



Lifelong Beauty Cornelia Hahn Oberlander

终身美丽 科妮莉亚·哈恩·奥伯伦德尔

从11岁起，我就只有一个目标，那就是成为一个景观设计师，为所有生活在我们城市环境中的人们设计舒适的室外环境。我在一个鲜花遍地绿树成荫的花园中长大，我的母亲是一个园艺学家，在她的指导下学会了喜欢和照料植物。为了为我所选择的职业做好准备，我进入了麻省北安普顿的史密斯学院，学习历史、艺术、建筑和自然。几年之后我从哈佛大学设计学院研究生部获得了景观设计学的专业学士学位。

1953年我和丈夫彼得·奥伯伦德尔（Peter Oberlander）从美国来到了加拿大大不列颠温哥华。彼得是一个建筑师和城市设计师，也是哈佛的毕业生。加拿大是一个美丽的新国家，有很多保留着原本面貌的开放空间，这对我的职业来说有着无穷的可能性和挑战。在过去的60年中我作为景观设计师，与世界闻名的出色建筑师以及加拿大和美国的政府公共部门一同参与了大量的项目。所有的项目都基于设计理念和给定地区的社会文化和物理特点的研究之上。对每一个项目，我都试图带入娴熟的艺术技巧和可持续发展的科学理念，同时，作为团队的一员，我也尽力与建筑师和工程师共同进行创造性的工作，以把有限的建筑形式和特定地区联系起来。

我的职业生涯开始于费城，为建筑师路易斯·卡恩（Louis I. Kahn），奥斯卡·斯托罗

诺夫（Oscar Stonorov）和景观设计师丹·凯利（Dan Kiley）工作。

从1974年开始，我曾与已故的阿瑟·埃里克森（Arthur Erickson，麦吉尔建筑学院毕业生）一起工作。我们的合作起始于位于温哥华横跨3个街区的省政府办公楼和法院中的罗宾逊广场，这是一个可达式屋顶花园，它被称为城市中的绿洲。和阿瑟·埃里克森建筑师事务所合作的其他项目包括英属哥伦比亚大学（U.B.C.）人类学博物馆（1976年）和华盛顿特区的加拿大大法官法庭（1989年）。人类学博物馆以开敞的草地以及基于人类植物学研究的植物配置为特点。华盛顿的加拿大大法官法庭的特点是种植着树木和玫瑰花的悬吊花园。这一项目获得了在白宫由第一夫人亲自颁发的国家景观奖。

从1983年开始，我在加拿大渥太华同摩西·萨夫西建筑事务所合作建设国家美术馆（1983~1988年），并获得了加拿大景观设计师协会国家奖。在温哥华我们赢得了温哥华公共图书馆设计竞赛（1992~1995年）。这一建筑采用了最先进的不可进入式绿色屋顶，在延缓雨洪径流的同时降低了热岛效应。

在1991年，我和建筑师吉诺·品（Gino Pin）和松崎·莱特（Matsuzaki Wright）一同接受委托进行耶洛奈夫西北地区立法大楼的景观设计。场地利用本土植物材料进行恢复。

在1992年，松崎·莱特建筑事务所邀请我共同合作完成英属哥伦比亚大学亚洲研究中心C.K.Choi大楼。这栋大楼没有连接任何雨水管和污水管，被美国建筑师协会评为北美10大绿色建筑之一。

2000年开始同建筑师伦佐·皮亚诺（Renzo Piano）一起为纽约时报总部大楼工作。景观设计是同纽约H. M. White景观设计事务所一同完成的。我们对该地区进行了小气候研究，以决定15m高的白桦树在21m见方的庭院内的具体种植位置。

在担任加拿大景观设计师协会的主席期间（1986~1987年），我极力主张联邦政府将南莫尔斯比岛变为国家公园。在担任加拿大景观设计师协会环境部主席期间，面对我们不断恶化的环境，我致力于提高对可持续性发展的专业认知程度。

