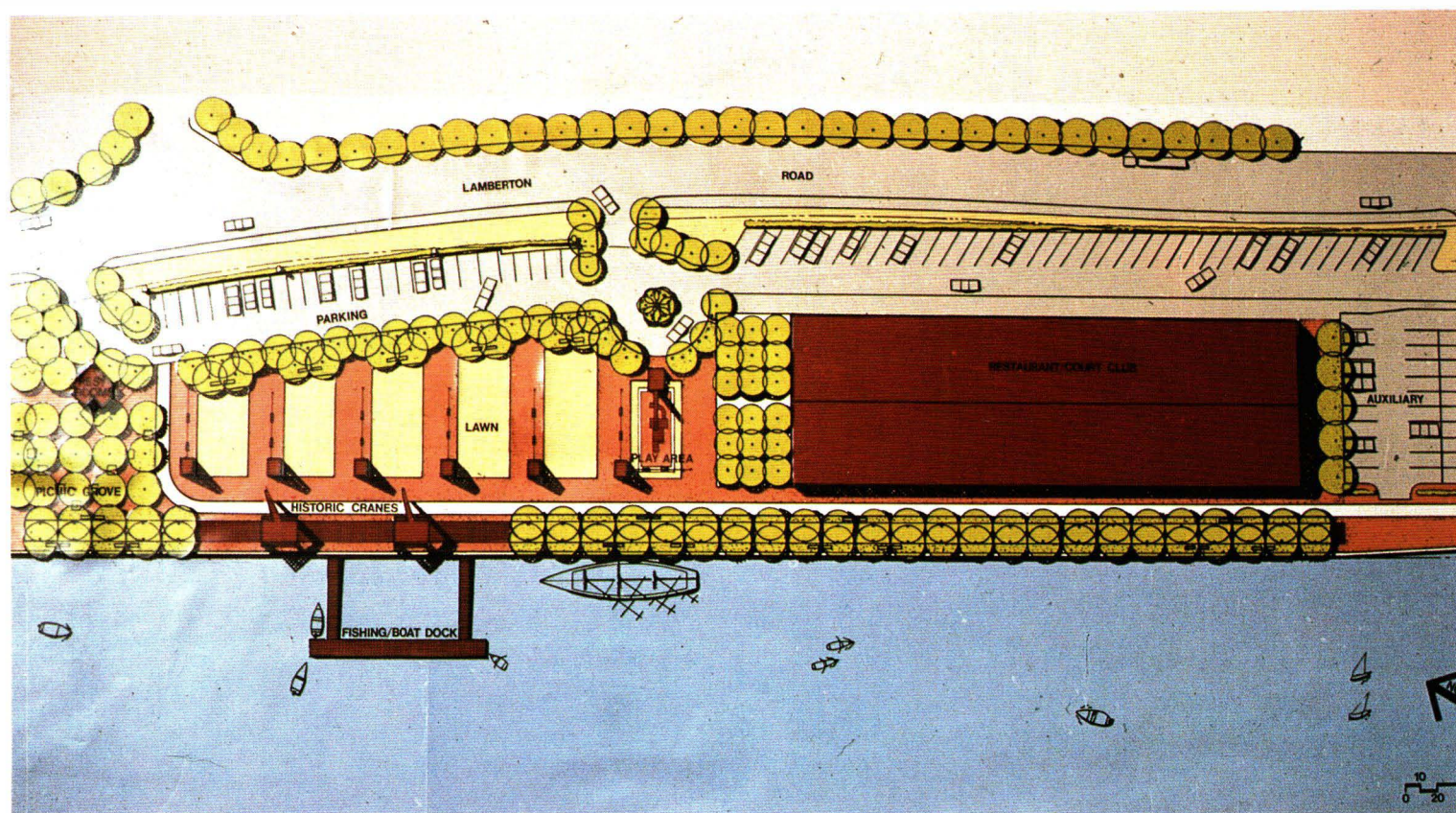
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PRZEKROJ 4-4



Project
Elblaska Street (Long Gardens Street)
Location
Gdansk, Poland
Client
Gdansk Centre for Documentation of Historical Monuments
Design Firm
asak Landscape Architecture Design Studio:
Marek Szeniański, Wojciech Trzopek, landscape architects
Photographer
asak Landscape Architecture Design Studio
Consultant
Artur Kostarczyk, D.Sc. Architect

Transforming an Industrial Junkyard



TRENTON MARINE TERMINAL PARK is a result of the foresight of the New Jersey Economic Development Authority and the creativity of *Arnold Associates*, Landscape Architects. This 2.5-acre park is located on the site of what once was the Trenton Marine Terminal on the Delaware River. This terminal was important to the seagoing traffic in the 1930s and 1940s when Trenton was a major port. Today, the site is important as a major recreation area.

