

## 与自然同在：回忆在丹·凯利事务所的日子——与乔·卡尔的对话（上）

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序……

乔·卡尔先生1938年3月5日出生于美国伊利诺伊州罗谢尔区。1956年，卡尔先生进入伊利诺伊大学香槟分校攻读城市规划学士学位，入校后他转读景观设计专业。他于1960年获得景观设计专业艺术学士学位。卡尔先生随后进入宾夕法尼亚大学，在伊恩·麦克哈格和卡尔·林的指导下攻读景观设计硕士学位并于1962年毕业。在宾夕法尼亚大学就读期间以及毕业后的短暂一段时间里，卡尔先生曾任职于费城国家公园设计与营造办公室。1963年春天，卡尔先生受聘进入位于佛蒙特州夏洛特区的丹·凯利景观设计事务所，在那里他度过了6年的时光。1969年初，卡尔先生离开丹·凯利事务所，随后在芝加哥市开创了乔·卡尔景观设计事务所。截止到2004年，乔·卡尔事务所35年内在美国完成了700多个项目。项目类型广泛，包括大型企业园区、校园及私人住宅。因年事已高，卡尔先生于2004年关闭了自己的事务所。其后，他仍以设计顾问的身份参与设计实践，直至2011年完全退休。卡尔先生现居住于芝加哥市。

姜斌（以下简称姜）：首先，因为您和丹·凯利（Dan Kiley）一起工作多年，我很有兴趣了解一下您和丹·凯利的设计哲学。我们知道丹·凯利事务所坐落在一个自然的环境里，但你们大部分的作品都是城市空间。我想了解一下那样的自然环境是如何影响到丹·凯利和他的工作伙伴的设计理念？另外，能否谈一谈您抵达丹·凯利事务所的第一天的经历？我想那一定很有趣。

卡尔：第一天的经历确实非常令人激动，但我想从我离开费城的旅程说起。那是1963年5月的一个早晨，我从费城出发前往丹·凯利事务所。那天的费城很热，大约有32℃。当我驱车北上，行驶在通往佛蒙特州（Vermont）的路上时，温度一直不断地下降。我加了一件厚衬衫，随后又加了一件毛衣来保暖。当我抵达佛蒙特州的夏洛特（Charlotte）时，天色已晚，室外的气温已骤减至2℃左右。远离炎热的城市，身处美丽的山普伦山谷（Champlain Valley），呼吸着新鲜而清凉的空气，对我来说

是一种美妙的经历。

在那之前的一个月，伊恩·廷道尔（Ian Tyndall）和我曾经一起驱车从费城赶到丹·凯利事务所接受面试。丹随后决定聘用我们（图2）。我之所以先于伊恩加入丹·凯利事务所是因为伊恩当时正在宾夕法尼亚大学完成景观设计学位的最后一个月的课程。当我拿到宾夕法尼亚大学的景观设计学硕士学位，我便马上赶赴佛蒙特州向丹报到。抵达丹·凯利事务所的第二天便是我的首个工作日。

事务所是一栋白色的、用木材建成的两层独栋住宅，其坐落在山普伦湖湖畔，微微高出湖面。房子西面朝向湖，越过湖面，便是位于纽约州的艾迪龙迪克山脉（Adirondack Mountains）（图3）。我后来知道这栋房子原来的屋主是威尔弗雷德·格伦费尔（Wilfred Grenfell）先生。格伦费尔先生是首位在纽芬兰（Newfoundland）地区为土著人提供医疗服务的英国人。格伦费尔先生于20世纪30年代携家眷迁往佛蒙特州。丹于20世纪50年代初从新罕布什尔州（New Hampshire）举家迁来佛蒙



特州。这栋湖畔的住宅既是丹的工作室，同时也是他的家。丹和他的妻子安妮在这里先后养育了8个孩子。若干年后，丹又在距房子数英里的地方购置了一座农场并将家搬到那边。于是这栋湖畔住宅便成为了丹·凯利事务所的所在地。这个地方具体的名称叫做“翼点”（Wings Point）。站在一楼的落地窗前，透过外面的门廊，可以一览湖景。二楼的窗户也是朝向湖面的。宽近5 000m的湖面带给人非常宽广的视野。

在我开始工作的第一天，丹对我说有一个项目需要做一些修改。那是一张杰佛逊国土扩张纪念公园（Jefferson National Expansion Memorial），也就是圣路易斯大拱门（Gateway Arch）的规划平面图。这是建筑师埃罗·沙里宁（Eero Saarinen）联合丹在1938年的设计竞赛中的获胜项目。但一直到1960年代这一项目才结束被搁置的状态。我进入丹·凯利事务所的时候项目已经重新启动了，景观施工图件的编制也已经完成。平面图总长约3.6m。当我在修改平面时，蓦然抬头看到窗

外的湖面，似乎才意识到自己身处何处，所做什么事（图4）。当时的我是那样兴奋和感激，庆幸自己成为丹·凯利事务所的一员，在那样不可置信的美妙自然环境里从事自己的工作。当时的我觉得自己只配得到一半的报酬。我觉得自己能在这样接近完美的田园牧歌式的场所中参与如此重要的项目是非常幸运的，甚至幸运到不应该收取报酬。

当结束每天的工作，我常常穿过浓密的漆树丛和高大的美国香杉树林，来到布满嶙峋的花岗石的湖边。每一个傍晚，山普伦湖都有着不一样的心情。当太阳慢慢沉入绵绵山脉之际，水面和天空呈现出各种美妙的颜色。当季节变换时，那里更是呈现出愉悦的景象（图5）。大风吹过湖面，掀起狂野的浪涛，冲击着布满坚硬岩石的湖岸（图6）。偶尔，笼罩的雾色会让整个环境变得诡谲莫测（图7）。冬日的时候，湖水被抛到岩石上，并冻结成一些形状奇异的冰凌。那里的自然环境如此变幻多姿，总是带给人深深的灵感与启迪。

事务所和它所处的自然环境的联系是如此紧密，深深地影响到（我们）每一个人。丹常常说他想与土地保持联系。那种联系对他来说是至关重要的，因为它会影响到他的设计和生活。丹几乎每日都会在自然风景中漫步，很多时候是和安妮一起。丹试图通过那样的方式去强化他和土地的联系。

有趣的是，虽然丹身居郊野，但他的项目几乎都是在城市里。丹的很多项目都远离佛蒙特，所以他需要用很多时间去项目所在地，与建筑师和客户面谈。他常常需要出差一到两周

1. 乔·卡尔与姜斌（摄于2012年）
2. 伊恩·廷道尔和乔·卡尔在丹凯利事务所一起工作（摄于1964年夏）
3. 从湖岸回望丹·凯利事务所（摄于1963年冬）
1. Joe Karr and Bin Jiang (2012)
2. Ian Tyndall and Joe Karr working together at Office of Dan Kiley (summer 1964)
3. Office of Dan Kiley, viewed from lake (winter 1963).