我早期的工作包括领导当地社区项目，特别是具有冒险性的场地和创造性的游戏场地。在第67届蒙特利尔世博会上，受我3个孩子的启发，为儿童创新中心设计的游戏场地成为了整个加拿大儿童游戏场地向新方向发展的催化剂。随后，我成为了加拿大议会里儿童和青少年议题中儿童活动国家特别小组的一员，为儿童游戏环境进行相关指导。

目前，我的事务所承担着在加拿大北极圈内的一些项目，包括位于北纬68度的伊努维克一座包括从幼儿园到12年级的学校，在这个项目中采用北方人日常生活常用的生态种植方式形成特色区。其他项目包括为温哥华2010年冬奥会进行的罗宾逊广场的再建，这是对最初设计表达敬意的同时也是对英属哥伦比亚大学人类博物馆的另一补充。■（苏博译，涂先明校）

引文

1990年加拿大总督在授予加拿大勋章时说：“科妮莉亚·哈恩·奥伯伦德尔是加拿大最好的景观设计师，她以在整体的建设项目中将她的设计与自然环境融为一体，并创造出新的独特景观和维度而闻名。她具有专业的技术知识，并将对文化、社会和环境概念的表达结合在她的工作当中，反映在她为年轻人、老人及广大公众而建的很多项目上。”



- 加拿大女性景观设计师先驱之一
- 加拿大景观设计师协会国家奖获得者
- 前任加拿大景观设计师协会主席
- 加拿大勋章获得者
- A Pioneer Woman Landscape Architect in Canada
- Winner of National Award by Canadian Society of Landscape Architecture
- Former President of Canadian Society of Landscape Architecture
- Winner of the Order of Canada

2009年，总督在擢升科妮莉亚·哈恩·奥伯伦德尔为加拿大勋章官员时说：“基于她作为一名景观设计师而取得的影响力和成就，她通过对环境负责的景观设计而建立了新的优秀标准。”

“当我们说到环境责任、可持续性和生态精神的时候，科妮莉亚·哈恩·奥伯伦德尔是一个先驱者。数十年前，远远早于其他人，她就不只看到了她的作品美学的一面，同时也看到了生态学的一面。这些包括节能设施、雨洪利用、水源净化、循环材料的使用和绿色屋顶的益处，特别是在城市环境中。”^①

From my 11th year onward I had only one goal, to become a Landscape Architect to design outdoor spaces for the enjoyment of all in our urban environment. Growing up in a garden with large trees and flowers, I learned to love and tend plants under the guidance of my mother, a horticulturist. In order to prepare for my chosen profession I went to Smith College in Northampton, Massachusetts, to learn about History, Art, Architecture and Nature. A few years later I received the Professional Degree of Bachelor of Landscape Architecture from Harvard University Graduate School of Design.

In 1953 I came to Vancouver, B.C. Canada from the United States with Peter, my husband an architect and city planner, and fellow Harvard graduate. Canada was a new and beautiful country with untouched open spaces, limitless potentials and challenges for my profession. Over the past 60 years I have been involved as Landscape Architect in a wide range of projects with noted internationally acclaimed architects and public agencies in Canada and the U.S.A. All projects are based on design concepts and studies of social cultural and physical features of a given site. To each project I attempt to bring the mastery of the art and the science of sustainable development, as well as the ability to work creatively as a member of the team with architects and engineers in relating the finite form of the building to the site.

My career began in Philadelphia, working for Architects Louis I. Kahn, Oscar Stonorov and Landscape Architect Dan Kiley.

Since 1974, I have worked with the late Arthur Erickson (graduate of McGill School of Architecture), beginning with the 3-block Provincial Government Office and Courthouse Complex called Robson Square in Vancouver, an accessible rooftop garden called an oasis in the city. Other Arthur Erickson Architect's projects include The Museum of Anthropology, U.B.C. (1976) and the Canadian Chancery, Washington, D.C. (1989). The Museum of Anthropology features open meadows and the utilization of plant material based on studies of Ethnobotany. The Canadian Chancery, Washington, D.C. features hanging gardens with trees and roses. This project was awarded the National Landscape Award presented by the First Lady at the White House.