To transform this industrial site into a recreation area, the designers had to overcome certain problems. One of the major problems was that the historic artifacts (e.g. gantry cranes and cargo masts) had to be incorporated into the design. These magnificent reminders of the shipping activity along the Delaware have been left in place and turned into active

play equipment. The railing is another element in the park that speaks of the "industrial archeology" of the setting. Precast concrete bollards linked with steel cables provides a railing reminiscent of a ship's rail. Benches are provided behind this railing, looking out over the Delaware. The railing is positioned so that the view is unobstructed, and a wooden boardwalk (a new Jersey tradition) between a double row of plane trees and a border of crushed stone run the length of the park.

Recalling the state's numerous ocean communities, a Marine Center is another vital focus of the park. A marina is a part

largest jump site in North America. The prehistoric plains people would round up the buffalo, pasture them in a gathering basin at Olsen Creek, then drive them through "drive lines" (marked with rock cairns) to the top of a 300-meter sandstone cliff. The buffalo plunged 11 meters to their death. Usually this "jump" would provide enough food for a year. The resulting deposits at the base of the cliff (more than 10 meters deep) have yielded, and continue to yield, a wealth of artifacts for archeologists. To take advantage of this, archeological research laboratories and exhibition space are on the bottom level of the complex near the ongoing archeological dig.

The entrance is also on the bottom level. Using a series of elevators and stairs visitors emerge to the top of the site to walk (with a sense of precariousness) along the cliff top to the jump site. The sense of precariousness comes, in part, because the building is virtually invisible from this vantage point. This is one of the many successful aspects of the design. Sod (cut from the surrounding plain) covers the roof of the majority of the structure and great care has been taken to insure that the grass planted on the roof matches the adjacent natural landscape.

Care has also been taken to match the concrete shell and retaining walls with the indigenous sandstone. There is a story told that when the Elders of the Peigan Indians came to perform the ceremonial rituals to bless the building as a sacred place, they (who possessed the eyes and wisdom of the eagle) passed the building twice — and couldn't find it. From a distance it does appear to be a part of the cliff, so carefully have the designers worked to achieve integration. Even the parking has been made inconspicuous from the approach road.

The original contours of the building site have been replaced and the subsequent landscape reclamation and development sought to re-vegetate the site to approximate the existing adjacent plant materials. Another goal was to integrate pathways and other directional and access elements into the natural environment with a minimum of disruption.



This, of course, is one of the ongoing problems on a site with continuous visitors. Control of crowds in an existing landscape is mandatory. On this site, paths have been carefully planned and guides take the visitors on their journey.

The journey here at Head-Smashed-In Buffalo Jump Interpretive Centre ("head-smashed-in" refers to a young brave who hid at the base of the cliff and was smashed between the sandstone and the buffalo) is into the past, into a long vanished culture and forgotten way of life. The voyagers of the present are not always cognizant of the fragility of the past, nor how to preserve it for future generations. On this site the designers have taken great care and have exercised enormous creativity to allow glimpses and participation by those so inclined. At the same time, they have protected the stark, awesome beauty of this windswept, imposing site.



