



PWP LANDSCAPE ARCHITECTURE  
**AMERICAN SOCIETY OF LANDSCAPE ARCHITECTS**

FIRM AWARD SUBMITTAL

MARCH 2, 2012



*Above and Opposite: Millennium Parklands, Sydney, Australia, Completed in 2000*

**“He [Peter Walker] has been and continues to be an influential and beloved teacher of design as well. both in the classroom and in practice. His work has consistently been clear, strong, well made, and beautiful. Pete is a designer’s designer and an inspiration to us all.”**

**Laurie Olin, RLA, FASLA, Partner  
Olin Studio**

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*Above and Opposite: Novartis Courtyard, Basel, Switzerland, Completed in 2004*

**“Peter Walker’s impact on twentieth-century landscape architectural practice is paralleled only by that of Ian McHarg’s. For Walker, like McHarg, not only provided an example of his theories and principles through design projects, he passed those lessons on to others through his leaderships of two respected and influential academic programs, Harvard and Berkeley.”**

**Elizabeth K. Meyer, FASLA, Associate Professor of Landscape Architecture  
University of Virginia School of Architecture**

## I. FIRM HISTORY





*Peter Walker at work, 1987*

“An office is like an organism,” Hideo Sasaki once stated. “It changes continually. It acts and reacts. It has to grow or die.” Peter Walker and the extraordinary lineage he has created throughout his storied career exemplify Sasaki’s belief. Perhaps no other landscape architect in the past century has impacted and influenced as many of the most talented landscape architects in the industry today. Walker’s thoughtful and somewhat impatient mix of design excellence, exploration, and curiosity has guided his career. Change has been his constant. The firm of PWP Landscape Architecture owes its existence to an impressive progression of offices created by Walker.

Peter Walker and Hideo Sasaki formed Sasaki Walker and Associates in 1957. Two years later, in San Francisco, Walker started its West Coast office, which informally came to be known as SWA in the late 1960’s. During the recession of the early 1970’s, Walker formed the SWA Group, serving as Chairman of the Board until 1983. Interested in returning to a smaller, less corporate practice, he created a new firm with the intention of never growing to more than 35 employees so that he would be able to maximize his personal attention to design.

Over the succeeding years, that firm has been known as The Office of Peter Walker Martha Schwartz, Peter Walker William Johnson and Partners, and Peter Walker and Partners, now doing business as PWP Landscape Architecture. Regardless of the name, the office has always focused on design excellence with a commitment to building the most beautiful projects possible in the most enduring and sustainable manner achievable. The firm today is a multi-generational practice and remains one of the busiest and most successful landscape architectural firms in the world today.

PWP Landscape Architecture has seven partners and 35 employees. Based in Berkeley, California, the firm works globally on a variety of projects in urban design, planning, and landscape design. In the 29 years of its existence PWP has received more than 90 regional, national and international design awards including 35 national awards from ASLA

PWP is known for strong designs that evidence the highest concern for quality, lasting materials, and a passion for the craft of landscape architecture. PWP’s signature style is one of simple classicism, based on the traditional agricultural order of orchards and fields, and the firm is frequently associated with the Minimalist artists of the 1960s and 1970s. PWP continues to provide leadership to the profession by consistently setting new standards for design excellence by leading and managing the most complex and politically charged projects throughout the world. PWP is a beacon of innovation in design and sustainability and remains unmatched in delivering projects to fruition. Perhaps no other landscape architecture office today has a comparable portfolio of completed projects, demonstrating the consistency of excellence across multiple generations. PWP’s extensive body of built work evinces an understanding of both conceptual and material processes, mastery of the realities of project construction, and keen attention to craft and detail.

Since its inception, PWP has designed a variety of landscape and planning projects that range in size from parks and university campuses to corporate headquarters, plazas, museums and gardens. Within this range, the office specializes in complex high-design open-space projects with layered physical and political conditions.

Throughout its history, PWP has been particularly interested in the urban landscape at the intersection of architecture, nature, and urban design. Many of these projects are on-structure in multi-building compositions with a variety of programmatic uses and style determinants, ranging from historic preservation to commemoration. The designs are iconic but not formulaic. PWP specializes in using humble materials in elegant ways, a design philosophy and direction that establishes powerful relationships between the materiality of a space, its regional location, and its everyday use. PWP is dedicated to the realization of sustainable ideals through projects that construct sustainable beauty, not simply add-on environmental features.



*PWP Studio, 2009*

Research in and development and execution of sustainable site design lie at the core of office protocol across all phases of work. Landscape design and planning necessarily include the process of regenerative systems—social, economic, cultural, historic, and ecological. The office understands and works with these systems as unique to each place. PWP is adept at not only creating new sustainable practices but also at following through on the real world regulatory, economic, and constructability issues that can hamper their full realization. Fundamental to achieving this, their knowledge of how landscapes are built allows PWP to implement sustainable practices as both measurable engineering systems and design expression.



