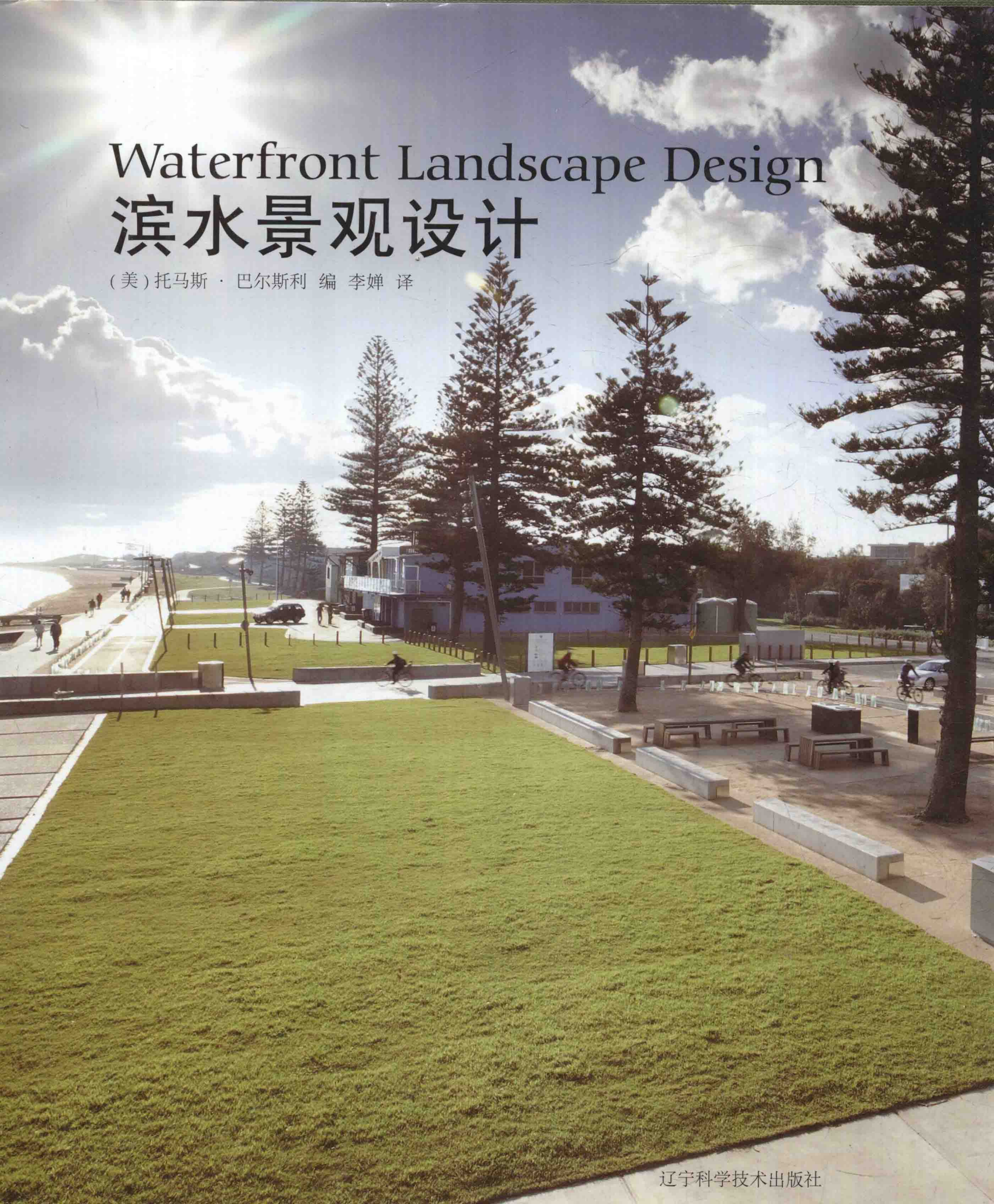


Waterfront Landscape Design 滨水景观设计

(美) 托马斯·巴尔斯利 编 李婵 译



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PREFACE

前言



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Washed Ashore – Infinite Opportunities

Having arrived in New York City to launch my studio in 1970, I was appalled with the state of the “world’s greatest” city’s waterfront; rotting piers and inaccessible post-industrial sites were severed from the city by ribbons of highway. Sound familiar? Countless cities across the globe have suffered a similar state of neglect. Recent public demand for waterfront accessibility, coupled with development pressure, has led to a rediscovery, reclamation and revitalisation movement. In some cases, with minimal regulations, environmental controls or public approvals, some government-sponsored development plans have brought about extraordinary waterfront parks seemingly overnight. Other waterfronts, however, have moved at what seemed to be a glacial pace.

