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走向新景观



植物Q&A

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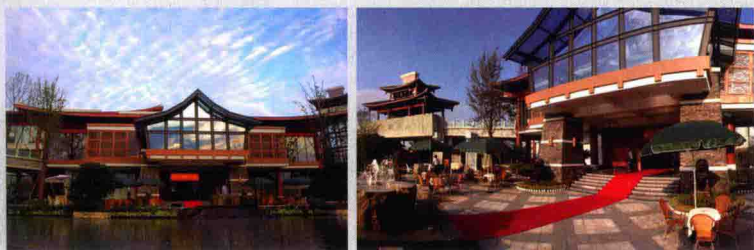
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刊首语

From the Editor

随着人类认知能力的不断提升，越来越多的目光集中到环境的合理开发与可持续发展上，人们在寻求一个与自然和谐共处的平衡点。景观设计师已不再只是追求形式上的美感，而是更加关注环境的生态可持续发展问题，使其与项目的规划设计能更好地融合在一起。

生态可持续景观已经成为景观设计师不懈努力和追求的目标，希望本期专题中的项目能带给读者一些启示。The Vue 绿色屋顶将舒适性、便捷性和可持续性巧妙地结合在一起；芝加哥南工厂湖畔开发将社区连通性与可持续性作为开发重点，既融入了原有的工业元素，又改善了开放空间的舒适性；美国国会图书馆国家视听资料保护中心依据场地原有地形进行合理构筑，并最大限度地降低维护费用以实现可持续性……

《景观设计》与您共同关注环境问题，为生态可持续景观的发展贡献力量。

With the enhancement of cognitive ability of human beings, more and more attention is being paid to the rational development of environment in order to pursue harmonious co-existence between nature and human beings. The landscape designers not only seek the beauty of the landscape on the surface, but also care about the ecological sustainability and its inosculation with the landscape designs.

Ecologically sustainable landscape has always been the common goal of landscape architects. We hope the projects in the special subject can provide you some references. The Vue Green Roof skillfully combines comfort, convenience and sustainability; Chicago Southwork Lake Development puts priority on community connectivity and sustainability, not only integrating the original industrial elements, but also improving the comfort of open space; Library of Congress National Audio-Visual Conservation Center is built on the base of the original terrain of the site, and reduces maintenance cost to the utmost to achieve sustainability...

Landscape Design will concern with environmental problems with you together, aiming at making contributions to the development of ecologically sustainable landscape.

《景观设计》杂志社

2009年3月

多变中的永恒——罗伯特·布雷·马克斯诞辰100周年

The Permanence of the Unstable—Roberto Burle Marx 100 Years

罗伯特·布雷·马克斯是著名的巴西景观设计师，世界上有数百万人穿行于他设计的项目中。在他诞辰100周年之际，里约热内卢举办了多种活动来纪念这位大师。“多变中的永恒”最完整地诠释了他的创作核心。

无论是走在里约热内卢科帕卡巴纳，或游览于圣保罗的伊比拉普埃拉公园，又或是驻足在很多由他设计的其他公共场所，我们正直接接触着这位多才多艺的设计大师的杰作，领略着他的才华。而这些鲜活的设计也展示着他具备丰富的科学知识、城市规划者的精准度、环保主义者的灵魂和园艺师的热情。这位景观设计师既是画家，又是雕刻家、陶艺家、布景设计家、音乐家和珠宝商，是这个时代少数几位全能艺术家之一。

遵循当时以立体主义和抽象主义为代表的美学原则，身为画家的罗伯特·布雷·马克斯赋予了花园前卫的造型和逻辑。至今，这些别具一格且时尚的外观仍然占据着设计潮流的前沿。他还首创迷宫式设计，大胆地引进了大片单色、单一植被的植栽设计理念，有别于当时普遍推广的彩虹式间色植栽原则。他的景观设计不是简单地体现了他的绘画天赋而已，漫步于其设计的花园中，植物、石头和流水的格调、质感、音效、光线及投影所营造的奇妙感觉是在其他任何二维建筑中都无法体会到的。

他重视利用巴西本土植物，使这些植物有幸与外国植物并肩装点着壮观的花园。他也是掀起超出民俗范围的“巴西化”运动的一分子，打破了当时只有舶来品才值得炫耀的观念。

如何展示出罗伯特·布雷·马克斯作品的财富和魅力，以及如何复制出信步于他设计的花园时的感觉是一个挑战。里约热内卢的皇宮庭院以原来计划作为国家美术博物馆的花园为特色开始尝试。举办类似规模展览的还有

Isabela Ono 和 Haruyoshi Ono。

一楼展出了罗伯特·布雷·马克斯的绘画作品，从1993年的最后一张作品回溯到1930年。他的绘画作品的魅力可能被其景观设计作品的光芒所掩盖，这种集中展示为了解和欣赏其绘画作品提供了绝无仅有的机会。他的作品抽象——时而活泼粗犷，时而受限集中，开放的外形与细致的内在元素形成了鲜明的对比。

二楼的布置完全遵循罗伯特·布雷·马克斯的景观设计，他将其定义为“自然元素的有组织规划”。换句话说，就是将人类干预植入现有世界。他既关注经济层面，但又反对忽略其设计的象征形态，时常强调“景观设计必须服务于美学”既不是奢侈也不是浪费，而是人类生活不可或缺的需求，如果失去它人类文明就失去了审美。

罗伯特·布雷·马克斯最喜欢的设计主题之一是大型项目，因为大型项目使他可以自由发挥创意。这些新颖的设计为城市居民的生活增色不少，比如他最后的杰作——吉隆坡城市中央公园（1993年）和著名的委内瑞拉加拉加斯Parque del Este公园（1956年）。



《Old Houses in New Dalian·大连城市探珍——南山老房子测绘展》

The Exhibition of Exploring Old Houses in New Dalian

对于大连——这个有着百余年建市历史的城市，存在了八九十年的老房子无疑是见证和代表城市文化特质的珍贵财富。本次展览，源于大连理工大学建筑与艺术学院师生周末组织的“城市探珍”活动，旨在“发现、记录、表现、思考”正在快速消失的这部分遗产。