*PWP Employees taking a break from work, 2011*

PWP strives to create projects that fulfill the programmatic needs of the clients and constituencies that they serve, while simultaneously being artful and environmentally sustainable. To this end, collaboration with a broad range of specialists has always been a mainstay of PWP's history. The firm's office has been designed to encourage collaboration among its professionals, leveraging its open studio layout to nurture and extract the best design solutions. Constant interaction and debate fosters creative exploration and diverse input from every employee in the studio.

acclaimed individuals in associated professions and academia. Many past employees now run their own firms or are leading educators in the best graduate programs around the world.

The PWP office has been committed to education and leadership within the profession since its inception when Peter Walker started teaching at Harvard's GSD. Since that time the office has played a huge role in the development of the careers of many of the well-known landscape architects, as well as the careers of many

Acting and reacting, changing continually, PWP Landscape Architecture nevertheless holds on to the commitment to design excellence, sustainability planning, and realized projects that has defined its existence for more than fifty years.



*Above and Opposite: Glenstone, PWP, Potomac, Maryland, Phase Completed in 2006*

**“The numerous design awards, international commissions and collaborations with notable artists and architects is staggering. I am not sure that any Landscape Architect has had the breath and depth of experience of projects and collaborators as Pete has cultivated over the span of his career.”**

**Thomas R. Oslund, FASLA, FAAR, Principal and CEO  
Oslund and Associates**

## II. FIRM ACHIEVEMENTS



## AWARDS AND EXHIBITIONS

PWP has been recognized with 52 ASLA awards since 1983. Additionally, the firm has received 45 design awards from other professional and civic organizations around the globe during the same timeframe. A few of the significant awards bestowed on PWP within the last several years include:

- ASLA Landmarks Award 2008 for Tanner Fountain in Boston
- The Cooper-Hewitt National Design Award in Landscape Architecture 2007, which is awarded for exceptional and exemplary work in urban-park and garden design.
- IFLA Sir Geoffrey Jellicoe Gold Medal, International Federation of Landscape Architects 2005. Peter Walker, FASLA, was awarded the first-ever Jellicoe Medal, to be presented only every four years, for lifetime achievements benefiting the welfare of society and the environment.
- Thomas Jefferson Medal, University of Virginia, 2004; Centennial Medal, Harvard University, 2003; First Place, World Trade Center Memorial Competition, New York, NY, 2004
- ASLA Medal 2004 for Peter Walker, FASLA

PWP's work has been included in several exhibitions in San Francisco, Tokyo, Harvard University Graduate School of Design; Corcoran Gallery of Art in Washington, DC; and Centre Georges Pompidou in Paris.

## INDUSTRY LEADERSHIP

PWP has served as a leader and mentor to countless individuals, firms, and landscape institutions in the United States and the world. The firm has served as an incubator for many industry leaders and many firms that are widely recognized in the world today. Peter Walker and many of the firm's principals are frequently interviewed on key issues or projects and are sought-after speakers at industry meetings, symposiums, business groups, government entities, and institutional groups. PWP representatives have participated in 49 such activities over the past year alone.

Various PWP partners have significantly impacted the landscape architecture profession by volunteering their time serving as advisors to numerous students, institutions, and peers. In addition to other professional associations, principals from PWP have actively participated in leadership positions at ASLA and LAF at chapter and national levels including:

- CEO Roundtable
- Board of Trustees
- National Executive Committee
- Honor and Awards Committee
- Chair, ASLA Professional Awards Jury
- Chair, ASLA Student Awards Jury
- Chair, ASLA Fellows Jury
- President and Board of Directors of the Landscape Architecture Foundation
- Multiple Chapter leadership positions, including Chapter President

## COMMITMENT TO EDUCATION

Combining a commitment to formal education in school programs with internships and practical training, PWP has long believed in the importance of educating and inspiring the next generation of landscape architects. At its core the PWP practice is rooted in teaching. Our work educating a client, a city council, an architect, a civil engineer, a student, or a summer intern makes a valuable contribution to expanding and strengthening the profession of landscape architecture.

Peter Walker played an essential role in the Graduate School of Design at Harvard University as both the chairman of the Landscape Architecture Department, the acting director of the Urban Design Program, and the head of the Department of Landscape Architecture at the University of California, Berkeley, from 1997 to 1999. As a part of the culture in the firm to share and contribute to the education of landscape architects, PWP personnel have taught and lectured at more than 30 schools and universities, both domestic and international.

## PWP SUMMER INTERNSHIP

As a major contribution to education within the landscape architecture industry, Peter Walker instituted the first intern program in the United States 45 years ago at SWA. The program has been continued the entire 29 years of PWP's existence. Today, it remains one of the most prestigious summer-intern programs in the country.