去不同的地方开会，例如纽约、芝加哥，或旧金山市。他一般乘坐火车而非飞机，这也是他出差时间很长的一个原因，但他几乎每天都会打电话回来了解工作室的进展。

我们每一个人都负责各自的项目。我们与美国各地一些主要的建筑设计事务所都有合作。因此，我们也会经常出差。当时我们很年轻，都只有二十几岁的样子，从完成研究生课程到加入丹凯利事务所之间的这段短暂时间里只获得过很少的一些专业经验。虽然我们负责不同的项目，但也互相依赖以保证在项目截止日期前完成工作或互相协助解决一些临时遇到的问题。丹对我们非常信任，因此我们也由衷地想通过圆满完成项目来回馈他的这种信任。我们与丹一起推进设计方案、绘制施工图纸，并参与工程的监理工作。丹会掌控每个项目，但是，每个项目负责人都需要负责与建筑师沟通协调、会见客户、组织最后的施工。大部分项目的周期都较长。比如说，我负责的两个项目——位于纽约市的福特基金会室内中庭花园和位于奥克兰的当代艺术博物馆屋顶花园，都持续了将近5年时间。这两个项目都是与埃罗·沙里宁事务所合作的。在沙里宁于1961年意外辞世后，沙里宁事务所在1966年被改名为凯文·罗奇和约翰·丁克洛事务所（Kevin Roche John Dinkeloo and Associates），凯文接管了首席设计的职务。我负责的纽约州立大学弗雷多尼分校校园（Fredonia College in Upstate New York）改造项目也用了将近5年

的时间，那个项目的合作建筑单位是贝聿铭事务所（I. M. Pei）。

我们这帮年轻人之所以能很好地完成工作，原因之一在于我们在加入丹·凯利事务所之前就彼此熟悉。作为第6个事务所成员的亨利·阿诺德（Henry Arnold）也曾先于我们就读于宾夕法尼亚大学。我们6个人成为了丹·凯利事务所20世纪60年代的核心力量。我们都拥有宾夕法尼亚大学景观设计学的硕士学位，师从于伊恩·麦克哈格（Ian McHarg）和卡尔·林（Karl Linn）。丹·凯利事务所有许多极具天赋的设计师，但随着发展，整个事务所的核心人员主要包括亨利·阿诺德、菲利普·希普曼（Philip Shipman）、彼得·克尔·沃克（Peter Ker Walker）、伊恩·廷道尔、罗杰·奥斯巴德斯通（Roger Osbaldeston）以及我。

姜：你们像一个家庭一样。

卡尔：是的，事务所的气氛非常好。我们在办公室的时候感觉像待在家里一样，我们相处非常融洽。丹的妻子和孩子也常常和我们在一起。在夏天的傍晚，我们经常听到丹的大众汽车在办公室外面驶过，然后就听到或看到安妮带着她4个年幼的孩子跑到湖里去游泳。孩子们还常常跑到办公室里来玩，有时候会照着我们的样子画一些卡通头像。他们的出现总是让我们感到很开心。我们相处得非常愉快。

我们在夏天午餐的时间几乎都会去游泳。



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有时候，我们会在办公室外面的草坪上玩飞碟。办公室外面还有一个废弃的网球场（图8），我们在那里安放了一个拦网，这样我们一年四季都可以在午餐前玩一会儿排球。在夏天，我们可以穿着泳裤打排球，然后跑到湖面游泳。游完泳以后，我们就坐在岩石上吃午餐，享受阳光，把自己身上的水晒干。工作之余的晚上，我们这些单身汉就会利用岸边花岗岩的凹陷处搭起篝火做饭。有时候，丹的家人会加入我们的聚餐。大家一起看着太阳落到湖对岸的山后面。一切都是那样特别，耐人回味。

姜：就像度假一样。

卡尔：确实如同度假一般。但我们工作都非常努力以保证在规定的时间内完成任务。我们常常工作到凌晨4点。大家也会互相帮助完成各自负责的项目。有时候，如果工作得太晚的话，我们可以取消第二天的工作。如果是冬天的话，我们会去滑雪。而夏天我们可以去攀登附近的驼峰山（Camel's Hump）。驼峰山是位于事务所东面的格林山脉（Green Mountains）的一个顶峰。山峰位于山林的上面，所以我们可以站在山顶欣赏到太阳跃云而出，也可以欣赏到脚下的林海。初冬时节，湖面开始结冰，我们会在湖面上铲除一小片积雪，然后上面滑冰。当然，我们每天都会把网球场的积雪清除，然后在上面玩排球。穿着厚重冬装的我们会做出很多漂亮的打球动作，然后摔倒在球场上。

边垒起的厚厚的积雪上面。假如某个周三的天气特别棒，非常适合滑雪的话，我们就会一起出去滑雪，然后会在接下来的周六加一天班。当风起来的时候，我们有时会驾着帆船到纽约州的艾塞克斯（Essex）吃午餐（图9）。总之，只要能在规定的时间内完成项目，我们的工作日程是相当灵活的。因为丹经常会出行，所以我们都是自我管理工程进度，但那对我们来说不是问题。

