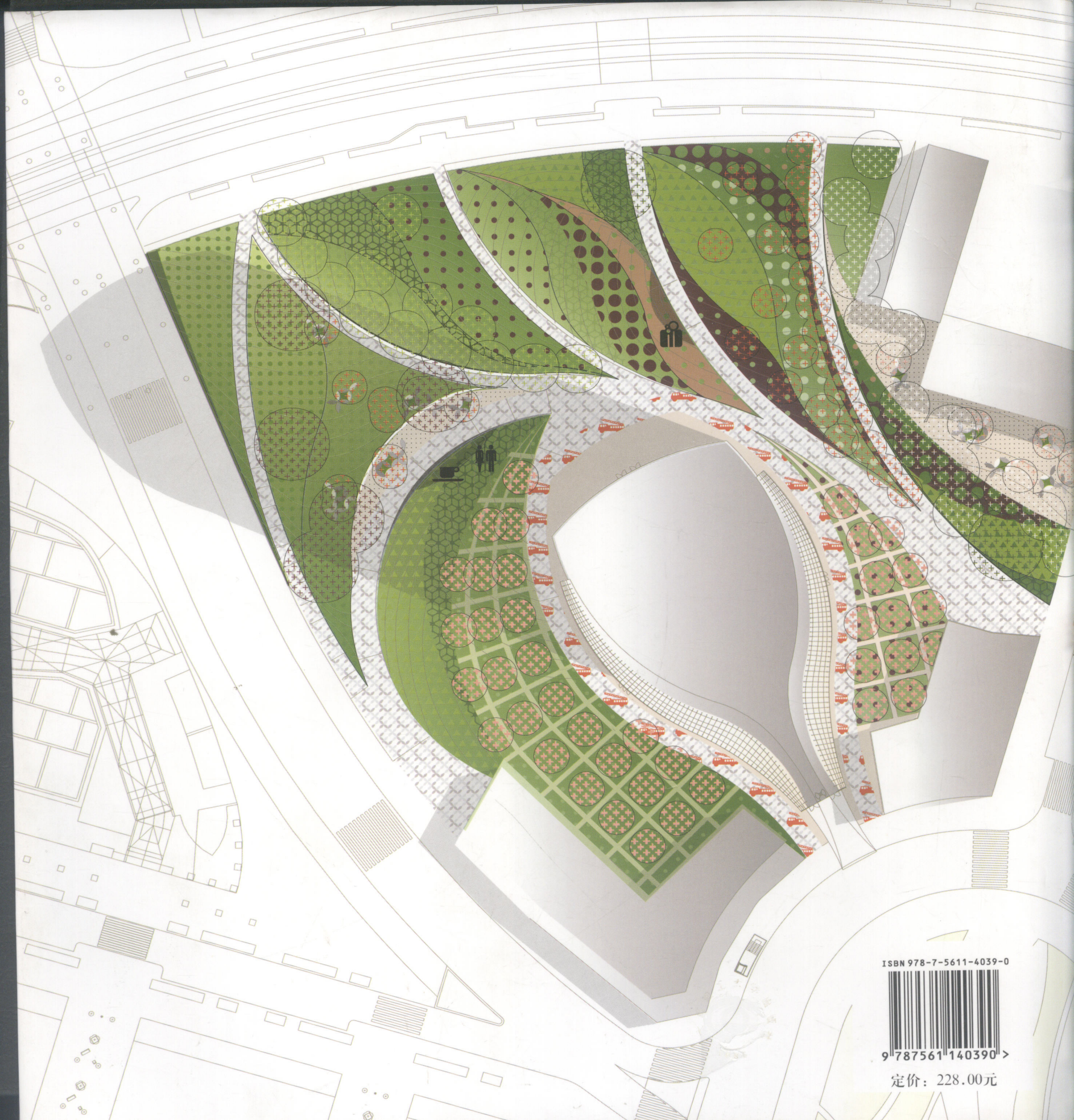


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Balmori

C3 Landscape

大连理工大学出版社



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Balmori Associates

Diana Balmori's interest in landscape and urban design grew out of her interest in public space: the way it is used and designed, and its role and effect on the larger environment. Her work explores how form can respond to a new understanding of nature, not as visual imitation, rather based on an understanding of process; but in the end it is the art in it which matters and the *raison d'être* for the work.

In 1990, Diana Balmori founded the landscape and urban design firm, Balmori Associates, which is acknowledged internationally for its success in realizing complex urban projects that integrate sustainable systems within innovative design solutions. In 2006 the firm created BALMORILABS within the Firm to pursue the intellectual and formal sides of a particular idea. In BALMORILABS extensive research is undertaken in the search for form. Too, this formal search looks at ways in which landscape can intersect with architecture, art and engineering.