展览以硕士研究生建筑设计课程的教学与研究成果为主线，通过大连南山近代住宅群的实地测绘与表现，深度认识老房子的现状、文化价值，引发对可持续保护和利用的思考。研究和尝试崭新的建筑设计，运用艺术的表现手法更好地再现大连城市的历史风貌。

大连老房子是指建造于20世纪初殖民统治时期的住宅，汇聚了当时欧亚的折衷主义以及现代主义的建筑风格，其中南山街近代住宅群为最具代表和魅力的区域之一。

展览名称：《Old Houses in New Dalian·大连城市探珍——南山老房子测绘展》

展览时间：2009年4月18日～6月18日；9:00～18:00

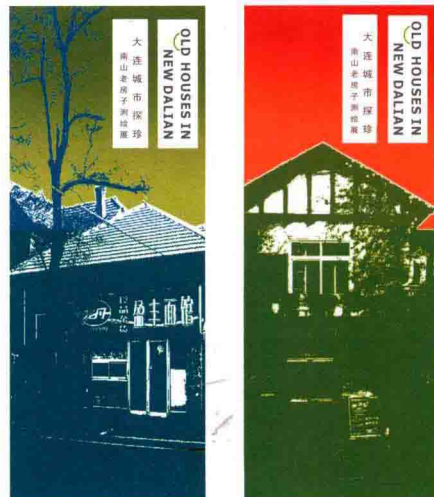
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展览内容：大连市南山近代住宅建筑群的照片、测绘图、模型等，并举办座谈会。



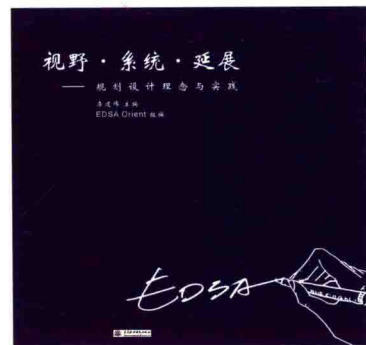
《视野·系统·延展——规划设计理念与实践》公开发售

“Vision, System and Extension—The Philosophy and Practice of Planning” Launches

近日, 由 EDSA Orient 总裁李建伟先生主编的《视野·系统·延展——规划设计理念与实践》一书正式出版发行了。该书为《景观之道——景观设计理念与实践》一书的姊妹篇, 汇集了 EDSA Orient 近年来在国内外 16 个规划设计方案, 以图文并茂的方式, 将先进的设计理念与有效的表现手法充分展现出来, 为读者呈现出一个清晰的设计脉络。

精美的设计草图、手绘效果图、设计分析图、实景照片等丰富了设计思路的文字表述, 全方位、系统地介绍了规划设计的全过程。从大型综合开发、旅游度假区、居住社区的设计, 到主题公园与娱乐休闲的规划, 展示了 EDSA 设计团队非凡的创造力和敬业精神。

该书适合于规划设计、景观设计相关从业人员、高等院校城市规划专业的在校师生, 以及对该专业有兴趣的读者。



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我们单位做的项目都是国家的重点项目, 比如抽水蓄能电站的建设, 这类项目的工程量很大, 经常会遇到大面积的山体开挖面以及流渣面的生态修复问题, 这就会对当地的环境产生相当大的破坏, 对于这类建设项目完成后, 都会对该处环境做相应的生态修复和景观建设, 以作为远期的工业旅游, 所以这种开挖面和流渣的处理的问题尤为突出, 包括生态修复的施工工艺以及一些绿化材料, 对这类问题我自己也收集了不少, 但是都是像混凝土砂浆喷毛固定、种植袋、喷射混植土等纯粹工程的措施, 没有专门针对我们景观生态的修复措施, 所以我很期待专家的指导, 期待贵杂志能介绍下目前关于这类生态修复的主要方法和绿化材料运用, 以及介绍国外的对于这类问题的相应措施。

热心读者



读者来信

近期,《景观设计》杂志社收到一位热心读者的来信, 在这里, 我们将这封信刊登出来, 希望能够引起大家的关注与共鸣, 也希望生态修复方面的专家能够就此问题给出一些可行性建议, 或列举一些已成功实施的项目, 我们会在《景观设计》杂志中陆续刊登。

在此, 对关注《景观设计》杂志成长的热心读者表达诚挚的感谢!

来信请寄: 大连甘井子区软件园路 80 号理工科技园 B 座 1104 室,《景观设计》杂志社收, 邮编 116023, 或发 E-mail 至 ld1104@163.com, 请在邮件中注明联系方式, 不明事宜可致电杂志社: 0411-84709075。

更正

2009 年第 1 期 (总第 31 期)《景观设计》杂志第 16 页左上角图说有误, 应为“Sao Conrado 住宅平面图”, 特此更正。在此对热心读者邵英杰表示感谢。

《景观设计》杂志社 编辑部



Cany Ash 与 Robert Sakula

两位创新型设计师对城市的深刻思索

——Cany Ash 和 Robert Sakula 专访（上）

（《景观设计》世界独家专访）

When a Creative Duo Thinks the City inside out
—An Interview With Cany Ash and Robert Sakula Part 1 of 2
(Landscape Design World Exclusive)

采访/撰文 Pedro F Marcelino

图片提供 Ash Sakula建筑设计事务所 Cany Ash Nick Guttridge

翻译 王玲



莱斯特 LCB 公交车站——建筑与公共空间

在世界上任何一个最具国际性和创新性的城市中，个人的痕迹很容易被淹没在成千上万的城市参与者中。一个小型的设计团队需要具备出众的才能，连贯的跨学科分析能力和坚持不懈的努力才能够脱颖而出——Ash Sakula 建筑设计事务所正是如此。这个以英国克勒肯维尔为基础的15人团队如今已颇负盛名，他们的设计创意十足，功能性强，同时更关注城市环境、地域特色以及设计对相关社会和环境的影响。与大型设计事务所的不同之处是虽然 Ash Sakula 建筑设计事务所的项目规模较小，却常常能激发起人们的想像。该事务所在建筑设计、景观设计和城市规划过程中尊重场地，时至今日已赢得了包括多项英国皇家建筑师协会的奖项在内的许多美誉和嘉奖。无论是在最具创新性的文化中心或是在最普通的城市广场，他们追求空间的美观和真正的享受，这对于客户而言尤为重要。《景观设计》杂志有幸采访了 Ash Sakula 建筑设计事务所充满激情的两位负责人——Cany Ash 和 Robert Sakula（他们也是现实生活中的伴侣），探究小公司成功的奥秘。