Project

Head-Smashed-In Buffalo Jump
Interpretive Centre

Location

Alberta, Canada

Client

Alberta Public Works Supply Services

Design Firm

The LeBlond Partnership Architects and
Planners: Robert H. LeBlond, partner
and designer

Landscape Design

Carson McCulloch Associates Ltd., Gary Carson

Photographer

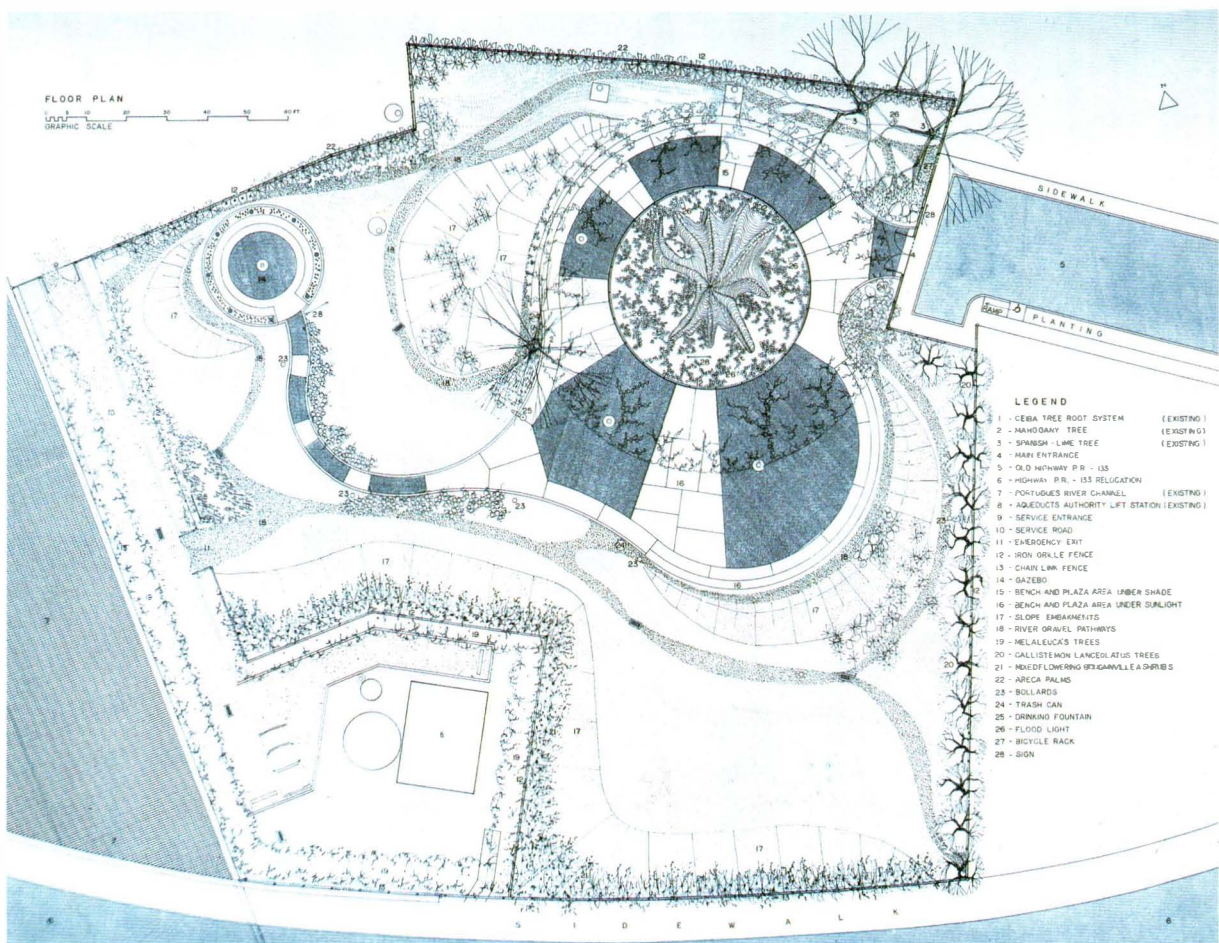
Robert H. LeBlond

Awards

1990 Governor General Award of Canada for
Architecture; 1989 Pacific Cultural Heritage
Award; 1988 Award of Excellence for the use of
Concrete in Alberta (American Concrete
Institute); 1988 Award of Excellence for Design
and Construction in Concrete (Portland Cement
Association)



In Reverence of a Tree



To say that CEIBA TREE PARK in Ponce, Puerto Rico, was created so that inhabitants and visitors could worship this 100-year-old magnificent *Ceiba petandra* tree might be overstating the case, but certainly this tree is considered to be an important cultural, if not natural resource to the inhabitants of the island.