Since 1983 I have collaborated with Moshe Safdie Architects on the National Gallery of Canada in Ottawa (1983-1988) which received a National Award by the Canadian Society of Landscape Architects. In Vancouver we won the design competition for the Vancouver Public Library (1992-1995). This building has the state-of-the-art of an inaccessible green roof



1. 科妮莉亚·哈恩·奥伯伦德尔 © Judy Oberlander
2. 科妮莉亚同孩子们一起营造展示性屋顶花园 © Elisabeth Whitelaw
3. 温哥华吉姆埃弗雷特公园（照片由已故的彼得·奥伯伦德尔博士拍摄）© H. Peter Oberlander

demonstrating slow stormwater runoff as well reducing the heat island effect.

In 1991, I was commissioned to collaborate with the architects Gino Pin, Matsuzaki Wright for the landscape of the Northwest Territories Legislative Assembly Building in Yellowknife. The site was restored with native plant material. In 1992 Matsuzaki/Wright Architects asked me to collaborate on the C. K. Choi Building, Institute of Asian Research, University of British Columbia. This building does not connect to the storm sewer or sanitary sewer and has been recognized as one of the top 10 green buildings in North America by the American Institute of Architects. 2000 work started on the New York Times Headquarters with architect Renzo Piano. The landscape design was carried out with H. M. White Site Architects of New York. Microclimatic studies were undertaken to determine the location of fifty foot tall Birch trees in the 70-foot square courtyard garden.

As President of the Canadian Society of Landscape Architects (1986-1987) I urged the federal government to declare South Moresby Island a National Park. As Environmental Chairman (1987-1988) of the Canadian Society of Landscape Architects I worked on raising the awareness level in the profession towards achieving sustainable development vis a vis our deteriorating environment.

Earlier work included leadership in local community projects, especially in the field of adventure and creative playgrounds. The play area designed for The Children's Creative Center at the Canadian Federal Pavilion at Expo 67 in Montreal inspired by my three children became the catalyst for a new direction of children's play across Canada. Subsequently, I became a member of the National Task Force on Children's Play of the Canadian Council on Children and Youth,

1. Cornelia Hahn Oberlander © Judy Oberlander
2. Cornelia making demonstration roof gardens with children. © Elisabeth Whitelaw
3. Jim Everett Park, Vancouver(credit by the late Dr. H. Peter Oberlander) © H. Peter Oberlander

developing guidelines for Children's play environments. At the present time this office is involved with projects in the Canadian arctic such as a school in Inuvik Latitude 68 from kindergarten to grade 12 featuring areas with ecological planting used in the life style of the northern people. Other projects include the reworking of Robson Square for the Vancouver Winter Olympics 2010 yet paying homage to the original design as well as an addition to the Museum of Anthropology, U.B.C. ■

Quotations

The words of the Governor General in presenting the Order of Canada 1990:

Cornelia Hahn Oberlander. "Canada's premier landscape architect, she is known for integrating her designs in the overall architectural project with the natural environment, yet always adding a unique new vision and dimension. Her expert technical knowledge is coupled with her concern for expressing cultural, social and environmental concepts in her work and is reflected in her many projects for the young, the old, and for the public at large."

The words of the Governor General when promoting Cornelia Hahn Oberlander to the Officer of the Order of Canada 2009:

"For her influence and contributions as a landscape architect who sets new standards of excellence through her environmentally responsible landscape designs".