Dr. Balmori serves on the Board of the Van Alen Institute in New York City; Minetta Brook (a public art organization); and the American Historical Association. She is currently serving a four year term on the U.S. Commission of Fine Arts (2003 - 2007) and in 2006 was appointed a Senior Fellow in Garden and Landscape Studies at Dumbarton Oaks in Washington, DC. Her research will delve into historical examples of drawings produced by designers on landscape: those drawings produced by designers and not individuals hired to do the rendering. Her research will end with examples of drawings from her own office as a way of examining historically the visual language of landscape and the ideas that govern it.

Dr. Balmori has lectured and published extensively. Her most recent book is many The Land and Natural Development (LAND) Code: Guidelines for Sustainable Land Development, published by John Wiley & Sons, Inc. (March 2007). She holds a B.A. from the University of Tucuman, Argentina and a PhD from the University of California at Los Angeles, and a Certificate in Landscape Design, Radcliffe College.

Diana Balmori对于景观与城市设计的兴趣来自于对于公共空间的兴趣：对于公共空间的使用和定义，以及它自身的作用和对大环境的影响。她的作品展示了建筑形式如何表达对自然新的理解，而不再是以往视觉上的改变。尽管她不是以对整个过程的艺术理解为设计基础，但是最终她的作品都会给人以艺术的感觉。

1990年，Diana Balmori成立了景观与城市设计公司——Balmori Associates。该公司由于其其在复杂城市设计中依靠创新的解决方法使城市达到可持续发展的效果而世界闻名。在2006年，公司创造了BALmoriLAB的概念，基于这个概念，公司可以同时追求一个设计观点的智能和形式两个方面。在BALmoriLAB的扩展研究中，还对外形进行了研究。在这种外形研究看来，景观可以与建筑、艺术和工程联系在一起。

Balmori博士是纽约市范·阿伦学院的董事，同时工作于Minetta Brook（一个公共艺术组织）和美国历史协会。她现在在美国艺术协会工作了四年（2003~2007），并于2006年在华盛顿的Dumbarton Oaks被指定为花园与景观研究的高级专家。她深入研究了历史上很多景观设计师的图样：这些由景观设计师所绘制的图样不是为了景观设计而单独要求绘制的。她的研究将以研究她本工作室的设计图样为终点，以此来检验这种历史上控制景观和构想的视觉语言。

Balmori博士广泛地进行演讲和著书。她最近出版的一本书是由John Wiley & Sons, Inc所出版的《土地与自然发展的密码》和《引导土地的可持续发展》。她具有阿根廷图库曼大学的学士学位、加利福尼亚洛杉矶大学的哲学博士学位和雷德克里夫大学的景观设计证书。

更多关于Diana Balmori的作品，Balmori Associates和BALmoriLAB的信息请登陆www.balmori.com。

Diana Balmori



Balmori Associates

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Sangmok Kim (Digital Director, LEED™ AP)
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Ilse Frank
Noemie Lafaurie-debany
Johanna Phelps
Suzanne Sobel
Angela C. Soong
Christie Stromberg Wright
Sarah Wayland-Smith



Diana Balmori

Art / Nature

艺术/自然

It's the art that matters. That is the real work. The rest are technology, knowledge and research. To be attached to it or to emanate from it. I am in it for the art. That should dispose of any anguish about the "natural". What is landscape work is not natural. I do not seek a formal imitation of nature in my landscape work: notwithstanding, nature lies immanent in the work because it is subject to its temporal rhythms. It is immanent because it is composed of living things, and life and its constant changes, including death, inform it. It is immanent because one does imitate the process of nature to sustain life. Process is what one imitates. More accurately: one attempts to replicate the results of nature's process, but not its forms.

Under the capitalized Nature invoked in landscape (as well as in ecology), there is hidden, more often than not, the displaced deity of religion. The awe and religious feeling attached to landscapes under the name Sublime or Nature, hide the feeling of a sacredness attached to deity. This is the most difficult part to confront and it is that hidden unacknowledged aspect of landscape work which creates opposition to moving it away from imitating nature.

The philosopher Kant after all, expelled landscape from the arts precisely because "it take its forms from nature... and to this extent it is not an art"¹¹Kant, The Critique of Judgment, para. 323. This fundamental intellectual separation began landscape's isolation from

艺术是真实的、存在的作品。其余的技术、知识和研究都与艺术有着联系，或许其本身就来源于艺术。我投身于艺术，因为其可以解决“自然”中的各种问题和困扰。景观不是自然的，而且我也不希望我的作品是对自然的模仿：在艺术作品中所表现出的自然的、内在的问题是因为其不得受制于现实条件。问题的内在性是因为其本身是由生物组成的，而这种生物组成甚至在死亡的状态下都在不断地发生变化。也正是因为生物自身的模仿，其生命才得以延续。这种模仿的过程，更严格准确的说法是生物在试图复制自然过程的结果，而不单单是外形的转变。

在大自然被认为是景观（或者成为生态学）的情况下，宗教的神性往往被隐藏起来。这种敬畏和宗教感情不是在神而是在崇高和自然的名义下与景观联系在一起的。这是最难理解的部分，而对未知的自然景观的隐藏与生物模仿自然的过程刚好相反。

最终，哲学家康德明确地将自然景观从艺术的领域中除名，因为他认为“自然景观的外形是来自自然本身的，从

the other arts ending in its exile by the Modern Art Movement.