因为几乎所有的项目都离佛蒙特很远，比如说芝加哥、明尼阿波利斯、加利福尼亚、加拿大等，所以每个人都要用相对多的时间出差，通常出一次差要花2~4天。我们每人每个月必须平均出差一周或更长的时间。我们会互相协调以保证不会所有的人都出差在外。同时还需要保证当负责人出差时，事务所里有人能够及时了解项目的最新进展，可以随时回答甲方和合作建筑师提出的问题。这种工作模式被证明是有效的，足以应对不断增加的项目。事务所的规模从1963年的几个人扩展到1968年的33人，因此我们的一大任务是如何安顿新来的同事。由于规模扩张太快，我们不得已在阁楼上架起一些绘图桌给4名同事使用；在丹位于湖畔的船仓里安排了3张绘图桌（图10）；事务所旁边的车库上面有一套腾空的房间，我们在里面也安排了5张桌子（图11）；就连排球场旁边的一个翻新的鸡舍里也临时设置了3张桌子。丹也开始接手一些在加拿大的建筑咨询项目，这些项目通常在卡尔加里（Calgary），也有一些在埃德蒙特（Edmonton），所以事务所的新进人员中有一些是建筑师。

所有新的项目都是激动人心的，同时我们有机会和全美最优秀的建筑师合作。每次丹接电话时，我们或听见他在说“嗨，哈利！”——那是哈利·威斯（Harry Weese）从芝加哥打来电话。有时候，他在说“嗨，聿铭！”——那是贝聿铭从纽约打来电话。所有合作的建筑师都喜欢来拜访我们在佛蒙特的事务所，其中一个重要的原因是这里的风景非常优美——当然，丹的个性和才能也是吸引他们的原因。路易斯·康（Louis Kahn）、刘易斯·芒福德（Lewis Mumford）和加勒特·埃克博（Garrett Eckbo）也来过数次。贝聿铭事务所的人甚至把睡袋也带来了，他们会睡在可以看到湖景的走廊上。

事务所位于佛蒙特一个有点偏僻的地方，距伯灵顿（Burlington）市区大约有25km。夏洛特当时是个小城镇，那里只有一个服务站、

一个邮局、一家百货店和一些住宅。从夏洛特出发沿着一条乡村公路往湖的方向开大约3km就到了翼点这个地方。山普特山谷的自然美景无论在哪个季节都是让人叹为观止的。

姜：可以说自然影响了你们的设计？

卡尔：事实上，自然对我们产生了巨大的影响，它让我们自由地去设计。优美的自然环境为自由的设计提供了可能性。事务所的气氛是完全轻松和休闲的。没有一个人会在工作的时候打领带，除非他需要出差去会谈建筑师或客户。

因为事务所地处偏僻地区，远离可以提供服务和材料的城市，所以事务所必须能自给自足。因为丹喜欢用模型来推衍设计概念，所以事务所设有一个模型室。事务所还有一个小的打印室，我们必须学会自己打印各种图纸。我们为模型和图纸拍照，并在事务所的暗房里洗印照片，这些照片会用于向甲方汇报工作。当我们需要绘图材料时，我们会每隔半个月向一个位于波士顿的材料供应商下订单。除非是大雪阻断公路运输，我们订购的材料通常几天时间内会运抵事务所。

姜：你们都是在城市长大的吗？

卡尔：不是这样。我们当中一些人都不是在城市里长大的。我是在伊利诺伊州北部的一个农场长大的。远古冰川消逝后在那一片平原留下了非常厚的表层土壤。那里通常没有山或湖泊，只有外形规整、一望无际的农田。幸运的是，我的家在洛克河畔（Rock River），那里有浓密的树林和蜿蜒的河谷。所以童年时的我有幸体会到两种截然不同、却又和谐共存的景观环境。

姜：所以您对自然有很强的亲切感。

卡尔：是的，当我还是一个小男孩，我就对自然着迷。那时的我大部分时间都在开阔的农田里工作，有时也在树林里漫步。那样的经历让我的想象力慢慢滋长。年幼的我还对艺术和绘画很感兴趣。我想这些经历让我最终选择成为一名景观设计师。

姜：丹曾说过自然是几何形态的，整个宇宙也是几何形态的。您可否谈谈您对此的看法？

卡尔：丹常常说“所有事物都是一体的”，我也持类似的观点。地球上一切事物都是由相同的元素组成的，无论植物、动物、人类，抑或土壤、空气、水都是相同的、动态的分子组成的。从这个角度来说，每一种事物都呈现出不同的形态，但本质上它们又是一体的。同样，我认为这个道理也可以被用到对宇宙的理解上。因此，所有的物质之间都存在联系。我想丹同时也认为建筑和景观在“设计”上也是一体的。我相信每当丹离开佛蒙特出远差时，他对这一概念的体会尤其深刻。我想事务所的每个人都有类似的感觉。每当我结束回来，看着乘坐的飞机接近位于佛蒙特的格林山脉和纽约的阿迪朗达克山脉（Adirondack Mountains）之间的山普拉山谷时，那种体会尤其强烈。

丹常常能发现存在于自然构造中的形态。比如说雪花常常呈现出变幻无穷的几何形态，为我们提供很多设计的灵感。丹发现一个现象：农夫会把土地划分为规整的几何形状，而自然界不会对布局造成任何阻碍。跟农夫划分农场边界的方式一样，当一个打破规则模式的自然形态的障碍物出现时，丹会选择接受它，并将其结合到场地设计中。

我们有一个位于加利福尼亚州圣克鲁兹市（Santa Cruz）的项目，合作的建筑师是来自摩尔·特恩布尔建筑设计事务所（Moore Turnbull / MLTW）的查里斯·摩尔（Charles Moore）和威廉·特恩布尔（William Turnbull）。那个项目的设计对象是加州大学圣克鲁兹分校（University of California at Santa Cruz）的新克雷斯基学院（Kresge College）。对于建筑师来说主要的任务是将新建筑与场地现有的红木树林有机结合的同时，将对树林的干扰降至最低。当我第一次抵达基地，我看到场地里到处都是簇簇环形的成熟红杉。最初的红杉已经在一个世纪前被砍伐，新的红杉在被砍伐的老红杉树桩周围长出来并形成环形的一簇。在树簇的内部便产生了一个圆形的小空间。就这样，自然不经意间创造出遍布场地的一种几何空间。当工程完成时，这一原始的场地风貌基本上没有被破坏。这些环形的红杉丛成为了该学院内的基本景观特征。