After many failed attempts to redevelop an extraordinary 65-acre Manhattan rail yard site on the Hudson River, our team proposed a plan for Riverside Park South in which a 26-acre park would be the site’s centrepiece. The park plan was approved in 1991 yet only had its first water edge phases completed in 2008! Unbelievably, a core element of the plan, the relocation of an elevated highway that visually divides the community and upland park from the river, is still mired in a bureaucratic morass and likely to be years away from completion. Across town, Brooklyn Bridge Park, first conceived nearly 20 years ago, only had its first phase completed in 2010. It’s clear: designing waterfronts is not for the faint-hearted or impatient, but the payoff is spectacular!

Today, the landscape urbanism and waterfront reclamation movements are inextricably linked and are now as inevitable as the rising sun. Signifying shared values and cultural ambition, waterfronts provide a unique lens by which the viewer, depending on their position, is able to see across a seemingly intimate expanse. Perhaps it’s the dialogue between oppositional environs, or simply the feeling of being against a great precipice constantly in motion, which brings a magical attraction to waterfronts. Whether it’s the offer of land or water, refuge or prospect, here or there; it stirs the emotions. These aqueous edges create one-of-a-kind experiences, which in turn provide transactions that can be both innate and otherworldly.

As the waterfront movement has gained momentum, expectations have risen. Whereas 25 years ago, we might have been satisfied with simply staking a claim at the water’s edge and forging a few informal trails, today’s educated public demands truly remarkable civic gestures that strike dramatic poses on the edges of our cities and define our future aspirations as a society. The design of contemporary public landscapes requires both sensitivity to context and the ability to convey, often with clarity and restraint, qualities that are most special. Indexing a site, and specifically the ways in which recreation, art, architecture, and culture interact with the natural world within both near and broader geographic contexts, allows one to create a new alchemy of space.

As plural environments, the design of waterfront parks requires a dynamic process involving collision and collaboration. This rich plurality presents the greatest opportunity to form singular, large-scale transformations where landscape, infrastructure, and urbanism are woven into a unified whole. More than seams between city and water, these sites are metaphorical links between our past, present and future. In order to avoid monotony these linear landscapes most often require the definition of distinct zones that have the ability to treat individual areas like episodes in a narrative while providing breathing room for the in-between. Encoded in these delightfully episodic waterfront systems are the collective ambitions of the local

communities through which they pass as is evident in the design for the Promenade Samuel-de Champlain. Recounting the coastal environs and the local timber industry, this highly expressive park repurposes a waterfront site and conveys a history unique of place through a contemporary design language, much in the same way that Riverside Park South takes on a rich narrative about the co-existence of rail systems and waterfronts in the industrialised city.

To change the paradigm of what a waterfront should be often involves moving constituents away from their initial ideas of a single purpose site and into a dialogue about the contemporary culture of public open spaces. The choice need not be "past or future", "active or passive"; it can be all, a richly layered space, regenerative and resilient, springing to life by inviting human and natural processes to co-exist. Registering deeply in the psyche of the visitors, these types of landscape typologies enrich the visitor experience, forging stewards of the resilient ecological systems where land meets water. Southport Broadwater Parklands is a project that features an extensive co-mingling of ecology and social systems, evoking both native ecosystems and regional cultural landscapes. The site gives vast acreage to natural processes while maximising its value to the visitor and community.