The program is testimony to the firm's long-standing commitment to link education and practice. PWP offers an internship program that provides students an opportunity for immersion into the working environment of a firm committed to built work. The program allows

students to gain exposure to the inner workings of PWP and our team. The students are not the only ones who benefit from the internship experience; the staff welcomes the energy, enthusiasm, and fresh thinking that the students bring to the firm.

Every summer, a group of four to eight students are inserted into teams where they experience all aspects of a project, from concept through construction documents, in order to understand the real world application of their studies. The students are then tasked with a week-long design charrette in which they are pushed to combine their individual design sense with physical materiality in a design proposal that is presented to the entire staff for critique.

Since PWP's focus is on turning concepts into realities, we feel strongly that experiencing landscapes is an essential part of designing them. Guided visits to Bay Area projects are a major component of our internship program.

Throughout the summer, PWP coordinates with other acclaimed Bay Area firms to provide opportunities for regular visits to other practitioners' offices, where the students can see different office structures and working environments and learn about other projects in the field of landscape architecture.

## PUBLICATIONS AND MEDIA

As part of his commitment to education and publishing, Peter Walker founded Spacemaker Press: its Landmarks series won the ASLA's President Award of Excellence in 2000, and its magazine Land Forum, the ASLA Award of Excellence in Communications in 2008.

Each year hundreds of stories and interviews appear in books, magazines, websites, and blogs about Peter Walker, PWP principals, and PWP projects. This past year, the media coverage of PWP's involvement with in its role on the National 9/11 Memorial in New York City was possibly the most intense and expansive media coverage of any landscape architecture firm ever. The exposure for our industry was priceless. All landscape architects benefited immensely.



*Adam Greenspan, Partner, giving a tour of the Pixar Campus to interns*



*Amphitheater at Pixar Campus*



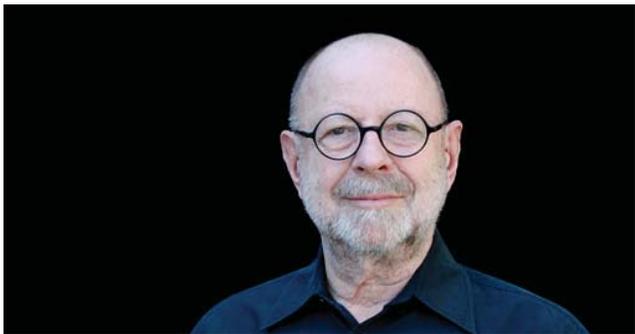
*Above and Opposite: Copia American Center for Wine, Food, and Arts, Napa, California, Completed in 2002; ASLA Merit Award 2004*

**“Peter has continued to encourage young professionals to believe in their design ability. I know of at least a dozen notable professionals that attribute a big part of their success to the confidence instilled by Peter Walker. This is perhaps his most important contribution; to help others. He is selfless and always available to talk or lend a hand.”**

**James D. Burnett, FASLA, Principal  
Office of James Burnett**

### III. FIRM PRINCIPALS





## PETER WALKER, FASLA

Peter Walker has exerted a significant influence on the field of landscape architecture over a five-decade career. Walker has designed hundreds of projects, taught, lectured, written, and served as an advisor to numerous public agencies. The scope of his concerns is expansive—from the design of small gardens to the planning of cities—with a particular emphasis on corporate headquarters, plazas, cultural gardens, academic campuses, and urban-regeneration projects.

Co-founder of the firm Sasaki, Walker and Associates (established in 1957), Walker opened its West Coast office, which became The SWA Group in 1976. As principal, consulting principal, and chairman of the board, he helped to shape The SWA Group as a multidisciplinary office with an international reputation for excellence in environmental design. In 1983, he formed Peter Walker and Partners, now known as PWP Landscape Architecture.

Walker has served as consultant and advisor to numerous public agencies and institutions: the Sydney 2000 Olympic Coordination Authority; the Redevelopment Agency of San Francisco; the Port Authority of San Diego; Stanford University; the University of California; the University of Washington; and the American Academy in Rome. He played an essential role in the Graduate School of Design at Harvard University as both the chairman of the Landscape Architecture Department and the acting

director of the Urban Design Program. He was head of the Department of Landscape Architecture at the University of California, Berkeley, from 1997 to 1999. A Fellow of the American Society of Landscape Architects and the Institute for Urban Design, Walker has been granted the Honor Award of the American Institute of Architects, Harvard's Centennial Medal, and the University of Virginia's Thomas Jefferson Medal, the ASLA Medal, and the IFLA Sir Geoffrey Jellicoe Gold Medal. He is co-designer with Michael Arad of the National September 11th Memorial.

Peter received a Bachelor of Science in Landscape Architecture from University of the University of California at Berkeley and a Master in Landscape Architecture from Harvard University Graduate School of Design.