"When it comes to environmental responsibility, sustainability and ecological spirit, Cornelia Hahn Oberlander is a pioneer. For decades, and long before others, she has not only looked at the aesthetic side of her work, but also at its ecological aspects. These include energy-saving installations, rainwater use, water purification, use of recycled materials and the benefits of green roofs, especially in urban settings."^①

NOTES

①Cordula Hamann. The Mackenzie River Reflects the Berlin Sky. Picturing Landscape Architecture: Projects of Cornelia Hahn Oberlander as seen by Etta Gerdes. *Topos*, Callwey Verlag, Munchen, Germany 2006: 72



LAC: 您是否介意用“女性化”这个词来形容您的作品？

科妮莉亚·哈恩·奥伯伦德尔：我的作品从来没有被认为是女性化的。在我所有的项目中我都运用极简主义的方法进行设计，遵从在哈佛的基础设计学习，这一处理材质、颜色和形式的方式是基于包豪斯的教育发展起来的。

LAC: 在您的职业生涯中，您遇到的最大困难是什么？您是如何克服的？

科妮莉亚·哈恩·奥伯伦德尔：我的职业教会了我在实践时要保持耐心、恒心、礼节、职业精神和热情（Patience, Persistence, Politeness, Professionalism and Passion）。通过这5个P我就能够克服所有的困难，并应对很多困难的会议。

LAC: 作为景观设计师，最重要的能力是什么？您认为女性景观设计师的优势和劣势是什么？

科妮莉亚·哈恩·奥伯伦德尔：对于受过良好教育，能够充满信心地与男性坐在同一张桌子边上的女性景观设计师来说，并没有什么特别的优势或劣势。

LAC: 您认为是否有与奥姆斯特德相提并论的女性景观设计师？您为什么这样认为？

科妮莉亚·哈恩·奥伯伦德尔 | 访谈 Cornelia Hahn Oberlander | Interview

科妮莉亚·哈恩·奥伯伦德尔：对于女性来说这个职业还很年轻，范围也很广阔。现在的女性景观设计师进入了许多领域，但是还没有达到奥姆斯特德的高度。

LAC: 对您影响最深的景观设计师或者景观设计作品是什么？

科妮莉亚·哈恩·奥伯伦德尔：对我影响最大的景观设计师是詹姆斯·罗斯（James Rose）、丹·凯利（Dan Kiley）和盖瑞·埃克布（Garret Ekbo）。

LAC: 请您评价一下加拿大的女性景观设计师的现状（如比例、认可度与影响力等）。科妮莉亚·哈恩·奥伯伦德尔：女性景观设计师在许多奖项的评比中都名列前茅，这是在正确方向上的一大进步。

LAC: 随着女性景观设计师的数量不断增多，您如何看待女性从事景观设计这一行业的前景？

科妮莉亚·哈恩·奥伯伦德尔：我希望在未来会有许多新的女性景观设计师。我想通过参与许多优秀学校的学习计划，她们能够在加拿大拥有美好的未来。

LAC: 请您给景观设计专业的学生提一些建议。

科妮莉亚·哈恩·奥伯伦德尔：我的建议是学习、研究、钻研历史和艺术，同时要准备好作为一个能够做出贡献的成员进入职业领域，还要能够和其他的学科共同工作。■（苏博译，涂先明校）

* 特别感谢伊丽莎白·怀特劳对采访提供的帮助

LAC: Do you mind if others describe your work as being “feminine”?

Cornelia Hahn Oberlander: My work has never been described as being feminine. On all my projects I use a minimalist approach to design, following studies of basic design at Harvard which dealt with textures, colour and forms based on the teachings of the Bauhaus.

LAC: What are the worst difficulties you have met throughout your professional life? And how did you overcome them?

Cornelia Hahn Oberlander: My profession has taught me to practice with Patience, Persistence, Politeness, Professionalism and Passion. With these 5 P's I have been able to hurdle all difficulties and many tough meetings.

LAC: What is the most important ability for a landscape architect? In your opinion, what are advantages and disadvantages of female landscape architects?

Cornelia Hahn Oberlander: There are no advantages or disadvantages for well educated female landscape architects who can sit at the table with men in full confidence.

LAC: Do you think there is any female landscape architect who is as influential as Olmsted? Why? Cornelia Hahn Oberlander: For females the profession is young and very broad. Female landscape architects today practice in many diverse areas and have not yet attained the stature of Olmsted.

LAC: Which landscape architect or which project has influenced you the most?