植物本身具有非常显著的结构和几何特征。比如说，一朵花也许是由8个环绕同一圆心的花瓣构成。事实上，我读过一本书叫做《动物建筑学》（Animal Architecture），书中展示了许多自然的结构，例如蜂巢和蚁穴。又如在寒冷冬季里窗户上凝集的冰晶，所有这些自

然创造的结构，都表明自然界中存在精确而重复的几何形态。

姜：我想再针对几何形态提一个问题。有一些文章提到丹和丹·凯利事务所的设计师都曾受到法国古典园林景观和现代主义建筑的双重影响，是这样的吗？

卡尔：第二次世界大战结束时，丹有机会亲身领略法国园林并受到深刻影响。那时，丹仍在军队服役。他被委派设计审判纳粹战犯的纽伦堡法庭（Nuremburg Courtroom）。他接到命令在欧洲范围内旅行以搜集适合法庭使用的家具。由于连年战乱，搜集合适的家具并不容易，丹就此走遍了法国和意大利。这出差的过程中，丹造访了许多在战火中幸存的法国古典几何园林，其中包括安德烈·勒·诺特（Andre Le Notre）设计的凡尔赛宫和维孔特城堡（Vaux-le-Vicomte）。他拍了很多照片并意识到几何形态的模式语言不仅仅可以被用于城市，亦可以被用于郊野。我想大家都可以从丹的作品中看到法国古典园林对他的影响。

如同在法国和意大利园林中一样，丹也常常将水景融入到设计中。他对水景的动态和声音的处理非常微妙，在丹的作品里，鲜有大型的涌泉。作为丹·凯利事务所的设计师，我们也大都受到法国古典几何园林的影响，更受到丹的几何式设计风格的影响。

你知道橡子总是落在橡树的周围，也就是说，橡子落在橡树周围会长成新的橡树。这些小橡树通常是大橡树周围唯一存在的树种。这是一个自然的过程，一种自然的设计。有时候设计师试图在很小的一片区域内种植很多不同种类的树，丹认为这种做法并不自然。自然亦存在着形式，比如说一个单一树种构成的独立簇群会形成一种强烈的设计语言，尽管它们不是几何形态的。

姜：现代主义对丹和您有怎样的影响呢？

卡尔：20世纪30年代的时候丹曾在哈佛求学。在那里，他结识了加勒特·埃克博和詹姆斯·C·罗斯（James C. Rose）。他们三人对当时景观界的现状非常的不满。当时的景观设计主要是为大型的地产项目做场地设计，手法过于墨守陈规。或者倒不如说是对当时景观设计实践局限和保守的抗拒，促使他们撰文提出应在景观院系内摆脱陈旧的设计形式，

- 从办公室看到的湖景和群山（摄于1963年秋）
- 深水区湖堤上的野鹿（摄于1964年春）
- View to lake and mountains from Office of Dan Kiley (fall 1963)
- Deer on granite jetty on lake edge at high water (spring 1964)

## Living with Nature: Memories of My Life in the Dan Kiley Office — Interview with Joe Karr ( | )

**Bin JIANG** [Ph.D candidate in Landscape Architecture at the University of Illinois at Urbana-Champaign. Mr. Jiang received his MSLA degree in Peking University, China. Mr. Jiang worked for Turenscape, Earthasia Design Group (EADG), and Peter Walker and Partners (PWP). Mr. Jiang is the main project manager and researcher at the Healthy Landscape, Healthy People Research Center at the University of Illinois at Urbana-Champaign]

### Preface...

Joe Karr was born in Rochelle, Illinois on March 5, 1938. In 1956 Karr entered the University of Illinois at Urbana-Champaign to study city planning but soon changed his focus to landscape architecture. He received his Bachelor of Fine Arts in Landscape Architecture in 1960. He then entered the University of Pennsylvania and, studying under Ian McHarg and Karl Linn, attained a Master of Landscape Architecture in 1962. While he was a student and for a short time after graduation, Karr worked at the Eastern Office of Design and Construction of the National Park Service in Philadelphia. In spring 1963 he took a position at the Office of Dan Kiley in Charlotte, Vermont, and was there for a period of six years. In early 1969 Karr left the Kiley office and moved to Chicago to open his own office, Joe Karr and Associates, which provided landscape design for more than 700 projects throughout the country for 35 years until 2004. The office's broad spectrum of projects ranged from large corporate campuses to single family homes. Joe Karr and Associates was closed in 2004. Karr continued to practice as a consultant until 2011. He is now retired and resides in Chicago.

**Bin JIANG (JIANG hereafter):** First, I would like to ask about you and Dan Kiley's philosophy, because you had worked together for many years. Dan Kiley's offices were located in a natural environment, but the office designed many urban spaces. I'm really interested in how that kind of working environment influenced Dan Kiley's and your design ideas. You mentioned your first day in Dan's office, what happened on that day?

**Joe KARR (KARR hereafter):** My first day at Dan Kiley's office was truly thrilling for me, but let me describe what led up to that first day in the office. The morning in early May 1963 when I left Philadelphia it was very hot, about 90 degrees. As I started driving north toward Vermont to Dan's office the temperature began to drop. As the day wore on I changed to a heavier shirt and finally added a sweater to keep warm. By the time I arrived in Charlotte, Vermont that evening it was only 36 degrees outside. It was a wonderful feeling to be away from the heat of the city and in the cool fresh air of the serene and beautiful Champlain Valley.

Ian Tyndall and I had driven together from Philadelphia to interview with Dan a month earlier. He subsequently decided to hire both of us (Fig. 2). I arrived first because Ian was still completing the final month of his Master of Landscape Architecture

degree at the University of Pennsylvania. I had finished my MLA there earlier and was available to move to Vermont immediately. The next day after arriving was my first day at the office.