*Peter Walker, David Walker, and Doug Findlay*



## DOUG FINDLAY

Doug Findlay is a landscape architect with over 30 years of experience, the last 25 of which have been in collaboration with Peter Walker as his Managing Partner. Doug is regarded as a leading voice in the management of highly complex landscape architectural projects with a particular concern for preserving the integrity of a project's design concept. He directs projects of national and cultural significance through the multiple phases of design and technical coordination and agency review processes, building consensus among disparate groups in the realization of clients' specific project goals. Having received numerous awards as a student while at the Harvard University Graduate School of Design and as a practitioner, Doug has lectured widely on his experience managing the PWP firm and directing projects. He has led many of the firm's high profile projects including the National 9/11 Memorial; the Nasher Sculpture Center; IBM Solana; Pixar Campus; and the US Embassy in Beijing.

Doug received a Bachelor of Science in Landscape Architecture from California Polytechnic State University, Pomona and a Master in Landscape Architecture from Harvard University Graduate School of Design.



## DAVID WALKER

David Walker is a design partner with 27 years of experience working closely with Peter Walker. He has led numerous projects ranging in scale, budget, and design character, bringing both design vision and project know-how to the realization of projects around the world. David has spent the last decade leading many of the large international design projects as well as the design for the National 9/11 Memorial, One World Trade Center, and related rebuilding efforts in New York City. Recent projects include Sony Center, Berlin; Novartis Headquarters, Basel, Switzerland; Samsung Electronics Headquarters, Seoul, Korea; Barangaroo Waterfront in downtown Sydney, Australia; Kai Tak Cruise Ship Terminal in Hong Kong Harbor; VMware Campus in Palo Alto, CA; Pixar Campus in Emeryville, CA.

David received a Bachelor of Fine Arts in Landscape Architecture with Honors from Rhode Island School of Design in 1983 and a Master in Landscape Architecture with Distinction from Harvard University in 1992.



## ADAM GREENSPAN

Adam Greenspan is a design partner at PWP, and has been the lead designer on a wide range of projects including estates, public parks, campuses and competitions. Adam's background in art and sociology, combined with years of horticultural practice allow him to conceive of and develop projects from many perspectives. One of his main influences at PWP has been the integration of regenerative and sustainable principles as well as an expanded plant palette into each design. Adam has collaborated extensively with architects, artists, community groups and city staff, as well as sub-consultant experts, in the process of realizing exceptional built work. Adam's recent projects include: Marina Bay Sands Integrated Resort in Singapore; The Transbay Transit Center Park in downtown San Francisco; Glenstone in Potomac, MD; Colorado Esplanade in Santa Monica, CA; and the Newport Beach City Hall and Park in Newport Beach California.

Adam received a Bachelor of Arts, with honors in Sociology and Studio Arts from Wesleyan University and a Master in Landscape Architecture from the University of Pennsylvania.



## SANDRA HARRIS

Sandra Harris is the partner in charge of business operations with over 20 years of experience at PWP. She has spent the last several years working closely with the collaborative design environment by optimizing operations and overseeing finance, technology, legal, human resources, facilities and real estate acquisition. She participated in the formation of Spacemaker Press and the Designed Landscape Forum and served as administrative director of the latter.

Sandra received a Bachelor of Arts in Business Economics from the University of California at Santa Barbara in 1981.



## MATT DONHAM

Matt Donham has developed an ease with the shifting and competing demands of contemporary practice through his extensive work within complex physical and political contexts. Matt maintains client, press, and agency relationships, while coordinating collaborative teams of architects, consultants, and internal staff. He operates in a hybrid role, combining the sensibilities of a designer with the efficiencies of a manager, maintaining focus on the quality of the final result throughout design and construction. Since 2003, he has worked to establish the New York office of PWP. Recent projects include Glenstone in Potomac, Maryland, St. Barts Residence; and the National September 11th Memorial, Cortlandt Way, and One World Trade Center in New York City.

Matt received a Bachelor of Arts in Urban Studies from Vassar College, and a Master in Landscape Architecture from the University of California, Berkeley.



*Doug Findlay, Peter Walker, Adam Greenspand and Matt Donham*



## CHRIS DIMOND, FASLA

Chris Dimond is a management partner whose 35 years of experience as a landscape architect and planner reflect a rich diversity of project types, including parks, garden design, urban-design and community planning, and campus planning. His work has been honored with 22 national awards and 54 regional, state, and local awards for design and planning excellence. He is a Fellow of the American Society of Landscape Architects and the Institute of Urban Design. Chris has actively served in leadership positions in many national and regional organizations including Chair for the ASLA CEO Roundtable, the Landscape Architecture Foundation (as president and board member), and the Leadership Board of MetroGreen in Kansas City. His ASLA leadership has included serving on the National Executive Committee, the Board of Trustees, the Honors and Awards Committee, and four national design juries, and chairing the Professional and Student Award juries, as well as the Fellows Jury. Recent projects include Gateway Park, Oakland, California; Zidell Waterfront in Portland, Oregon; the Cleveland Clinic; Ciudad de Victoria New Era University in Manila, Phillipines; and the University of Texas at Dallas;

Chris, who received a Bachelor in Landscape Architecture from the University of Georgia, has lectured at Ohio State University, Kansas State University, and the University of Missouri-Kansas City.