When Jorge del Rio designed this park as a facility where the tree can be admired and enjoyed, his main concern was to create a space where all vistas and sight lines focused on the tree. He wanted to protect the tree, but at the same time allow the public to walk around, view the tree from different angles, and perhaps even "feel a part of this magnificent specimen." The flowing circularity of his

design seems to accomplish all this.

The large circular enclosure for the tree itself — the crown is approximately one hundred feet in diameter — becomes the focal point of the design. The surrounding paving, in random colored concrete pavers used in conjunction with concrete paving, create both a walk around the tree and a mini-plaza which forms a directional element leading to the gazebo and other parts of the park.

The gazebo (a traditional element of the townscape in rural Puerto Rico) provides both shelter from passing storms when necessary and also a space for sitting, picnicking or passive games. It also gives a definition to the space in a form reminiscent of the crown of the tree. In effect it is the needed accent for this



sinuous park space that defines the large tree element as being dominant. The sinuous flow and movement of the plan seems to symbolize the growth and pattern of the tree from its root system to its branch system. The lush, flowing tropical planting also seems to emphasize the fecundity of both the revered tree and the surrounding natural vegetation of Puerto Rico.

In effect, that is what this park setting is attempting to express. This magnificent tree has been growing unchecked for over a hundred years, partly because the population of Ponce protected it and made it into a traditional site. True, the climate of Puerto Rico may encourage this type of growth and vegetation, but in today's world, the reverence and protection of one specimen tree is not an everyday occurrence. As the result of Jorge del Rio's care in creating site conditions necessary for a healthy tree, however, this

memorial, Ken Woolley and Wally Borda, prepared this statement to explain the diverse and provocative symbolism of their submission to this limited competition for architects and sculptors sponsored by the NCDC. Their submission, of course, won the competition, and the judges were so impressed with their statement that it was inscribed on one of the plaques of the memorial. The other of the two plaques carries a Greek inscription that states who the memorial commemorates — those who died in the campaign for Crete, at sea in the Mediterranean, members of other branches (including nurses) of the armed forces and Greek civilians who helped Australians — from World Wars I and II. The overall concept of the memorial is the "universal destruction over history of symbols of civilization and cultivation by war and by time."

The two primary symbols erupting from this circular ringed site are the oversized doric column and the twisted steel columns from a wrecked building in Sydney (further damaged by gunfire, as requested by the designers, by the Australian Army). These

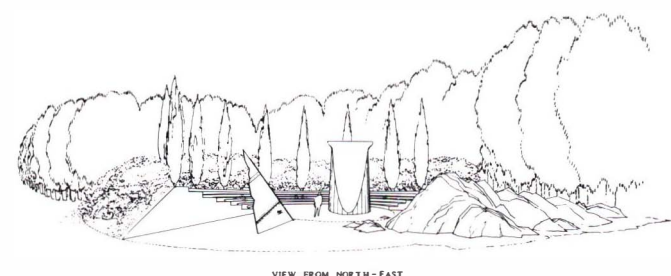
symbols of the classic past and the hostile present make one aware of the ever-present nature of conflict among nations, and the inability of man to form stable governments and peaceful alliances. The plantings on this site are also symbolic and evocative.

Cypress and olive trees are the predominant plantings. The cypress trees are meant to symbolize the sacredness of the site, but cypress branches also symbolize mourning, perhaps suggesting a dual symbolism. Olive trees are used as an element of an ancient glade, but, again, olive branches are symbols of peace; the olive tree has been an important food source since ancient times — multiple symbolism. Perhaps, this was the aim, focus and desire of the designers.