Cornelia Hahn Oberlander: The landscape architects who have influenced me the most are James Rose, Dan Kiley and Garret Ekbo.

LAC: How would you evaluate the current situation of female landscape architects in Canada (their ratio, influence, recognition of their work, etc.)?

Cornelia Hahn Oberlander: Female landscape architects are coming to the forefront with many awards. This is a great step in the right direction.

LAC: As female landscape architects are increasing, how do you view the future of them in the field of landscape architecture?

Cornelia Hahn Oberlander: I greet a future wherein there are many new female landscape architects. I think in Canada they will have a promising future by the nature of training at the various excellent university programs.

LAC: Could you provide some advice and suggestions to students in landscape architecture?

Cornelia Hahn Oberlander: My advice is to learn, research, study history and art, and be prepared to join the profession as a contributing member, as well as to work in collaboration with other disciplines. ■

* Special thanks to Elisabeth Whitelaw for her help with the interview



科妮莉亚·哈恩·奥伯伦德尔 作品
Cornelia Hahn Oberlander
Masterworks

人与自然的联系：纽约时报总部庭院 New York Times Headquarters Courtyard

CHO景观设计事务所 / Cornelia Hahn Oberlander Landscape Architect

项目名称：纽约时报总部庭院
项目地址：美国纽约州纽约
项目面积：464m²
项目委托：纽约时报
景观设计：CHO景观设计事务所
首席设计师：科妮莉亚·哈恩·奥伯伦德尔
设计合作：巴黎Renzo Piano Building Workshop (建筑设计)，纽约Fox and Fowle Architects (建筑设计)，温哥华Cornelia Hahn Oberlander Landscape Architect (景观设计)，纽约H.M. White Site Architects (景观设计)，Robert Brown, Robert LaBlanc, Ekistics (微气候咨询)
设计时间：2000-2007年
建成时间：2007年11月

1. 从上看种植着白桦树的庭院 © H.M. White Site Architects, New York
1. Courtyard with Birch Trees from above © H.M. White Site Architects, New York

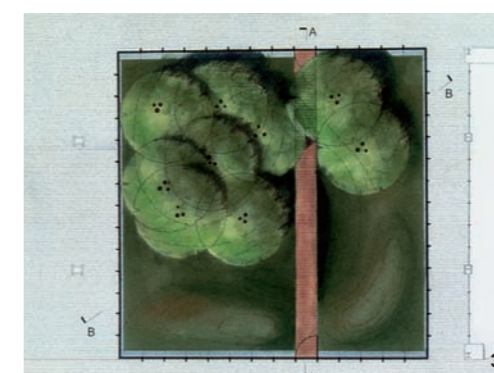
想像一下你正沿着纽约第八大道和41街前行，路过了一个21m见方的小庭院，它有着绿色苔藓般的地毯和15m高的白桦树。这样一所庭院的确能够激发我们的灵感，刺激我们的感官，并使我们同自然产生强烈的联系。

纽约时报总部这座独一无二的庭院是如何设计出来的呢？最初的设计理念源于建筑设计师伦佐·皮亚诺 (Renzo Piano) 的愿景，想创造出一座从建筑四周都可透过建筑透明的外立面见到的中心庭院。这座庭院意图作为观景园和明显软性地标同纽约西区刚性结构和硬质铺装形成对比。H.M. White Site Architects和CHO景观设计事务所接受委托以满足并实现建

筑师这样的愿景。汉克·怀特 (Hank White) 和科妮莉亚·奥伯伦德尔都察觉到，为满足建筑师设计灵感及将建筑的使用者与自然联系起来，庭院的大小和其所处的城市文脉构成了具有挑战性的不断变化的设计前提条件。

没有Ekistics团队对小气候研究后的指导和深刻洞察，这座花园就无法形成最佳的设计方案。设计团队能够充满自信地从新泽西本地的苗圃中选取了较为适宜的白桦树种。这座庭院的设计模拟哈德逊河谷景观，从纽约街道上望去，形成了独一无二的景象。■ (苏博译，涂先明校)