*Above and opposite: Center for Advance Science and Technology, PWP, Nishi Harima, Japan, Completed in 1993; ASLA Merit Award 1998*

**“Through his involvement, Peter has made a significant contribution to what will become the most important open space in Lower Manhattan and the most visited memorial in the United States. The landscape elements of “Reflecting Absence”, designed by Peter, will provide a place for family members of those lost in the attacks to remember, a space for Lower Manhattan residents and workers to gather, and a destination for the projected 5 million annual visitors to reflect on the events of September 11th. I firmly believe that his contributions at the World Trade Center Site will be his greatest tool of inspiration yet.”**

**Kevin Rampe, President  
Lower Manhattan Development Corporation**

## V. FIRM PROJECTS

TANNER FOUNTAIN

IBM SOLANA

TOYOTA MUNICIPAL MUSEUM

SONY CENTER

MCCONNELL FOUNDATION

JAMISON SQUARE

NASHER SCULPTURE CENTER

UNIVERSITY OF DALLAS AT TEXAS

MARINA BAY SANDS

NATIONAL 9/11 MEMORIAL



“A landmark design with an ambitious conceptual agenda that attracts countless designers and artists to visit, the fountain also hosts a wealth of everyday life.”

Linda Jewell, FASLA  
Professor of Landscape Architecture



## TANNER FOUNTAIN

HARVARD UNIVERSITY  
CAMBRIDGE, MASSACHUSETTS, 1984

Located at a pedestrian crossroads near Harvard Yard, this prize-winning fountain consisting of 159 granite boulders, sourced from regional farms, recalls the colonists' arduous experience of clearing their agricultural fields. Set smooth side up, the boulders create a 60-foot-diameter circle overlapping the asphalt paving, the existing grass, and two trees. Water emitted from 32 nozzles located in the center of the circle is captured and re-circulated through the fountain. For three seasons of the year the nozzles emit a mesmerizing mist while in winter, steam from the university heating plant creates a fog around the fountain. The fountain elegantly displays the snow that Cambridge unfailingly provides and invites human participation without suggesting any particular activity. As a result, the fountain is heavily used by people of various ages who sit, read, climb, jump, flirt, converse, and meditate.

### AWARDS

- ASLA Landmarks Award 2008
- ASLA Honor Award 1987
- ASLA New England Chapter Merit Award 1985

The natural history of the landscape helped determine the location of roads, building clusters, and structured parking, leading to the preservation of several hundred acres of open terrain



## I.B.M. SOLANA

LAKE AND SOUTHLAKE, TEXAS, 1986 - 1989

As part of a collaborative team PWP was instrumental in creating—and mitigating the impact of a mixed-use development that included an office complex for 20,000 employees. The overall landscape experience lay at the heart of the planning process. PWP studied the patterns of human use as well as the topography, geology, hydrology, ecology, and climate of 850 acres of rolling grassland punctuated with a few forest lots and bottomland creeks lined with willows and pecans. The studies of this degraded ranch land revealed historic patterns of overgrazing, loss of top soil, and stress on plant life that included the last remaining stand of native post oaks in West Central Texas.

The natural history of the landscape helped determine the location of roads, building clusters, and structured parking, leading to the preservation of several hundred acres of open terrain. Cultural patterns contributed to a design referencing the landscape's past. Ordinary built features such as highway exit ramps were transformed into gardens that evoked the agricultural heritage. The Arrivals Garden was planted in rows of Indian hawthorn also reminiscent of agricultural patterns. A pool fed by runnels recalled local irrigation systems. Lines of sight and gateways were carefully studied, and entrances and axes marked by allees. The use of a mix of wildflower seed developed by the efforts of Lady Bird Johnson resulted in fields reminiscent of an untouched prairie, a beautiful view of nature from the windows of office buildings.

### AWARDS

- ASLA Honor Award 1993
- Gold Medal, Second Biennial of Mexican Architecture 1992
- Award of Design Excellence; Print Casebooks 1992
- Southern Accents Award 1990
- ASLA Merit Award 1990 Arrivals Garden and Village Center
- Eleventh North American Prairie Conference Landscape Design Award 1988
- ASLA Merit Award 1988 Office Development and Village Center





## TOYOTA MUNICIPAL MUSEUM

AICHI PREFECTURE, JAPAN, 1992 - 1995

The site at the top of a hill overlooking the industrial city included an ancient castle and a 300-year-old teahouse sitting in a small forested park. In 1995 Taniguchi added two museum buildings and a large new teahouse. A large pond in the redesigned landscape provides a setting for the new buildings while separating them visually from the older structures. It features a linear bog of Japanese iris, a striping of stone, and a circular fountain of air bubbles. A reinforced forest completely surrounds the site providing tree-framed views along a winding pedestrian path. Formal paths move from building to building around the pool. Three special garden spaces were designed to exhibit sculpture: one by Taniguchi for changing exhibits, two by PWP - a space for monumental pieces and a delicately-scaled garden with plantings reminiscent of historic Japanese farms and orchards. A path designed by the great stone carver Masatoshi Izumi begins in the rusticated manner of the seventeenth-century castle and gradually changes to a perfectly smooth surface as it approaches the museum.