LD:《景观设计》杂志社

CA: Cany Ash

RS: Robert Sakula

LD: 在过去的10年间，城市改造在建筑和规划领域蓬勃发展。那么，我们就从关键问题开始：我们今天的城市是怎样的？您又是如何改造城市的？

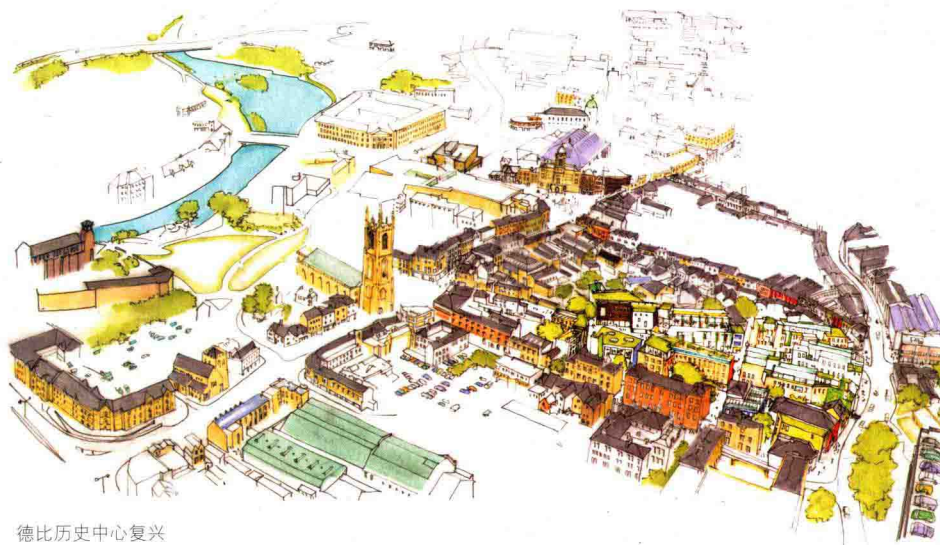
CA: 在英国，我们不能再像小时候那样只依赖商业繁荣来刺激城市发展。穿梭在伦敦略显衰退的街区间，我能衡量出岁月的沧桑。目录商店魅力无穷，当你提交了商品代码，几分钟后可在柜台提取你所购买的商品。城市改造虽然值得期待，但是它需要一种持久的、真正的根基。在过去10年间，我们开始意识到商业不能独自充当这种根基。建筑之间的空间，即使新装饰了花岗岩铺装也无法恢复公共生活的活力。我们要不断地挖掘路边或角落那些仍然存在并急需发展的特色商店和聚会场所，以及那些能为城市增添质感的不易发觉的独特场所。

RS: 城市设计真的非常困难和复杂。即使已有多年的从业经验。你需要运用一系列的策略改造城市：了解过去行之有效的措施，并仔细研究它们以寻找其中的窍门；抵制以牺牲思考和品质为代价而达到经济可行性的做法（这一点说起来容易做起来难）；勇于创新并承担错误；提倡循序渐进的改善方式而非大规模的重改。

LD: 我们可能因成为城市的一员，而失去与自然的联系吗？

CA: 我认为正如我们建设的乡村一样，城市是自然的一部分。50年前，W.G. 霍斯金斯在其

伟大著作《英格兰园林的发展》中分析了田地和林地人工模式背后的复杂历史。如今，乡间道路比城市道路更加危险，所以我有时觉得步行购物或骑自行车接送孩子这些乡村的传统行为更应该被城市所保留。无论在乡村还是城市，抑或是临时的农贸市场，人们已经丧失了种植粮食和饲养家禽的想法。最近，另一本引起我思考的著作是 Carolyn Steel 写的《饥饿的城市》，书中描述了在过去食物如何影响城市。Carolyn Steel 认为曾经货棚环绕的老伦敦市的风采已经不在，城市已经走向衰退。环境影响了英国人的食物供应，使人们失去了与食物生产系统的自然联系。我感兴趣的是如何使场地独具特色，如何充分利用自然和城市生活。Common Ground 是一个关注当地独特性的组织，该组织撰写了一项宣言来保护场地的环境和品味，抵制千篇一律的雷同。这不是学术争论，而是使当地人记录他们所处环境的结构和细节的基本指导。如果我们想保持关联性，那么枯燥的记录显然是答案的一部分。



德比历史中心复兴

RS: 我认为不应该因为城市远离了自然，就把建立联系归为城市的职责。我认为人们身处城市中能够找到与荒僻的、绿色的自然环境的直接联系，但是这种情况并不多见。居住在伦敦市中心，我真的很难看到我所希望的那么多的绿色环境。但是当我进入山区、森林或沙漠的时候，我就会强烈地感受到自然的魅力。我认为教育和文化的需求将我们与自然分离，因为这种需求试图衡量可购买以及可消费的自然和自由。

LD: 您能列举一些如今正常发展的城市的典范，并说明其中的原因吗？

CA: 当你与一座城市的主人谈话时，他们会向你展示一座充满活力的城市，并讲述它有趣的故事，以及为什么条件不佳的场地也可以用于生活，或最终的解决方案。最近，人们对伯明翰这座战后混乱的城市进行了改造，如今它已旧貌换新颜，充满了活力，地形富于戏剧性，