Imagine walking along New York City's 8th Avenue and 41st street and passing a 70-foot square courtyard garden with a carpet of green moss and fifty foot tall Birch trees. It is indeed a garden to inspire contemplation, stimulate our senses and generate a stronger connection to nature. How was the design for this unique courtyard for the New York Times Headquarters building conceived? It began as part with the building architect Renzo Piano's vision to create a central courtyard that is visible from all of its four sides through the transparency of the architecture. This courtyard serves as a viewing garden and as a noticeable stark contrast to the structured hard and gritty surfaces of New York City's west side. HM White Site Architects and Cornelia Hahn Oberlander Landscape Architect were retained to fulfill the vision and to make it work. Both Hank White and Cornelia Oberlander recognized that the courtyard's size and its urban context posed challenging growing conditions in fulfilling the architect's design aspirations as well as bringing users of the building into contact with nature.



This garden design would not have evolved to reveal the design solutions without the insight and guidance of Ekistics' microclimatic studies. The design team was able to confidently select the preferred species of Birches from a local New Jersey nursery. This courtyard design is a kind landscape simulating the Hudson River Valley viewed from the streets of New York. ■

2. 种植着白桦树的庭院 © H.M. White Site Architects, New York
3. 庭院平面图 © H.M. White Site Architects, New York
4. 纽约时报大楼前种植着白桦树的庭院 © H.M. White Site Architects, New York
2. Courtyard with Birch Trees Building © H.M. White Site Architects, New York
3. Plan view of the courtyard. © H.M. White Site Architects, New York
4. New York Times Courtyard with Birch Trees. © H.M. White Site Architects, New York



5. 海达人房屋，在贝壳和卵石的海滩上矗立着图腾柱 © Elisabeth Whitelaw
5. Haida House with Totem Poles at Shell and Shingle Beaches © Elisabeth Whitelaw



项目名称：立法议会大楼和首府场地
项目委托：西北特区政府
项目地址：加拿大耶洛奈夫西北特区
项目面积：4.5hm²
设计时间：1992-1994年
建成时间：1997年
景观设计：CHO景观设计事务所
项目团队：Matsuzaki Wright / Pin Matthews Architects (建筑师)，Jim Wright, Gino Pin (建筑师)，Cornelia Hahn Oberlander (景观设计师)，Elisabeth Whitelaw (景观设计师)，North by Northwest Ventures (景观承建)，Bruce McTavish (草种收集)

7. 耶洛奈夫议会大楼鸟瞰 © Pin/Taylor Architects, Yellowknife, NWT
7. Aerial View of Legislative Assembly Building, Yellowknife © Pin/Taylor Architects, Yellowknife, NWT

科妮莉亚·哈恩·奥伯伦德尔 作品
Cornelia Hahn Oberlander
Masterworks

图腾之舞：英属哥伦比亚大学人类学博物馆 Museum Of Anthropology, University Of British Columbia

CHO景观设计事务所 / Cornelia Hahn Oberlander Landscape Architect

人类学博物馆外观像一座条形房屋，坐落于俯瞰佐治亚州和北海岸山峰的岬角上。大庄园中矗立的图腾柱俯瞰着大海，就像很久以前在夏洛特皇后群岛的临海部落中一样。这座建筑同景观一同创造出了整体的环境气氛。

景观设计师在将景观概念化的过程中面临了巨大的挑战，即如何将自然与建筑结构完全融合，设计师采用了在草地和种植着乡土草种以及在当地居民居住区内找到的野花的山丘。植物材料的选取基于人类植物学的研究以及本地居民日常食用和药用的植物种类。

温哥华当地的居民同前来该市的游客一同将该牧场变为了远足的好去处。这样的设置使博物馆成为表演本地土著舞蹈、设立图腾柱以及举行其他一些与博物馆项目有关的庆祝活动的绝佳场所。■（苏博译，涂先明校）



6. 带有池塘的人类学博物馆 © Elisabeth Whitelaw
6. Museum of Anthropology with pond. © Elisabeth Whitelaw