The office was an old white wood frame two story house resting slightly up and back from the shore of Lake Champlain with a view west across the lake to the Adirondack Mountains of New York State (Fig. 3). The house, we were told, had belonged to Sir Wilfred Grenfell, an English physician who had been the first to practice in Newfoundland among the natives before moving to Vermont in the 1930's. Dan had moved to Vermont from New Hampshire where he had been practicing and bought the house, probably in the early 1950's. It was initially both his office and the home for his family which eventually consisted of his wife, Anne, and eight children. After some years, he purchased a farm a few miles away from the office and moved his family there. The old Grenfell house, composed of several small rooms on two floors, became the Office of Dan Kiley at Wings Point, Charlotte, Vermont. Ceiling to floor glass windows on the first floor opened onto a broad screened porch toward the lake. The large second floor windows also looked toward the lake. The view was long because the lake was three miles wide off Wings Point.

When I began my first day Dan said that there

was a project that needed some revisions to be made to the plan. The plan was for the Jefferson National Expansion Memorial, the gateway arch to the west in St. Louis. Architect Eero Saarinen and Dan had won the competition for the project in 1938. It had been shelved until the early 1960's. The project was currently being resurrected and the construction documents for the landscape were finally being completed. The plan was almost twelve feet long. As I was making the changes on the plan I looked out the window toward the lake and suddenly realized where I was and what I was doing (Fig. 4). I was so excited and grateful to be a part of Dan's office, located among incredibly beautiful natural surroundings, that I could only make myself charge for a half day, rather than a full day, of work. It seemed almost inappropriate to be paid for having the opportunity to work on very significant projects in a perfectly idyllic place.

At the end of each work day I would walk down through the tight grove of sumacs and on through the tall mature Eastern Cedar trees and out onto the rugged granite shoreline of the lake. There, each evening, the lake would present a different mood. The water surface and sky showed brilliant colors as the sun set in the west behind the mountains. As the seasons changed, even more exhilarating visual experiences unfolded (Fig. 5). The wind often created



6. 翼点春天的花岗岩石湖岸（摄于1964年春）  
6. Granite shoreline at Wings Point (spring 1964)

倡导走向现代主义的景观设计。托马斯·丘奇（Thomas Church）是第一个在加利福尼亚州进行当代景观实践的设计师。他的实践甚至早于从哈佛毕业后返回加州执业的埃克博。埃克博和丘奇都曾撰文介绍他们新的设计方法。罗斯从哈佛毕业后主要从事居住环境景观的设计，但他更重要的贡献是发表了一系列提倡新的设计理念的论文。

丹决定中途结束在哈佛的学习，开始设计实践。他在第二次世界大战前后都与一些建筑师进行了合作。在那段时间里，丹曾与路易斯·康以及其他优秀建筑师在华盛顿一起共事，在合作过程中，丹意识到他真正想从事的是景观设计。同时，他也感觉到与这些富有创造力的设计师合作从事一些大的项目会让自己激发出更多的创作热情。在合作过程中，丹又与一些美国各地的优秀的建筑事务所达成了合作协议。当丹形成了一个广泛的人际网络时，许多项目机会开始应运而生。

印第安纳州的哥伦布市（Columbus）对丹的设计生涯具有重要的意义。哥伦布是一个位于印第安纳州中部、只有4万人口的城市。欧文·米勒（Irwin Miller）在当时是康明斯引擎公司（Cummins Engine Company）的主席，他试图通过优秀的建筑来改善城市形象。因此，米勒邀请埃罗·沙里宁给他提供一份美国杰出建筑师和景观设计师的名单，丹也在该名单之列。于是丹有机会同全美最重要、最有才华的一些建筑师合作，比如说埃罗·沙里宁、哈利·威斯、贝聿明、爱德华·拉纳比·巴恩斯（Edward Larrabee Barnes）等。丹和他们

一起在哥伦布完成了一系列的项目。此外，丹还与包括这些人在内的众多建筑师在其他地方一起合作过，这些社会关系为丹开创自己的事务所奠定了基础。

**姜：**听您的介绍，丹·凯利事务所的设计师都非常年轻。你们当时也是刚从研究生院毕业不久，可能只有有限的经验。丹是怎么让你们去领会他的设计思路？你们从丹哪里受到什么样的影响？

**卡尔：**我们欣赏丹的设计方法，我们亦欣赏与丹合作的人，同时丹接手的项目也是我们喜欢的类型。此外还有一个特别的因素，我们在加入丹·凯利事务所之前就彼此熟悉并相处愉快。我们之所以在工作中配合完美是因为我们是同班同学，我们在宾夕法尼亚大学的时候就在一起完成设计作业。

**姜：**丹是如何让你们拥有共同的设计哲学？我想你们在被丹“洗脑”之前也许对设计有着不同的理解。

**卡尔：**这是个有趣的问题。也许是运气，我们都自然而然地拥有对设计类似的理解。我想，在同一所学校读书的经历是一个原因，我们有类似的兴趣和理念。此外，我们也互相学习。除我之外，我们班的每个人在开始（景观设计）研究生课程前都接受过建筑设计的训练，因此他们的手绘都非常棒。我因为没有建筑的背景，因此我向他们学习了很多绘图的技术。

反过来，他们则向我学习如何设计地形和土方工程方面的知识。建筑师缺乏对等高线的概念，而我则对等高线设计和表现都比较擅长。此外，因为我们曾一起做学生项目，因此我们的设计风格也比较相似。

我们在加入丹·凯利事务所以后，有时候会两三个人一起做一个项目。我们会在不同的图上，甚至在同一张图上面工作。虽然这样，别人很难分辨笔迹的不同。整个项目的图纸都保持一种明确而统一的风格。所有的项目看上去都像一个人完成的。我们确定并遵循同一个丹认可的标准。丹对这种能代表丹·凯利事务所的、统一的设计和表现风格非常自信。

最终，我们都离开丹·凯利事务所并开始自己的实践工作。菲利普·希普曼和我分别去爱尔兰都柏林和芝加哥开创自己的事业。罗杰·奥斯巴德斯通去了加利福尼亚州，他在加州大学圣路易斯奥比斯波分校（University of California at San Luis Obispo）开始他的学术生涯。亨利·阿诺德、伊恩·廷道尔、和彼得·卡尔·沃克留在丹凯利事务所，并先后成为丹的合伙人。亨利最后去了新泽西的普林斯顿开创自己的事务所。伊恩后来去了哈佛大学任教，之后他又去了华盛顿创业。彼得在佛蒙特州的伯灵顿创业前曾长期与丹共事。我们都保持着紧密的联络，直到现在我们都是很好的朋友。■（姜斌 译，涂先明 校）

致谢  
感谢伊利诺伊大学香槟分校井上美佐教授、艾伦·德明教授、威廉·沙利文教授对本次访谈的支持。



7



8

violent waves which hit against the rocky shore (Fig. 6). Occasionally, fog bathed the setting with a rather eerie look (Fig. 7). In the winter lake water, being thrown over the craggy granite surfaces, froze in unusual ice forms. The ever changing environment was truly inspiring.