相互连接的公共广场随处可见。

对我而言，阿姆斯特丹、巴黎和柏林能带给我源源不断的创作灵感。在欧洲工作的好处之一就是这些令人惊叹的建筑仿佛教科书一样，告诉我们如何打造各种成功的空间。没有什么能够像一座活生生的城市那样将一个想法变为现实，并将我们从狭隘的思想中拯救出来。在阿姆斯特丹，我们惊叹于市民对创新精神的支持，对悠闲生活方式，以及由儿童进行技巧表演和骑单车购物的生活习惯的喜爱。在巴黎，奥斯曼的城市规划设想依然令人震惊，但是他对老城的改造也堪称天才之作。如今，许多小公共空间如繁星般散落在巴黎城中，富有纪念意义的林阴大道的轴线充满生机与活力，仿佛是将巴黎人与天空连接起来的一条纽带。柏林是一座由19世纪时建造的可租住的公寓楼组成的城市，这些公寓楼都是带有连续庭院的普通建筑。它们使景观深入到城市中，见证了当代生活和真正可持续性建筑具有的灵活空间。

RS: 去年夏天，我们停留在纽约，这座城市在

经过多年的投资不足和不景气之后，逐渐理顺了思路，拥有了一座城市应具备的很多元素：令人兴奋、充满冒险、丑陋与美丽并存，不断进步、坚毅、混乱但仍受喜爱。但是，它是一座难以借鉴学习的城市——世上或许只有一座纽约城。那样的城市尺度、令人称奇的场地和一些历史事件来促成设计。去年秋天，我去了挪威的奥斯陆，它是一座融合了斯堪的纳维亚风格的精致小城。回来之后，我认识到成为一座优秀城市的关键是拥有易于管理的规模，比如50万左右的人口。这样的规模足以提供城市所需要的一切，如不同的功能分区、紧凑而充满活力的中心以及从豪华到破旧的多种城区面貌。这样的城市规模较小，但与纽约、伦敦和上海这些城市相比，更具人性化和通达性，这点可以从进入国会大厦的难易程度和餐厅服务的友好程度体现出来。我觉得人们在拥有数百万人口的城市中友好相处并非易事，尽管这种可能性是存在的。



莱斯特 Sparkenhoe 剧院——产业转型和公共空间改造

LD：那么，有哪些城市在环境、建筑、社会和人文方面表现出明显的功能失调？

CA：如果一座城市是通过其迷人的魅力来恢复活力，那么大多会因非常陈腐的原因而以失败告终。我们在曾是英格兰中部名城的北安普敦工作时，北安普敦正在规划建设干线铁路，而市议员却只投票赞成修建支线铁路。如今，北安普敦已从一个曾经兴旺的制造业中心沦为缺乏信心的“失乐园”：交通线将市中心与拥有精美建筑遗产的大学校园分开，因为骑自行车太危险，即使是较短距离，学生们也只能乘坐拥挤的公车；许多空荡荡的砖砌的大型制鞋厂散落在城市中心，大量低端商业园区的停车场吞噬着商业活力，使城市一蹶不振。连锁店已取代个体商户和大广场上的集市，因为集市上销售的清洁产品和狗垫的价格只比城郊的超市便

宜几美分而已。政府对路面的重新铺装以及停车换乘方案的调整也不能改变这种趋势，唯一的希望是年轻人能够寻找到另一种风格的北安普敦，而企业希望能够找到制鞋业的出路。

RS：这种做法通常不是出于政治意愿，或者说是缺乏政治支持的。如果当地政府部门能够清楚地规划出城市蓝图，那么具有远见的人与投资者将会被吸引到这座城市来。如果一个城市充满疲倦、沮丧，面临不可避免的衰退，那么这座城市就要从头开始。当然，悲观情绪也会侵蚀每一个人。如果一个城市对自己的未来没有信心，那么这座城市就会充斥着乏味的建筑和无趣的城市景观，而这一切正是成功城市勇于说“不”的地方。

LD：Ash Sekula 建筑设计事务所往往承接一些

在细微处“思索城市”的小规模项目。其中一些项目已经成功地改造了一些公共空间。您如何定义能够真正改变城市面貌的改造项目的核心价值？

CA：目前，我们正在着手一处极不协调的空间的改造，这或许将会改变伦敦南部的部分地区。当地议会希望通过户外表演、文化产业和农贸市场来振兴一个老的货场。这里虽然没有被列入保护名单，但却有一处很珍贵的历史建筑——货车上下高架桥时的专用坡道。我们需要赋予这个坡道新的意义，沿坡道划分出不同的分区，将市场和火车站与一座原有的社区剧院连接起来。该项目的预算紧张，而人们的期望却很高。如果改造成功，坡道将被镶嵌上一圈不加修饰的边缘，趣味顿生，同时也将成为一处难得的休闲场所。如果建筑或材料选择不当，坡道看



克勒肯维尔工作队

上去将会显得做作而俗气，不仅不吸引人，而且还会有人埋怨议会把钱花在了错误的地方。这种有挑战的项目正是我们喜欢的项目。

RS：最近我们正在英国的德比、纽卡斯尔和科尔切斯特这三座城市开展相当复杂的城市改造工程，通过一个新的公共空间（包括这些新空间周围的建筑）来缝合、修复和扩展已有的城市结构。

在德比，我们的施工场地位于布局紧密的中世纪城区，这里通常是由一些临街立面狭窄的建筑组成的狭长地块，显然这种地块形式是针对有限土地、符合历史特点的设计。我们的新设计虽然规模更大，但是仍然沿用这种模式——将稍长的不规则建筑凸出的一端都朝向大街，来满足商店、咖啡店和公寓的需求。这些建筑仿佛依山而上逐渐融入街区内部，在建筑之间创造出连续的公共广场和私密花园。

在纽卡斯尔，我们面对的是一块狭长的靴形场地，场地一侧是一条小河，另一侧是9m高的挡土墙；场地上现有一个被烧毁的太妃糖工厂的遗址。我们的设计是在难以连接和通达的场地上，营造一个小小的城市空间。我们在原来的两个层面及它们中间的一系列新层面上创建了全新的地形，形成可以小面积出租的露台、屋顶以及经由一座天桥与码头相连的多层餐厅（设计灵感来自于伦敦的唐人街）。