Museum of Anthropology resembles a longhouse and is situated on a promontory overlooking the Strait of Georgia and the North Shore mountains. The totems in the Great Hall stand overlooking the ocean as they once did long ago in the coastal communities of the Queen Charlotte Islands. The building together with the landscape creates a total environment. The Landscape Architect was challenged to conceptualize a landscape which totally integrates nature and structure, with meadows and mounds seeded with

项目地点：温哥华大不列颠哥伦比亚大学
项目委托：大不列颠哥伦比亚大学
项目面积：3.2hm²
景观设计：CHO景观设计事务所
首席设计师：科妮莉亚·哈恩·奥伯伦德尔
项目合作：阿瑟·埃里克森建筑事务所
设计时间：1974-1976年
建成时间：建成于1976年，景观改造完成于1997年，2009年增建

indigenous grasses and wild flowers found in the habitation of our native people. The plant material is based on ethno-botanical research, the plants used by our native people for food and medicines. Vancouver residents as well as visitors to the city make the meadows a destination for outings. The setting is a wonderful venue for native dances, totem pole raising and other festivities connected with the program of the museum. ■

科妮莉亚·哈恩·奥伯伦德尔 作品
Cornelia Hahn Oberlander
Masterworks

由内而外的魅力：耶洛奈夫西北特区立法议会大楼和首府场地 Legislative Assembly Building & Capital Site Yellowknife, Northwest Territories

CHO景观设计事务所 / Cornelia Hahn Oberlander
Landscape Architect

西北特区的立法议会大楼矗立在严酷而遥远的加拿大北部，在加拿大其他首府大楼完工近100年后才进行设计建造。精心选择了议会大楼的场地以展现出如画的风光，使大楼同露出

岩石的地表、泥炭沼及湖区等和谐共生。北部地区土壤层是恒久不变的极地永久冻土层，没有苗圃等以获取所需的植物材料。因此景观设计师在调研后在北部地区采用了新技术方法。在场地内收集种子和植物材料，然后在温哥华生产，最后在建筑完工后再移植到场地内。这些植物在遗传学上确实是北部的乡土植物，因而能够使首府大楼场地景观变得更为美丽丰盈。

建设的设计理念和同周边环境的关系的处理基于“最小干扰”的方法。在巴里·洛佩兹（Barry Lopez）《北极之梦》一书中，将这种对土地细致精心的态度进行了详尽地描述。“我仅仅聆听。我聆听土地在说些什么。我在土地中漫步，在充分使用我的各种感官去久久地欣赏土地内涵之前，我甚至不会说一个字。采用这样的方法，土地的魅力将会向你展现。”

在项目结束后，建筑、道路、停车场等分布较多的地区下面的泥炭垫层切断，因此进行复垦以修复建设对土地所造成的损伤。景观内部的美丽得以恢复和保存。■（苏博译，涂先明校）

The Northwest Territories Legislative Assembly Building was designed and built nearly 100 years after other capital buildings in Canada, in the harsh, remote land in Canada's North. The site for the Legislative Assembly Building was carefully chosen to reflect the beauty of the landscape, emphasizing the architecture's harmonious relationships to rock outcroppings, the peat bog and the lakeside location. The landscape architect researched new techniques for the North where permafrost is a constant condition of the soil and where there are no nurseries to obtain plant material. Seed and plants were gathered from the site to be grown in Vancouver and then returned to the North when the building was complete. This plant material is genetically true to the North and therefore has flourished in the landscape of the Capital Site. The concept for the building and its relationship to its surroundings was based on the approach of 'least intervention'. A sensitive attitude toward the land is well described by Barry Lopez in his book *Arctic Dreams*: "I listen that's all. I listen to what the land is saying. I walk around in it and strain my senses in appreciation of it for a long time before I, myself, ever speak a word. Entered in this manner the land will open up." Where the building, roads and parking lot were located, mats of peat were cut and rolled out to mend construction scars when the project was finished. The inherent beauty of the landscape was preserved and restored. ■