The relationship between the office and the surrounding nature was so strong that one felt it intensely. Dan always said that he wanted to be connected with the land. It was very important to him in how he approached design and life. He walked in the landscape almost everyday, often with his wife, to reinforce that connection.

It was interesting that almost all of Dan's projects

were urban yet he lived in a totally rural setting. Because Vermont was so remote from all of Dan's projects he had to travel much of the time to reach them and meet with the architects and clients with whom he was working. Many of his trips would be one to two weeks long in order to go to New York, Chicago and San Francisco, for instance, for meetings along the way. Early on he didn't travel by air. He travelled by train so the times that he was away from the office were usually quite long. He would call us at the office almost every day when he was away to see how everything was going.

All of us in the office had our own projects that we were individually in charge of. We were collaborating

with major architectural firms for projects all over the country. So, each of us travelled a part of our time as well. We were all quite young, in our mid or late twenties, with very little prior experience between completing graduate school and starting work with Dan. Although we each managed our own projects, we also relied on each other to help meet presentation deadlines and solve immediate problems as they occurred each day in Dan's absence. Dan placed great trust in us and we probably through our own strong desire to return that trust to Dan, were able to respond and meet every challenge. Each of us handled our projects from beginning to end. We would develop the design with Dan then follow through with preparation of construction drawings and continue with observation of the actual construction of each project. Dan would oversee everything we were doing, of course, but we each had the responsibilities of carrying on ongoing collaboration with the architects, meeting with the clients and coordinating during construction at the site. Most projects were of quite long duration. For example, while I was in Dan's office I worked on the Ford Foundation interior garden in New York City and the Oakland Museum roof garden in California, from beginning of design to completion of construction, for nearly five years each with the Eero Saarinen office. It had been renamed Kevin Roche John Dinkeloo and Associates in 1966, about five years after Eero's untimely death in 1961. Upon Eero's passing, Kevin took on the lead design role. For a similar length of time I managed the master planning and campus renovation of Fredonia College in upstate New York with the New York City office of I. M. Pei.

Probably what made this all work so well was the fact that five of us had known each other before coming to Dan's office. The sixth, Henry Arnold, also had earlier attended the same school as the rest of us. We essentially formed the core of the office during the 1960's. All of us had gone to the University of Pennsylvania to get our Master of Landscape Architecture degrees under Ian McHarg and Karl Linn. We had all been there at the same time in overlapping classes as classmates and, in some cases, had even been roommates. There were so many other talented people who worked in Dan's office for periods during the 1960's but the ongoing central core consisted of Henry Arnold, Philip Shipman, Peter Ker Walker, Ian Tyndall, Roger Osbaldeston and me.

**JIANG:** You were like a family.

**KARR:** Yes, one could say that. The office had wonderful ambience about it. We felt as much like being at home as being in an office. All of us were very comfortable with one another. Dan's family was regularly a part of it too. Sometimes, in the late summer afternoons, we would hear Dan's Volkswagen bus drive up outside the office, and soon after, hear and see Anne and the four youngest children run by on their way down to the lake to swim. The children often came into the office and sometimes even drew

- 7. 雾色褪去的夕阳湖岸 (摄于1963年秋)
- 8. 夏日午后的户外飞碟游戏 (摄于1963年夏)
- 9. 乔·卡尔和丹凯利一起乘帆船去纽约州的艾塞克斯 (摄于1964年夏)
- 7. Evening view of fog lifting off lake surface from Wings Point shoreline (fall 1963)
- 8. Lunchtime frisbee game at Office of Dan Kiley (summer 1963)
- 9. Joe Karr and Dan Kiley sailing to Essex, NY from ODK (summer 1964)

caricatures of each of us. They seemed to be as amused with us as we were with them. We always all had a good time together.

We all swam too, during almost every lunch time in the summer. Occasionally, we played Frisbee in the open lawn next to the office (Fig. 8). There was an old abandoned tennis court outside. We put up a net there and played volleyball before lunch every day during all twelve months of the year. In the summer, we played in our swimming suits. We went down to swim afterwards and ate our lunches while drying out sitting in the sun on the granite jetty that projected out into the lake. Some evenings after work those of us who were unmarried at the time would cook our dinner over a fire in a natural indentation in the granite on the shoreline. Occasionally, various members of Dan's family joined us as we watched the sun set over the lake and behind the mountains. There was something very special about all of that.

**JIANG:** Like having a vacation.

**KARR:** It was almost like a vacation. We all worked very hard to complete the drawings and meet the deadlines. Often we worked until 4:00 in the morning and we helped one another as necessary when it was needed. If we worked long into the night we might occasionally take the next day off, after completing a deadline, and go skiing during the winter or, during the summer, climb Camel's Hump which was a nearby peak in the Green Mountains to the east. The top was above the tree line so, following a night hike up, we could watch the sun rise above the clouds and the forest below. If the lake surface froze smoothly at the beginning of winter we would shovel the snow off a small area and ice skate there. We also, of course, shoveled the snow off the volleyball court every day so that we could play in our heavy winter clothing and make spectacular plays while falling comfortably into the snow banks surrounding the court. If the weather



9

was particularly good for skiing on a Wednesday, for instance, we could spend the day skiing and work the following Saturday. Every so often, when the wind was right for sailing, we would get into our sailboat and, on occasion, sail across the lake to Essex, New York for lunch (Fig. 9). It was a very flexible schedule as long as all of the work got done on time. Since Dan was travelling so much of the time, we had to police ourselves. It was never an issue.