在科尔切斯特，我们的任务是将市中心（英国最古老的市中心之一）与一个孤立在临时公交车站后面的新艺术中心衔接起来。设计充分利用新老场地来建立交通动线网络，形成连接原有动线的全新的公共空间。科尔切斯特像英国许多的其他城市一样，也有供年轻人活动的夜晚俱乐部，而老人和已婚人士在晚上则很少到市中心去。我们的规划方案是创建一种新型的夜晚经济，将不同地区的人融合在一起，这在当今英国城市中也是鲜有的。我们试图利用原来的老城结构，将罗马城墙顶端闲置的空间加高一点，设置餐厅等公共设施，使这里成为欣赏城市美景和日落的观景台。

LD：虽然任何建筑或规划的实践总是在已存在的层面上开展的，但 Ash Sakula 建筑设计事务所的改造工程常常要与内城的风格和谐一致，

这可能会加大设计难度。您在伦敦这样人口稠密的城市是采用哪种特殊方法来打造公共空间？又是如何解决生态和社会问题，特别是满足一个多元文化城市的综合需求的？

CA：距离我家很近的地方，有一座历史悠久的公园。在18世纪，有一位叫柯兰的船长周游世界后回到伦敦，看到无家可归的弃婴和醉酒贫困的人们深感震惊，于是他从贵族那里筹款设立了伦敦首个孤儿院，使这里成为无依无靠的

孩子们的天堂。如今，花园和马厩依然存在，这里也被后人称为柯兰牧场。在伦敦中心你会看到绵羊、山羊、兔子和鸡等动物！牧场大门旁边的一块大牌子上写着“在未满16岁儿童陪同下的成年人方可入内”。当我的孩子还小的时候，因为我家没有花园，我经常在这里度过周末和夏夜，了解当地的多元文化。每一座城市都需要有一个地方来彰显城市温柔的一面，这个地方或许是树阴下的酒吧，可以尽情高歌的地下室，也可以是品茗观日落的屋顶露台。现在，我们正在改造伦敦贫民区的一座小学，并注重如何将资金有效地用在这块场地上。就像柯兰船长一样，创建当地人社交、聚会的场所正是建设人性化城市的方式之一——这或许就是建筑师目前所要做的事情。

RS：我们还在霍尔本开展战略性的城市规划。霍尔本是伦敦市中心的一个商业密集区，距离我们居住的地方不是很远。目前，在此居住和工作的人们都会去别的地方休闲娱乐，因为霍尔本是一处交通枢纽的灰色中间地带。我们已经建议取消战后形成的、会破坏古老城市结构的单向交通模式，恢复主要街道的双向交通模式。这样将会减少公路的占地面积，释放出更多新的城市空间（这些空间将从以车为本转变为以人为本）。

环绕原来花园广场的是一些新型零售空间，在这里人们不再是急匆匆地涌入地铁站，而是慢慢地溜达到地铁站，居民也可以在这里购物或聚会。交通管理可以催生出其他的交通模式，比如我们可以按照清晰的路标指示步行，或者通过巴黎的自行车租赁系统租借自行车。

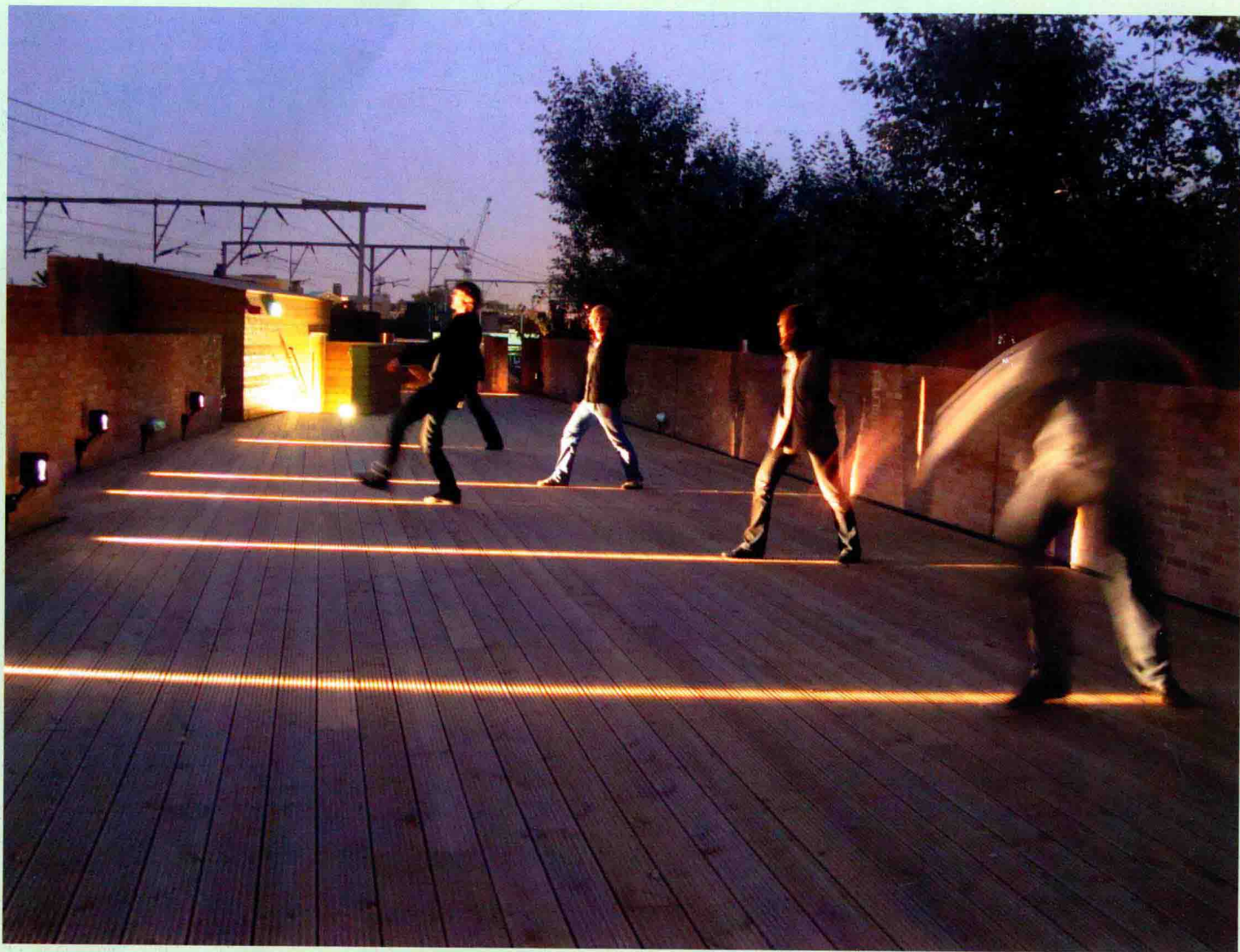
注：更多关于《城市的深刻思索》的精彩内容，敬请关注《景观设计》杂志2009年第3期 Cary Ash 和 Robert Sakula 专访（下）