### AWARDS

- ASLA Merit Award 1997



The plaza is paved with alternating bands of cast-steel grates and Berlin's traditional black granite cobbles, which connects the site to the existing city fabric and is also economical and maintainable.



## SONY CENTER

BERLIN, GERMANY, 1992 - 2000

Winner of a 1992 design competition, PWP designed a 360-foot-long public plaza beneath an architectural tent by Helmut Jahn. The plaza aims to reverse a cultural pattern by placing cafes and shops within the complex—which comprises approximately a third of the reconstructed Potsdamer Platz—rather than out on the street. Shade and insulation provided by the surrounding buildings and the seven story tall tent above, modify temperature extremes by as much as 10 degrees, insuring year-round use of the plaza.

The plaza is paved with alternating bands of cast-steel grates and Berlin's traditional black granite cobbles, which connects the site to the existing city fabric and is also economical and maintainable. The metal grates function as the drainage system to the plaza—in some conditions they drain into a standard trench drain, while in other locations, the grating is open to a continuous soil trench in which the plaza trees are planted. Also located below the grating is an electrical grid to support the needs of exhibitions. The grate provides easy access to all of these elements for both maintenance and inspection.

The feature element of the plaza is a circular reflecting pool cantilevered over a large opening that is framed by a stepped crescent of boxwood. Looking down through the glass bottom of the pool, visitors on the plaza level see the lobby of the Cineplex on the floor below, while from the lobby, theatergoers look up through the pool to the tent high above.



The project became an astounding demonstration of transforming a seriously eroded site into an ecologically sound large foothill site.



## MCCONNELL FOUNDATION

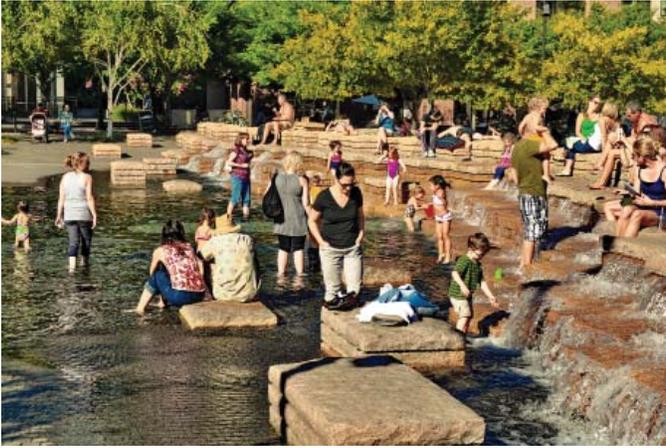
REDDING, CALIFORNIA, 1993 - 1997

The site of the new foundation complex was 150 ecologically-degraded acres owned for years by a local road contractor, who had created four large ponds by means of roughly-graded earthen dams. The site was heavily grazed by herds of mules, which had eaten the native shrubs and grasses, thus destroying the grassland ecology and creating serious erosion. Native tree cover had been reduced to a scattering of live oaks. Encroaching suburban development was visible from most of the site. The project became an astounding demonstration of transforming a seriously eroded site into an ecologically sound large foothill site. The whole park was re-graded to the rolling forms of its previous foothill contours; topsoil was replaced and sowed with native flowers and grasses; riparian areas were reestablished; and a major reforestation of oak, pine, and cedar was encouraged at the outer edges of the site and in the adjacent subdivisions to soften the view of tract housing. Formally the design ties together three ponds at dramatically different levels. Reconstructed dams serve as angular linear pathways; an entrance road, carefully fitted to the existing grade, curves through an existing stand of oaks and a new persimmon grove. The arrival plaza is softened by a new cluster of live oaks. Artistic features include a rock "beach," a stone jetty, a mist fountain, and a small island with a fountain of black granite and still water surrounded by a ring of bald cypresses. The landscape's design reacts to the California weather cycle and reveals the importance of water. The rolling grassland foothills turn green in winter and yellow in summer, and in the rainy season the wetlands provide contrasting green rings around the ponds.