Because all of the projects were far away from Vermont, such as Chicago, Minneapolis, California, Canada, etc, a considerable amount of travel time was required for everyone. We each took frequent two to four day trips. On the average it probably entailed being away, perhaps, up to a week or more every month for each of us. We tried to alternate trips so that only a few of us were gone at the same time. Also, we always made sure that another person was totally up-to-date and familiar with each of our projects and could answer any questions from the client or collaborating architect while we were away. It all seemed to work very well as Dan continued to acquire a considerable number of new projects. The office also continued to grow from a few people to thirty three between 1963 and 1968. It necessitated finding space for the new people to be placed wherever they could be fitted in. There was so much happening so fast that four people set up drawing tables in the office attic, three more were temporarily placed in Dan's boathouse down by the lake (Fig. 10), five more moved into the vacated apartment over the garage attached to the office (Fig. 11), three more were relegated for a short time to the old renovated chicken house out by the volleyball court. Dan had also begun to take on some architectural consulting work in Canada. The projects were mostly in Calgary, with some in Edmonton. Because of that, many of the new people were architects.

All of the new projects that were coming were, as always, very exciting and with the best architects

across the country. The phone would ring for Dan and we could hear him answer and say "Hi Harry!" when Harry Weese was calling from Chicago, or, "Hi I.M.!" when I. M. Pei was calling from New York City. Most of the architects that Dan collaborated with loved to have a reason to come to Vermont, especially because of the natural beauty surrounding the office. Of course, Dan's personality and talent drew them as well. Louis Kahn came on several occasions, as did Lewis Mumford and Garrett Eckbo. People from I. M. Pei's office once even brought sleeping bags and slept on the office porch overlooking the lake.

The office location was somewhat remote in Vermont. It was only about fifteen miles from the metropolitan area of Burlington. The town of Charlotte, however, only consisted of a service station, post office, general store and a few houses. Wings Point was about two miles down a country road from Charlotte to the lake. The exhilarating natural beauty there in the Champlain Valley, in every season, was almost breathtaking.

**JIANG:** So, would you say, nature was a strong influence on your design?

**KARR:** Actually, nature had a huge influence on us. It inspired us to design freely. The wonderful surrounding environment allowed us to do that. It was a totally casual, relaxed atmosphere in the office. No one wore ties unless we were leaving from the office on a trip for a meeting with an architect or client in an urban location.

Because of its remote location away from the usual source of services and materials that are available in urban areas, the office had to be self sufficient. There was a model shop in the office because Dan liked to use working models to assist in the development of a design. There also a small printing room where we all learned to print drawings on all types of paper. We took photos of models and drawings and used the

office dark room to develop them for presentations to clients. When we needed drawing supplies we would place a semi-monthly telephone order at "Charette", a drafting supply company in Boston at that time. The order would usually arrive in a few days, except on occasions during the winter when high snow drifts along the country road down from Charlotte prevented deliveries.

**JIANG:** I guess most of you guys were urban boys?

**KARR:** No. Some of us were not from urban backgrounds. For instance, I grew up on a farm in northern Illinois. When the glaciers receded there long ago they left deep topsoil on very flat land over a large area. There were no mountains or lakes but just fields laid out geometrically and uninterrupted against the horizon. Fortunately, where I lived bordered on the heavily forested and rolling beautiful Rock River Valley as well. So, I was able to experience two very different, but complementary, environments as a youth.

**JIANG:** You had a strong connection with nature growing up.

**KARR:** Yes. I connected to it strongly as a young boy, having grown up on a farm in northern Illinois. I spent considerable time alone working in the open fields as well as walking in the woods. It allowed my imagination to grow and probably, together with my early interest in art and drawing, eventually led me to landscape architecture.

**JIANG:** I know Dan Kiley said that nature is geometric, and also said the universe is geometric. Could you describe his ideas further?

**KARR:** Dan frequently said "everything is one". I have a similar view point. Everything on Earth is made up of the same elements. Plants, animals, humans, soil, air, water, rocks, etc are composed of the same moving molecules. Individual things take on different forms but everything is still one in this sense. The same is true in the universe. So there is a connection of all material things. I think Dan felt that very intensely as he also felt that architecture and landscape architecture were "one" in terms of design. This view point was probably even more important to Dan when he was away from Vermont on long trips. I think we probably all shared similar feelings about it. I know I always felt a very strong sense of connection when returning from a trip as the plane approached the sweeping Champlain Valley between Vermont's Green Mountains and New York's Adirondack Mountains.

Dan could always see forms in nature's structure. The snowflake, for example, offers unending and different geometric forms that can inspire design ideas. Dan found order in how farmers divided their fields into a geometrical way when there were no natural boundaries hindering the formal layouts. Where there was a natural barrier interrupting the formal pattern, Dan accepted it and incorporated it into the design plan, just as the farmers did into their fields.

We had a project in Santa Cruz, California working with the architects Charles Moore and William Turnbull of the firm Moore Turnbull / MLTW. It was the new Kresge College on the campus of the University of California at Santa Cruz. The task was for the architects to sensitively weave the new buildings into the existing redwood forest while disturbing as little as possible. When I went to the site the first time I saw that there were circles of quite mature redwood trees throughout. The original redwood trees had been

previously harvested nearly a century earlier and the second growth shoots had come back as a circle of new redwoods around each old redwood stump. These pure circles formed little "rooms" inside each circle. Nature had created a wonderful geometric structure over the entire site. When it was completed very little of the original site had been disturbed and the mature tree circles became the basis for the final landscape setting for the college.

Plants themselves have very significant structures and geometry. The structure of a flower may exhibit, for instance, eight radiating petals with a circle at the center. Actually, I have a book Animal Architecture which shows many of nature's designs such as wasp hives, bee honeycombs and ant hills, to mention a few. All of them, as well as ice crystals on a cold window pane, illustrate exact and repetitive geometric forms.

**JIANG:** I still have questions about the geometric form. Some articles pointed out that Dan Kiley and your designs were really influenced by the classic French design and also by the modernist architecture. Do you accept this?