英格兰科尔切斯特 Saint Botoph 教堂改造



伦敦附近卢顿的狂欢艺术中心——内外空间交融



伦敦市新的创意平台——温室 1

In one of the most cosmopolitan and creative cities on earth, it would be fairly easy to lose track of one among thousands of urban interventionists. It takes quality, a coherent cross-disciplinary approach and a good dose of stubbornness for a small team to consistently stand out in the crowd. Ash Sakula Architects is that stubborn. Slowly but relentlessly, this Clerkenwell-based team of 15 has grown a reputation for highly creative, highly functional designs that are mindful of the urban circumstances, the genius loci, the involving community and the environmental impact of their interventions. Unlike larger firms, Ash Sakula's projects tend to be of smaller dimension by virtue of circumstance, albeit highly focused and – usually – of the kind that captures imaginations. Their fierce pursue of architecture, landscape and urban planning respectful of the notion of 'place' has landed them an impressive number of accolades and awards to date, including multiple RIBA. And their quest for beauty and true enjoyment of the space in the most innovative cultural centre as in the blandest of city squares makes a whole lot of difference to

the select clients that dare. Landscape Design caught up with Ash Sak's two passionate principals, Cany Ash and Robert Sakula (a duo in 'real' life) and found out why this is the small company that (really) could.

LD: Landscape Design

CA: Cany Ash

RS: Robert Sakula

LD: One of the ideas that has blossomed in architecture and planning in the last decade is the re-invention of the city. Let us, thus, start with the key question: what city do we have today, and how do you reinvent it?

CA: In Britain we can't rely on the bustle of commerce to animate cities in the same way we could when I was growing up. I can measure decades walking through London's shrinking street markets; half a block vanishes every ten years. The magic of catalogue shops where China is delivered to the counter within minutes of you delivering the code is so very seductive! So reinvention is very desirable, but needs a

sustained genuine rationale. During the last decade we have come to realise that coffee shops cannot do it alone. The space between buildings, even when adorned with newly laid acres of granite paving, will not restore public life on its own. We have to explore the crannies of intensity that still exist and foster the energy of those particular shops and gathering places down on the street, or more elusive or even exclusive venues which give a texture to the city.

RS: The city today is less the product of the desires of its inhabitants, and more an expression of the requirements of financial institutions, who want buildings to make money, and of builders, who want buildings that are cheap and easy to build. In between is the domain mainly of the utility companies and the traffic engineers, so that there is no *gestalt* to the image, and the users of the place are short-changed. In the west there are enormous efforts put into consultation with users and other stakeholders, but with mixed results, because designing cities really is very difficult, even if you have been doing it for years. You reinvent it with a series of strategies: learn what

has worked well in the past and study it carefully to find out how the trick is done; resist (this one easier said than done) the requirements to make things affordable at the expense of thoughtfulness and quality; be willing to risk innovation, accepting that mistakes will sometimes be made; go for small scale incremental improvements rather than massive regeneration.

LD: Are we perhaps becoming city beings, and losing our connection to nature?

CA: I would argue that the city is nature, just as our countryside is constructed. There is a great book now fifty years old called *The Making of the English Landscape*, by W.G. Hoskins, which analyses the complex history behind the man-made patterns of field and woodland. Country roads are now so much more dangerous than large city roads that I sometimes feel that the rural traditions of shopping on foot or sending children off on bikes are now more easily preserved in cities. I would say that we have lost, both in country and city (and despite the odd farmer's market) the sense of what it takes to grow the food we eat or to rear a chicken. Another recent book that made me think was Carolyn Steel's *Hungry City*, which shows how food literally shaped cities in the past. She argues that the old London, ringed with vast distribution sheds is missing, and the city has been emasculated. The tangible link to the 50 million meals a day has now vanished, leaving us denatured. I think I am interested in how places are distinct and make the most of nature and cosmopolitan life. Common Ground, an organisation dedicated to local distinctiveness wrote a manifesto as a list of rules to protect the ambience and taste of places and resist homogeneity. These aren't intellectual arguments but basic instructions for local people to record the grain and detail of their surroundings. Almost dreary auditing but clearly part of the answer, if we want to stay connected.

RS: I don't think it is cities that do this, in the

sense that they create an absence from nature. I think people find very direct connections with solitude and green natural environments whenever they encounter them, however rarely. Living in the centre of London, it is really quite difficult to experience as much green as I would like, but my feelings are no less intense when I finally get to the mountains or the forest or the desert. What I think does separate us from nature are the demands of education and culture which tend to value the purchased and the consumable over the natural and the free.

used. For me, Amsterdam, Paris and Berlin are a constant source of inspiration and one of the best things about working in Europe is that these amazing constructions are there for us to learn how varied successful spaces can be. There is nothing like a living city to demonstrate workability of an idea and save us from our British parochial prejudices. In Amsterdam we marvel at the support for creative people, the enthusiasm for modest lifestyles and the many manoeuvres achieved with a bunch of children and shopping on a single bike. In Paris, the sweep of

Haussmann's vision is still shocking but the violence it did to the old city was an act of genius. We now have the very public small grain preserved all over the city, and the monumental axes of the grand boulevards which are energising and connect Parisians with the sky. Berlin is a place where the structure of the *Miethaus*, the rental apartment blocks making up the nineteenth century city, is a stolid bourgeois architecture of successive courtyards. These allow the landscape deep into the city and now, post war, have proved flexible space for contemporary life and a truly sustainable architecture.