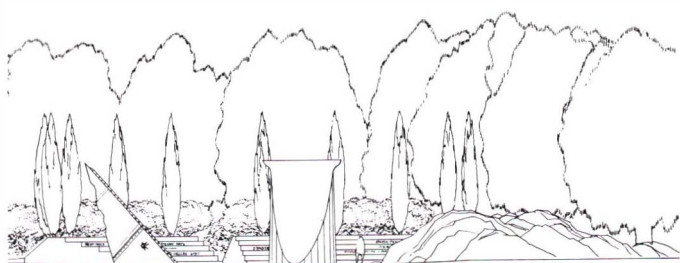
To symbolize in a coherent manner, in solid form, all the forces that contribute to war, conflict and destruction is an awesome task. Further, to do this on a site that already incorporates several war

memorials and is a "parade ground," an area perhaps designed to show off troops and military might, further complicates the task. The impact of this memorial seems to be contemplation — contemplation of the impact and cost of conflict as opposed to the glories and contributions of civilization. One senses, perhaps, an ambiguity with the site. On the other hand, is there a better place to erect a monument that will cause people to consider the long range effects of their actions?

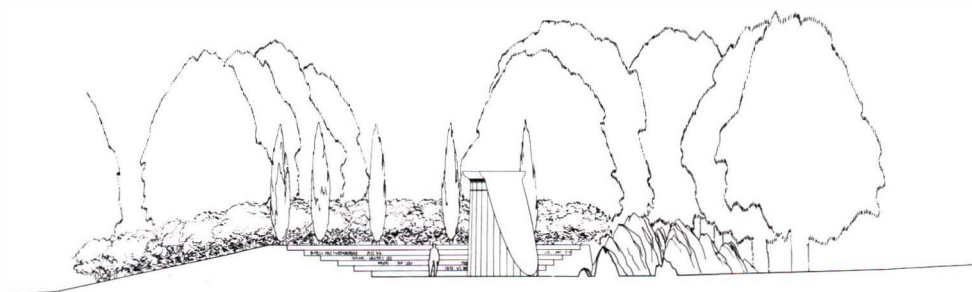
Project
Australian/Hellenic Memorial
Location
Canberra, Australia
Client
National Capital Development Commission
Design Firm
Ancher Mortlock & Woolley Pty. Ltd.; Kenneth Woolley, concept and design control; Wally Borda, design collaborator
Photographer
Kenneth Woolley