This brief historic trajectory of landscape serves as a frame in which I have set my work. My interest in landscape history, in theory and in its forms of representation, is a way to reconnect to past landscape work and to reestablish the importance of all three as an integral part of its artistic agenda. An artistic agenda which is close to non-existent at present.

Landscape in our time has also acquired a scientific side in ecology and this has, in some ways complicated even further landscape's relation to art in its worst aspects since it has reinforced the old "landscape as nature" connection. Yet in its most valuable scientific side it has opened a new door to form. If in fact we can understand and imitate the process of nature rather than its forms, new ways of expressing form are unleashed. Therefore in spite of its "landscape as nature" superficial baggage, there is no hesitation on my part of making ecology an integral part of all the work.

There is another aspect of the scientific endeavor which interests me: the continuous and seemingly unsurpassable divide between art and science: to the point that if you embark in one you eliminate the possibility of working in the other. Both the artistic intent of landscape and the scientific tools at its disposal will make it necessary to cross the divide. This multifaceted approach may

这个角度来说，景观不是艺术”。现代艺术运动将自然景观与其他艺术形式进行了理性的彻底分离。

将自然景观的主要历史轨迹制作成一个图表，这正是我所从事的工作。我对自然景观的历史、理论和其他表现形式都非常感兴趣。因为这三点可以连接以往的景观作品并重建艺术议程整体的重要性。也许，艺术议程早已荡然无存了。

在我们的时代里，自然景观通常归在生态学的范畴中。很多时候，人们错误地联系了自然景观与艺术之间的关系，这甚至加强了以前那种“自然景观就是自然”的联系。然而通过最科学的方法却可以开启外形之门。实际上，如果我们理解模仿自然的过程而不单是外形的话，就会产生新的表达形式。因此，尽管自然景观只是自然肤浅的外表，但在将所有的研究部分统一归入生态学这一决定上，我没有丝毫的犹豫。

这一科学问题的另一面同时也吸引了我：艺术与科学之间连续的、表面上看起来无法逾越的裂缝。基于这一点，如果你选择从事其中任何一个方面，你就丧失了从事另一方面工作的可能。然而，研究自然景观的艺术目的和科学



Diana Balmori

© Margaret Morton

seem too all-encompassing blurring the purpose: but at the center it is the artistic act which matters: the rest are tools to put at its service.

How do you articulate this in terms of an office? It is only recently that I have taken experiments, ideas and ways of working which have been emerging since 2001 (when I opened Balmori Associates in New York City) and made it an overt structure. It was there before but I only recognized it as a way of working. We decided to acknowledge it and gave it a name: BALmoriLAB, and consider each idea we are pursuing as research, as technology, as design, as a lab within the office.

The present day labs cover very diverse subjects: Green Roofs, Floating Islands, Temporary Landscapes, Forms of Representation, Zero Waste City. These may be regrouped, of course. I see, for example, green roofs and floating islands as part of a bigger idea for creating new kinds of public spaces. These are a maturing of ideas that began as simple concepts and got developed intellectually and grew in their reach, out reach and possibilities.

A description of the different ideas and efforts is actually a better description of our office than a description of the commissions or projects. Though they are connected, sometimes the ideas create the projects (green roofs) sometimes the

工具的准备使得跨越这道裂缝成为可能。这种多方面的方法可能因为包含太多而模糊了本来的目的：问题的关键是用艺术来表现其本质，而工具只是用来为其提供服务的。

你要如何用正式的语言将这些说清楚？从 2001 年开始，直到最近（在纽约成立 Balmori Associates）我才通过实验、思考和工作方法将这些逐渐形成一个清晰的结构。虽然在此之前已经有雏形，但是它仅仅被视为一种工作的方法而已。我们决定认可这种方法并给它起个名字：BALmoriLAB，我们还探讨了在研究、设计和室内实验等过程中所遇到的每个问题。

现在的实验室包括多个学科：绿色屋顶、浮岛、临时景观、表达方式、零污染城市。当然这些或许有重组的。据我所知，就像绿色屋顶和浮岛是一个建造新型公共空间大构思的一部分。一个完整的构思都是从一些简单的概念开始的，从这些概念理性的发展开始，再从研究范围内到范围外，最后成为可能。

projects create the ideas (St. Louis).