**KARR:** Dan was greatly influenced by formal French garden design at the end of World War II. When the war ended he was still active in the military and was given the responsibility for the design of the Nuremberg Courtroom where the Nazi war criminals were to be tried. He was ordered to travel all over Europe to find furniture and bring it back for the courtroom. When the war was over there was very little furniture left so he travelled extensively in France and Italy to try to find what he needed. In the process he saw many famous old French formal gardens that the war had spared, among them were Versailles and Vaux-le-Vicomte designed by Andre Le Notre. He took many photographs and realized that there could be strong formal and geometric patterns created not only in the urban fabric but, also, in the countryside. One can recognize the French influence in many of Dan's designs.

As in the French and Italian gardens, water was often an integral part of Dan's designs. The animation and sound of water was usually subtle in appearance and resonance. There were seldom large gushing fountains, although he did incorporate them occasionally. Many of us who had worked with Dan were, likewise, very much influenced by the formal French gardens and, even more so, by Dan's formal design approach.

You know it is said that the acorn always falls close to the Oak tree. In other words, when acorns fall off the Oak tree they develop into new Oak trees and are the only plants growing in the immediate area around the tree. This is natural. It is nature's design. Sometimes designers prepare plans with perhaps three of one tree species, five of another and two of yet another, all in the same small area. Dan always felt that was not natural. Formality can also apply to nature's way, for instance, allowing a copse of one single tree

species to stand alone and represent a strong design feature even though it is not geometric.

**JIANG:** How about modernism?

**KARR:** Well, that is interesting also because when Dan was at Harvard, in the 1930's, he was there with Garrett Eckbo and James C. Rose. The three of them became disenchanted with how the field of landscape architecture was being practiced up until that time. Much of it consisted of the design of grounds for large estates in more rigid older styles. So, because of their rejection of that rather limited and constrained application, they wrote about how there should be new movement toward a modern approach to landscape architecture and modernism away from the old styles that were being taught in the schools of landscape architecture then. Thomas Church was the first to begin to practice modern design in California, even before Eckbo finished at Harvard and went back to California to open his office. He and Church also started writing about the new approach. Upon graduating from Harvard, Rose mostly designed residences but, more importantly, wrote about the new ideas.

Dan decided not to finish at Harvard and, instead, began to practice. He collaborated with architects before and after World War II. During that time, while working with Lou Kahn, in Washington DC, and with several other very good architects, he realized that landscape architecture was his calling and that he could be most productive being on a design team on larger projects with those creative designers. In the process he developed new contacts with excellent architectural firms across the country. Major projects began to come to him because he had formed a broad network.

Columbus, Indiana became important for Dan. It is a city with a population of about 40,000 people in central Indiana. Irwin Miller, who was the chairman of the Cummins Engine Company there, wanted to improve the city and bring excellent architecture to it. So he asked Eero Saarinen to give him a list of the best architects in the country as well as the best landscape architect, which turned out to be Dan Kiley. Dan proceeded to collaborate on a large number of projects in Columbus with many of the nation's foremost and talented architects, which included Eero Saarinen, Harry Weese, I. M. Pei, Edward Larrabee Barnes and several others. Additional projects elsewhere with those architects, as well as other architects, grew out of those early relationships. That is, in large part, how Dan established his office.

**JIANG:** Many designers in Dan's office were very young. You just graduated from school, and I imagine, would have only had limited experience. How did Dan Kiley impart his ideas? What kind of influence did Dan Kiley have on you?

**KARR:** We liked Dan's design approach, the people he was collaborating with and the types of projects



11

he was doing. There was also another special factor. We already knew and liked each other before coming to Dan's office. We worked well together because we had been classmates and already done assignments together at Penn.

**JIANG:** How did you all come to share the same design philosophy? I imagine you had different ideas before joining Dan Kiley.

**KARR:** You know, that is also interesting. Perhaps it was just pure luck that it happened the way it did. That we all studied at the same school was a factor. We already shared similar interests and ideas about design. In addition, we learned so much from each other. Almost everyone in our class at Penn had been trained as architects before arriving for graduate school. All of the architects drew well. I learned more about drawing techniques from them because I did not have a background in architecture. I was trained as a landscape architect so I, in turn, was able to explain the techniques of grading and earthwork to them. The architects had more difficulty in understanding the concept of contours which I, as a landscape architect, already knew and could visualize more easily. In addition, because we had been working on student projects together, we tended to develop drawing styles that had continuity and were much the same in appearance.

Later at Dan's office when two or three people, working on a project together, did drawings on separate sheets, or even on the same sheet, it would be difficult to discern who had done each part. There was a definite and consistent style that carried through for an entire set of presentation drawings. All the

projects looked like they could have been done by the same person. We established and followed a standard that Dan could rely on. He could feel confident that a finished set of drawings would be consistent throughout and represent the unified design and graphics style of the Office of Dan Kiley during that period of time.

Eventually, each of us left Dan's office to begin our own practices. Philip Shipman went to Dublin, Ireland to start his office. I came to Chicago to commence mine. Roger Osbaldeston moved to California to embark on an academic career at the University of California at San Luis Obispo. Henry Arnold, Ian Tyndall and Peter Ker Walker stayed on and became partners with Dan for various periods of time. Henry eventually moved to Princeton, New Jersey to open his office. Ian left to teach at Harvard and then begin his practice in Washington DC. Peter remained a long time partner with Dan before opening his own practice in Burlington, Vermont. We have all remained in close contact and are best friends to this day. ■ (Translated by Bin JIANG, Proofread by Xianming TU)

**ACKNOWLEDGEMENTS**

Thanks for support from Professor Misa Inoue, Professor Elen Deming, and Professor William C. Sullivan at the University of Illinois at Urbana-Champaign.

- 10. 位于花岗岩湖岸边船屋里的一间办公室 (摄于1964年冬)
- 11. 杂物间上方的设计师公寓 (摄于1963年夏)
- 10. Office of Dan Kiley boat house at granite shoreline on Wings Point (winter 1964)
- 11. Office of Dan Kiley from rear with apartment above attached garage (summer 1963)



10