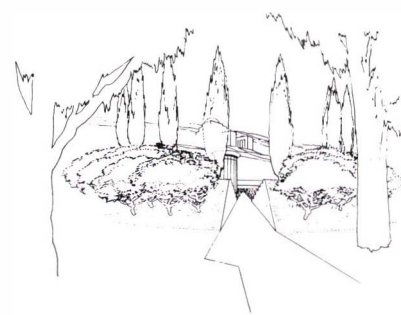
VIEW FROM NORTH - EAST



SECTION B-B

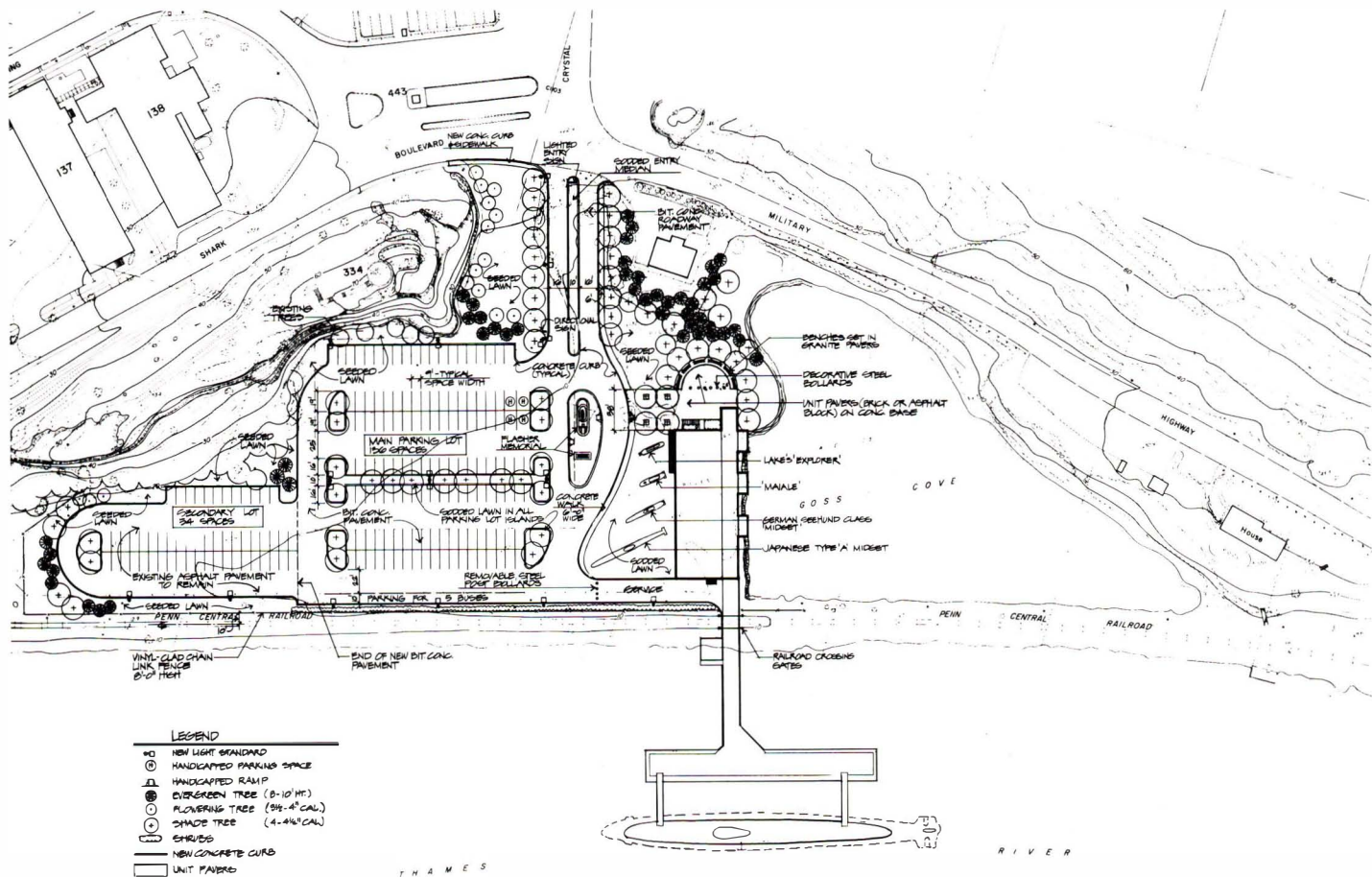


SECTION A-A



VIEW FROM SOUTH - WEST

Commemorating a Pioneer



Cambridge Seven Associates, Inc. (architects) and Carol R. Johnson & Associates (landscape architects) collaborated in the siting and design of the *USS NAUTILUS SUBMARINE FORCE LIBRARY & MUSEUM* at Groton, Connecticut. This site, adjacent to naval and industrial facilities instrumental in the design, construction and active use of this first nuclear submarine, is a salt-water tidal cove on the Thames River. Across the river is the U.S. Merchant Marine Academy.

The raison d'être for this site and structure, of course, is the USS Nautilus itself, now a ship on the Historic Register. This submarine has been decommissioned and retrofitted for this exhibit, and lies berthed in the water off a pier behind the museum itself. A walkway and viewing area with railings reminiscent of a ship's railing lead to the boat. Four other

submarines — miniatures by contrast — are situated out of water on pedestals and concrete pads incorporated into the lawn area.

Lawn is a predominant theme on this flat site. The small shrubs and trees that have been introduced (bayberry, beach plum, rugosa rose, Japanese black pine, Australian pine, oak, ash, rhododendron) are all plant materials that can survive adjacent to a salt-water environment. The plantings are also meant to soften this site, which had little or no significant vegetation to begin with. The trees were also introduced as directional elements and to focus the eye on the exhibited elements. These elements include the giant steel circular arch that represents a structural rib from the hull framing of a submarine. This dramatic entry component

Tokyo of today. Visually, they co-exist side by side.

Kurokawa's residence adjoins this gentle garden space. His computer room is also adjacent. His comment on this tangential quality of the past and present is that this arrangement reflects his

philosophy — "the Symbiosis of Tradition and High-technology." This inclusion of past and present, this linking of the old with the new culture, is perhaps indicative of the more sensitive and viable design of the future. Each design form has its reason and its season; one must always learn from the past to go forward into the future.

Project
Yuishikian
Location
Tokyo, Japan
Design Firm
Kisho Kurokawa Architect & Associates