### AWARDS

- Redding Urban Design Award -1998
- ASLA Honor Award 1998

**Jamison set the bar of design excellence extremely high, demonstrated the remarkable power of landscape to create public spaces that inspire and attract new urban social culture, while greatly impacting economic stability.**



## **JAMISON SQUARE**

PORTLAND, OREGON, 1999 - 2002

Visited by thousands of visitors each week, this one-acre park has become the community focus of the Pearl District and a catalyst for extraordinary new residential, office, and retail development in this urban neighborhood. Jamison set the bar of design excellence extremely high, and demonstrated the remarkable power of landscape to create public spaces that inspire and attract new urban social culture, while greatly impacting economic stability.



Jamison Square is a water park that follows in the Halprin tradition of remarkable Portland fountains, but it was designed for toddlers, small children, and young families to play safely with water in an urban environment. The stone fountain metaphorically expresses the idea of an “aquifer” as water pours out of the stone steps, filling up the gently sloping ground until the water is about 12 inches deep, at which point the water drains back out and the ground is dry. The fountain creates a public square that is captivating with the fountain turned on or off, with small gatherings of families or with thousands of people during special seasonal events. A continuous wood plank boardwalk extends along the edge of the site to the riverfront and serves as a pedestrian and bicycle way that connect the park back to the riverfront where the boardwalk originates. The park functions as a public outdoor gallery promoting public art festivals and housing numerous large-scale works by artists Kenny Scharf, Alexander Liberman, and Mauricio Saldana. Jamison Square is a model of high-density urban public space that serves numerous people and programs in one place.

### **AWARDS**

- ASLA Honor Award Northern California Chapter 2004

Display spaces are created by live-oak and cedar-elm allees, rows of holly hedges, and a series of stone plinths that serve as seating and pedestals for sculpture, which also hold flexible systems of lighting, sound, security, and irrigation.



## NASHER SCULPTURE CENTER

DALLAS TEXAS, 1999 - 2003

The Nasher Sculpture Center houses an impressive collection of modern sculptures for both indoor and outdoor viewing. PWP created an outdoor gallery that is home to a few permanent sculptures and 20 to 30 temporary pieces in changing exhibits.

The garden design responds to Renzo Piano's building, a parallel series of "archaeological" walls that allow views from Flora Street (the main street of the Arts District) through the delicately glazed building and out to the garden. Display spaces are created by live-oak and cedar-elm allees, rows of holly hedges, and a series of stone plinths that serve as seating and pedestals for sculpture, which also hold flexible systems of lighting, sound, security, and irrigation. As a counterpoint to the linear display space, a large cedar-elm grove creates more intimate outdoor rooms for sculptures of different scales.

Fountains and pools at the side and end of the garden attract the eye and mask noise while groves of bamboo and a magnificent hedge of magnolias frame the sides of the building and the garden.

Creating a sculpture garden with both permanent and changing exhibits comes with some challenges; specifically the requirements to move large, heavy pieces and to have flexibility in siting them within the garden. This necessitated the invention of a special soil system that supports weight, drains perfectly without catch basins, and encourages the growth of a resilient turf grass as well as the many specimen trees. Pavement was kept to a minimum, allowing easy access through the full extent of the garden.

### AWARDS

- ASLA Honor Award 2004



Once a conglomeration of “brutalist” academic buildings set within a sea of asphalt parking lots, the campus is now a series of memorable, engaging, and inspiring public spaces.



## UNIVERSITY OF TEXAS AT DALLAS

DALLAS TEXAS, 2006 - 2010

A new campus entry and central core has transformed the UT Dallas Campus not only physically, but academically, spiritually, and emotionally. Once a conglomeration of “brutalist” academic buildings set within a sea of asphalt parking lots, the campus is now a series of memorable, engaging, and inspiring public spaces. Currently a source of immense pride, the landscape has become the new public face for the university, helping to increase its enrollment by over 15% since completion.



The 500-acre campus is located in Richardson, Texas. Planning for the 33-acre phase one landscape was initiated during the preparation of a Campus Landscape Master Plan

The project is designed to integrate the existing buildings and grounds of different eras and disparate design into a beautiful and unified campus entrance and central spine while still allowing for future growth.

The project blends both formal and informal elements into a processional arrival for visitors and creates a central outdoor living room for students and faculty.