RS: We spent last summer in New York, and after years of underinvestment and general misery, it really is feeling on top of its game and is pretty much everything a city wants to be: exciting, adventurous, ugly/beautiful, evolving, gritty, messy and incredibly loved. But it's a

difficult place to learn from – there will probably only ever be one New York City, and you need the size, the amazing site, and some accidents of history to get something really that good. Then last autumn I visited Oslo, in Norway, which is small, and exquisite in a slightly dour Scandinavian way, and I came back convinced that the key to a good city is to be of a manageable size, say half a million or so. It is still big enough to offer all the things a city needs – differently defined districts, a compact, vibrant centre, a



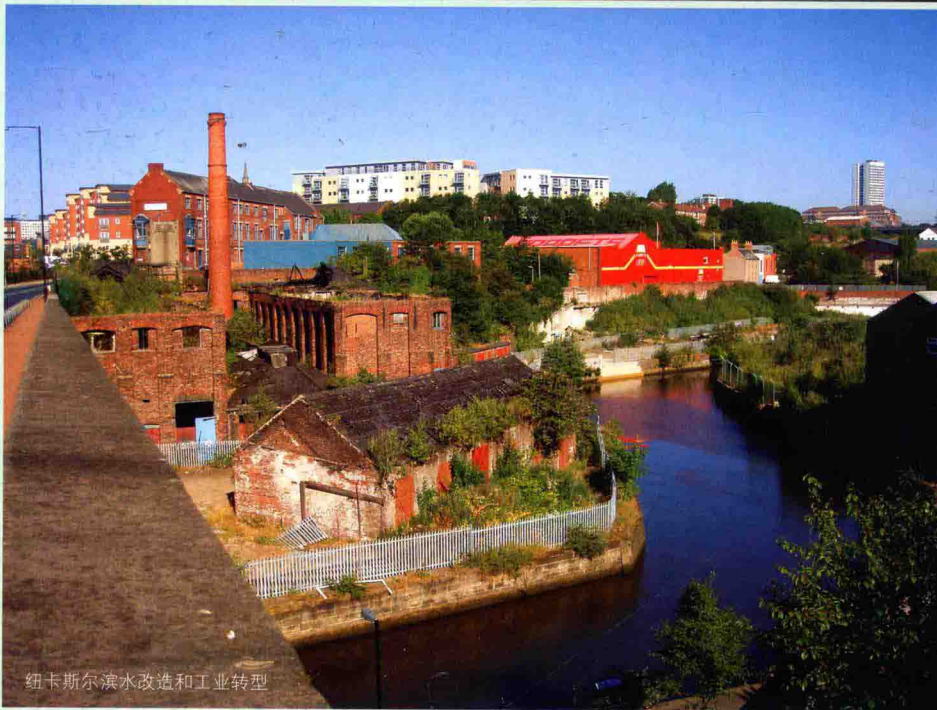
伦敦市新的创意平台——温室

LD: Can you give a few good examples of cities that are currently 'working' (and why)?

CA: If you talk to the right people in each city, they will show you a city that works, and tell you the funny stories about it, and why the bad bits are OK to live with, or will eventually be solved... Recently they sorted out a big messy post-war city, Birmingham, and now it is really a brilliant place to walk; the topography is dramatic and the interlinked public squares are intensively



莱斯特 Sparkenhoe 剧院模型



纽卡斯尔滨水改造和工业转型

range of experiences from luxurious to seedy. It's small enough to be able to escape from, and for all the parts of it to be a bit more humanly scaled and accessible than New York or London or Shanghai. This runs from the accessibility of the parliament building to the friendliness of the restaurants. I think it is difficult for people to be so friendly in cities with populations of millions, although there may be exceptions.

LD: What about cities that are clearly dysfunctional, in the environmental, architectural, social and human dimensions?

CA: If cities are redeemed by their crazy charms, cities mostly fail for crashingly banal reasons.

We are working in Northampton, once one of the great Midland cities of England. But when they were building the mainline railways, city councillors voted for branch line status only... Who knows what was going on in their minds? From being a thriving centre of manufacturing it is now an unconfident place where rings of traffic split the town centre with its fine architectural heritage from the university campuses. Small distances are psychological barriers to walking, so students take crowded buses and claim it is too dangerous to cycle. Dozens of grand brick shoe factories lie empty in the city core, while low quality business parks sitting in seas of car parking suck the business life out of the city and

towards the bypass. Chain shops have replaced independently owned businesses and customers skirt around a market in a magnificent square because the cleaning products and dog cushions are only a few cents cheaper than in the superstores of the outskirts. Council repaving and park-and-ride schemes are not going to change this tide anymore. The hope is that young people will look for another kind of Northampton and enterprise will find its way back into the blacking factories.

RS: This is usually to do with lack of political will, or sometimes from lack of political unity. When city leaders can articulate a clear vision for their city, people with vision and talent, and (just as important) people with money will be attracted to the city. Then good things can start to happen. In cities where there is lassitude, dispiritedness, fatalism about the inevitability of decay and decline this has usually started at the top. Of course pessimism infects everyone. If a city doesn't believe it deserves the best, it will get the poor buildings and dull cityscapes that more successful cities have the confidence to say no to.

LD: Ash Sakula Architects often works on smaller scale projects that 'think the city' piece by piece. Some of your projects have tackled the latter type of public space, to successfully return the former. How do you define the core values of each individual intervention, to deliver change?

CA: Currently we are looking at a very ragged space, which could transform an area of South London. The local council want to revitalise an old goods yard with outdoor performances, cultural industries and a farmers' market. There are no listed buildings there but there is a very precious piece of industrial architecture: a ramp, which took the wagons up and down from the railway viaduct. We need to give this ramp a new meaning and slice through it in places to connect the market and train station to an existing community theatre. The budget is tight and aspirations are very high. If done right it will have a rough edge and humour to it. It will become the place to hang out. If the architecture or materials are wrong it will look overwrought or tacky, young people will shun the place and others will claim the council is spending money in all the wrong places. This is the kind of project we like very much.