St. Louis, Missouri

The St. Louis project is three quarters of a mile of public space on the Mississippi River in downtown St. Louis, Missouri across from Eero Saarinen's extraordinary Arch called "Gateway To The West" for the Lewis and Clark expedition which departed from St. Louis.

The location is central in the City. But flood prone. Behind the Arch. This project is on a strip of land disconnected and ignored leaving the Mississippi River without a presence in the City. When the surveyors went to survey the site for the start of our work, they found the body of a murdered woman, a devastating documentation of how much of a backwater this area is today.

When we were selected from the shortlist of professionals interviewed, I was asked what I saw as the particular problems of the site and where the design had to concentrate its energies. My response was that there were two major issues: the disconnection of the site from St. Louis, and the disconnection of the City from the Mississippi. Over the next few months, the work on the overall master plan zoomed in on these two issues. The final master plan produced four alternatives but all four

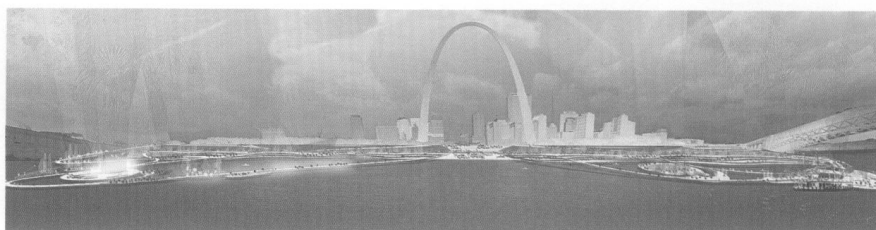
我们对于不同构想和努力的描述显然要比那些仅仅对于委托过程和项目本身进行描述要好得多。尽管它们之间是有联系的。有时候构想产生项目（例如绿色屋顶），有时候项目产生构想（例如圣路易）。

圣路易，密苏里

圣路易这个项目在密西西比河上占地四分之三英里，它位于圣路易城区中，是埃罗·沙里宁为了纪念从圣路易离开的刘易斯和克拉克探险队建造的旷世拱门，它被称做“西进的大门”，密西西比河就跨越了这道拱门。

项目位于整座城市的中心。但是因为容易遭遇洪水，这项工程坐落于拱门的后面的一片陆地上，使得密西西比河不出现在城市里。当测量员来到这里开始测量的时候，他们发现了一具被杀害的女人的尸体和一份被破坏的关于当天该地区死水量的文件。

当从可能被询问的候选人名单中挑出我们来的时候，我被问到：在这个地方发现什么特别的问题以及设计的哪些



St. Louis Riverfront

had at their base multiple connections to both city and river as I stated at the beginning of the master plan document:

"The intent of our St. Louis Riverfront design is to connect it to the Arch site, to the City and to the Mississippi River. If connections to the city, to the bridges and the Arch grounds to the river's edge are not created, there is no public space that will work. Whatever scheme is adopted therefore needs to carry out this function of connectivity. Without it, there is no scheme. The isolation is so severe that the connectivity needs to be over-emphasized and reiterated in as many places as possible. It is the intention of this Master Plan to create these connections in the first stage of our design. But the Riverfront on the north side of Eads Bridge and the south side of Poplar Street Bridge are not in our design scope at the moment nor are the connections to the city, or to East St. Louis, all of which need to be integral to this vision and added."

After the public presentation of the four alternatives, the process of making the design a reality has begun. Approvals by the different agencies have started and adjustments and revisions will inevitably occur along the way. The partial list of agencies includes: Floodplain Development Permit, National History Preservation, US Army Corps of Engineers, Missouri Department of Natural Resources. Some of them work with us as step by step as we meet the gauntlet of permitting agencies

地方还需要再集中精力。我的回答是这里有两个主要的问题：施工地与圣路易的分离和城市与密西西比河的分离。在随后的几个月中，工作围绕在如何克服这两个问题上。最终提出了四个解决方案，这四个方案都与两个城市和这条河有很多联系，这正如我在计划文件的开头陈述的一样。

“我们圣路易河边地区的设计理念就是要将拱门、城市与密西西比河连接在一起。如果与城市、桥、拱门和河边的连接没有建立，那就没有公共空间。因此无论采用任何方案都要具备这个连接的功能，没有这一点，方案就不可行。这一点是如此重要。因此连接要在尽量多的场合进行着重的强调。设计中建设这些连接是我们设计过程中的第一步。但是北部河边的 Edas 大桥和南部的白杨树街道大桥当时并不在我们的设计范围内，也没有与城市或东部的圣路易相连接，这些都需要整体加入规划当中。”

在介绍完四个候选方案之后，真正的设计就要开始了。开始通过各个机构的审批，并沿着这个方向对设计进行调