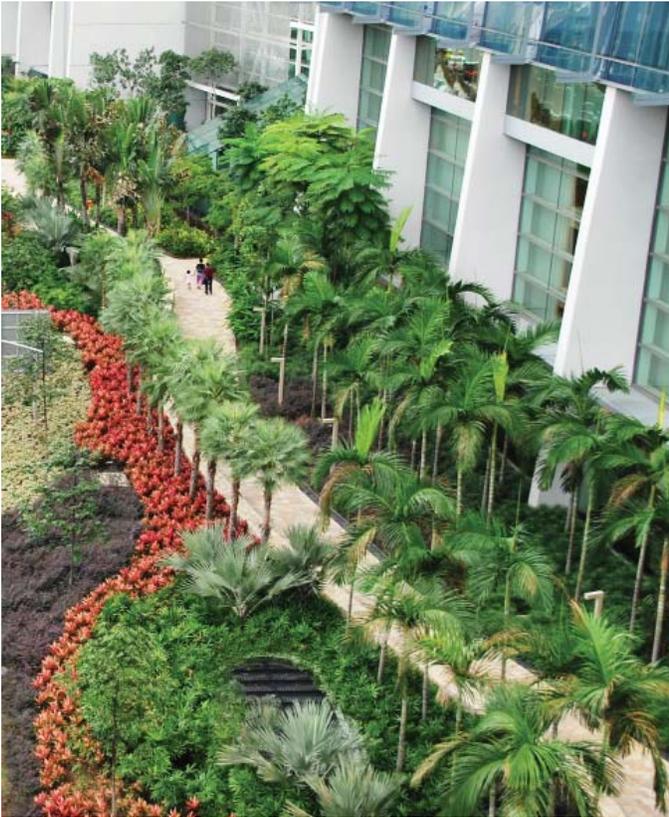
The key components of the design include a formal campus entry punctuated by a large arc of transplanted live oaks, an entry drive through a restored native forest with over 5000 newly planted trees, a central quad featuring a double allee of magnolia trees flanking a series of linear pools, and the termination of the quad at an iconic central plaza defined by an elegant and refined one-acre wisteria trellis, fog fountain, and two digital clock walls that references the campus’s origins with Texas Instruments.



## MARINA BAY SANDS

SINGAPORE, 2005 - 2011

In a great feat of design, coordination, and construction, PWP created the landscape at the Marina Bay Sands Integrated Resort. PWP worked with Safdie Architects, the Singapore government, a team of local landscape architects and horticulturalists, as well as engineers, and business professionals to realize this unique and complex project at the entrance to the Singapore Bay. Landscape occupies nearly 30 acres at Marina Bay Sands, 75 percent of which is public space and almost all of which is on structure. Public areas of the project include a half-mile-long waterfront promenade, a rooftop promenade, a 1000-meter-long landscaped bridge, a 2.5-acre Skypark, a tropical garden at the base of the hotel, and the surrounding streetscapes that will inform all future streetscape design in the area.



The waterfront promenade features a triple alley of Roystonea palms interspersed with informal groupings of large canopy trees—Khaya, Peltophorum, and Alstonia—a design that provides both scale and much-needed shade in the Singapore heat. Permeable pavement systems collect surface drainage and reduce runoff.

The Skypark remarkably spans the roofs of the three hotel towers at the 57th story and offers views of downtown Singapore, the Singapore Bay as well as the Singapore Strait. This garden in the sky features an infinity edge swimming pool, lushly planted garden rooms featuring mature trees, a public viewing deck with 270 degree views, two restaurants, and a night club.



In order to achieve a landscape that complemented the scale of the architecture and had an immediate presence, PWP conceived of an early tree-procurement strategy as well as a temporary-nursery plan that permitted plants to be sourced overseas from many locales, transported into Singapore, and grown near the site for over a year prior to installation. This strategy also facilitated a quick installation of the large quantities of mature trees with a high success rate.



## NATIONAL 9/11 MEMORIAL

NEW YORK CITY NEW YORK, 2004 - 2011

The Memorial commemorates the victims of the attacks of September 11, 2001, at the World Trade Center, Shanksville, Pennsylvania, and the Pentagon as well as the World Trade Center attack of February 26, 1993. Two fountain-lined voids, centered on the locations of the destroyed twin towers, and a surrounding forest of oak trees form the core of the rebuilt World Trade Center in New York City and provide a place for contemplation and remembrance within this revitalized urban center. Peter Walker joined architect Michael Arad in the final stage of the Memorial design competition.



The one-acre voids of the fountains, cut 30 feet into the site, are lined with waterfalls designed by Dan Euser a longtime PWP collaborator. Using full-scale mock-ups to study the performance of the water, Dan developed a tapered, rounded weir that is both water- and energy efficient as well as highly visible and beautiful. With the addition of lighting designed by Paul Marantz, the waterfalls are also visible at night.

The Memorial grove resembles a “natural” forest, until visitors discover that the trees align to form arching corridors in one orientation. The form recalls the arches that architect Minoru Yamasaki placed at the bottom of the original towers. A grassy clearing within the grove is a quiet space away from the bustle of the plaza. Designed to accommodate ceremonies—specifically, the annual reading of victims’ names on September 11—the space also provides soft green park space on typical days.



Despite its apparent simplicity, the Memorial is a massive green roof—a fully constructed ecology—that operates on top of multiple structures. Sustainability of this complex plaza was considered in terms of both material endurance and landscape performance. Water from rainfall and snow melt is channeled into large holding tanks and re-used to support the trees through a specialized irrigation system. Further, the plaza is designed with a network of maintenance tunnels that provide easy access to all systems.