RS: Recently we have been working on fairly complicated interventions into already established areas of three British cities: Derby, Newcastle and Colchester. This has been a form of urban stitching, repairing and extending the existing city fabric with a new public realm and, of course, with the buildings around these new spaces.

In Derby we are working within the tight grain of medieval plot layouts, traditionally thin strips

of land with narrow frontages onto the main street, clearly a historical design response to the pressures on land. Our new design follows this pattern, though at a larger scale, to fit current requirements for shops, offices and apartments, with longish, irregular building shapes each pushing their noses forward to the street, but then modifying as they move up the hill into the interior of the block, to create a sequence of public squares and secret gardens between buildings.

In Newcastle, we have been working on a long, narrow, boot-shaped site with a small river on one side and a 9 m high retaining wall on the other. The site currently contains the burnt out ruin of an old toffee factory. The trick has been to create a little bit of city on a site that is difficult to connect to and to access. We have created a new urban topography at the two existing levels and at a series of new levels in between, forming terraces and roofs with micro-allotments, and a multi-storey restaurant emporium (inspired by those in London's Chinatown) which links the quay level with a bridge viaduct passing over it.

In Colchester our task is to connect the town centre (Britain's oldest) with a new arts centre, which is currently marooned behind a temporary bus station. We have used both old and new sites to set up a network of routes creating a new public realm that stitches into existing routes running north, south, east and west. Colchester, like many British towns, has an evening youth club monoculture, driving away older people and families from the town centre at night. In Colchester it is a mix of soldiers and students kept apart by military police in Jeeps. The plan here is to create a new evening economy through a mix of venues a new resident population, a rare thing in British towns today. We tried to harness the older grain, for instance by raising a bit of waste ground at the top of the Roman wall, which will become a sunset terrace with views over the town, served by restaurants and other structures.

LD: Although any architectural or planning practice invariably designs on top of pre-existing

layers, Ash Sakula's intervention areas seems to often coincide with inner cities, presumably upping the challenge on your designs. What is your particular approach to public spaces in densely populated areas such as London, and how do you address ecological, and community issues, notably the integrative needs of a multicultural city?

CA: There is a park a few minutes from our

years when my children were younger and where I met my very multicultural local community. All cities need special places for a softer kind of urbanity. That may be a bar with a tree behind it or it may be a basement where you can sing loudly or a rooftop where you can eat some simple food and watch the sun go down. We are working with a small primary school in a very poor part of London to have a strong voice on how money

gets spend on its site. Just like Captain Coram, making a local focus for people to meet is the way to build human cities... perhaps the best thing an architect can do right now.

RS: We are also completing a strategic urban vision for Holborn, a densely used business area right in the centre of London, and not far from where we live. Currently people who live and work here go elsewhere for their pleasures, because Holborn is a grey in-between place, dominated by traffic, almost all of which is passing through. We have proposed scraping the post-war one-way traffic gyratory which crashes through the older urban grain, and returning the main streets to two-way working. This will release space, which is

today highway land, and will allow us to create a series of new urban quarters (pedestrian rather than car dominated). A new retail quarter around an existing garden square will be a place where workers can linger rather than rushing to the metro, and where residents can shop and meet in the evenings and weekends. Taming the traffic also gives rise to other transport modes and we are spearheading walking through better signage and way-finding, or cycling through a cycle rental scheme based in Paris' experience. **LD**

(To be continued in issue 3, Landscape Design Magazine)



莱斯特 LCB 公交车站

house, which has a fantastic history. A certain Captain Coram who travelled the world in the 18th century came back to London and was so shocked by the horror of abandoned babies and drunken poverty that he spend the rest of his life raising money from the gentry for London's first orphanage, a palace (albeit a strict one) for boys and girls. The gardens and stables still exist and are now called Coram's Fields. There you find sheep, goats, rabbits and chickens in the very centre of London! By the gate a huge sign says "No Adults unless accompanied by a child of under 16". This, since we have no garden, is where I spent weekends and summer evenings for ten



巴伐利亚林德霍夫城堡

回归经典——欧洲皇家花园设计

Return to the Classics—European Palatial Garden Designs

撰文 Pedro F Marcelino 图片提供 Pedro F Marcelino Google Earth及公众共享图片
翻译 申为军

“景观设计”一词由苏格兰启蒙大师 Gilbert Laing Meason 在其 1928 年的著作《论意大利绘画大师的景观设计》中首次提出。在此之前，花园设计一直是一门备受推崇的独立艺术。Meason 在书中评价了他所掌握的那个时代所有意大利风景名画中出现的建筑与景观之间的辩证关系，借助维特鲁威的《建筑十书》揭示出人类建筑与自然环境的共生关系中所蕴含的指导原则。此后，花园设计在很大程度上依然被视为最纯粹的景观设计形式，或许的确如此。景观设计涉及多个学科，要依靠规划、园艺和工程方面的专业人

员合作才能完成。相对而言，花园设计拥有较高的自主性，并且需要较强的创造力，为建筑营造出特别的景观效果。即便是现在，很多花园设计师仍然像其前辈一样独立工作。景观设计主要针对公共空间，花园设计则针对私人空间，二者的交会点是公园。如今，很多已成为公共空间的著名公园在历史上都曾是私人领地。

本文旨在简要回顾欧洲花园设计的主要经典之作，尤其是西欧各国的皇家及城堡花园。回顾的重点是其中的佼佼者，它们曾经影响了设计建造这类花园的一代又一代的设计师。根据俄

勒冈大学 Kenneth Helphand 教授的《景观设计史》所述，人类建造花园的历史源于果园和有条理的农田。数千年后，古埃及人的审美趋于精致，其巅峰形式出现在地中海城市卢克索。在整个新月沃地，流传着很多充满传奇色彩的关于花园的传说，如巴比伦的空中花园和约旦古城佩特拉。受此影响，古希腊人和后来的古罗马人继承了其中的某些形式，并且很多都已在早期的“天堂花园”中体现出来。伊斯兰花园源于阿拉伯半岛，经北非传入西班牙和葡萄牙，并在欧洲南部发展起来。时至今日，在西班牙、葡萄