While many waterfronts are fast becoming large-scale sculptures that often appear as no more than one-liners, the question deserves asking: "Will these landscape sculptures have enough public input to be the truly democratic spaces that endure the test of time?" Having chaired the competition jury that selected HtO Park, I offer an unequivocal "yes". Urban waterfronts need not feel as if they are obligated to recreate a "Garden of Eden" detached from natural history; instead the new waterfront can design with nature, allowing natural processes to melded with cultural expressiveness, and remain relevant and accessible while also preserving the transcendent quality of the open space. These expressive spaces draw crowds, add iconography to cities desperate for character, and capture the public imagination by remixing the familiar in new and unexpected ways. To sustain this success, contemporary designers have embraced a process in which outreach, stakeholders and collaboration are valued as vital components of this design process, along with art and innovation.

Waterfronts continually evolve, moving through phases and meanings. Whereas many waterfronts were originally developed as industrial zones that drove urban growth, their purpose is changing. The financing of this transformation is also moving away from private or public entities into public/private partnerships where their motivations and end-goals are more varied than ever before. A complicated weave (and sometimes conflict) of natural ecology, tourism, culture, leisure, transport, security, and politics is taking hold and their boundaries are becoming more obscure. Notions of global sustainability are manifesting themselves on the shores of every coast. The opportunities are infinite.

It's clear from this book's extraordinary curation of waterfronts of all shapes and sizes that the door of design opportunity opened wide for these designers and they have stormed in! What designers, sponsors and advocates do with this newfound public trust and artistic freedom should be of collective concern to the design community. Will we overextend our design muscles again at the expense of public benefit and urbanism goals, similar to the mid-century modernist architecture movement that lost public support, or will we fuse our design passions with the 21st century principles of environmental and social sustainability?

Thomas Balsley, FASLA
New York, July 2011

臻岸之举, 生机无限

1970年来到纽约成立我的工作室之时, 见到了这座“世界上最伟大”城市的滨水区的状态, 我感到十分震惊: 带状的公路将腐烂的支墩和难以进入的后工业化遗址与城市隔离开来。听起来很熟悉吧? 世界上不计其数的城市同样正遭受着被忽视的状态。目前, 对滨水区可及性的公共需求外加发展的压力已经引发了一场关于再开发、再利用的复兴运动。在一些案例中, 政府发起的开发计划通过小型调整、环境控制或者公众支持, 几乎在一夜之间就形成了许多独特的滨水公园。然而, 还有许多滨水区的发展则是迈着极其缓慢的步伐。

许多关于哈德逊河畔65英亩的铁路站场的再开发计划失败以后, 我们的团队提出了一个南滨河公园的开发计划, 其中26英亩的公园将成为场地的核心所在。该计划于1991年通过审核, 但直到2008年才完成第一阶段的建设。令人难以置信的是, 该计划的主要部分——高架铁路仍旧深陷在沼泽之中, 看起来其重新安置的工程一时难以完成。在视觉上, 这座高架铁路将社区和高地公园与河流隔离开来。在城市的另一端, 布鲁克林大桥公园的构想早在20年前就已提出, 但直到2010年才完成一期工程。显然, 滨水景观的设计挑战着设计师的胆量和耐心, 但是, 设计的回报是丰厚的!

如今, 景观城市化与滨水区复兴运动是紧密相连的, 如东升的旭日般不可或缺。滨水区的建设代表着共同的价值和文化抱负, 为人们提供了一个独特的视角。根据立场的不同, 观察者通过这一视角能够看穿一片广阔的区域。也许这是对立环境之间的对话, 或者仅仅是反对一项不断变化的危机, 从而为滨水区带来魔幻般的吸引力。无论是陆地还是水域, 藏匿还是眺望, 此处抑或是别处, 都会激起强烈的情感。水边的设计会营造一种氛围, 这种氛围反过来可以形成内在和外在的相互作用。

由于滨水区复兴运动的势头日益增长, 相应的期待值也就不断提高。25年前, 仅仅是用立界标来标明土地所有权, 打造一些非正式的小径, 我们可能就很满足了。而现在, 公众普遍接受过教育, 因而要求采取真正卓越的行动, 为城市边缘地区营造出引人注目的姿态, 界定社会未来的壮志。现代公共景观的设计既需要对所处环境的敏感度, 也需要一种传达的能力, 同时还需要保持清晰的思绪和克制力, 这些都是最特别的品质。娱乐、艺术、建筑和文化与自然界在更加广阔的地理环境中相互作用的方式允许我们创立新的魔力空间。

在多元环境中, 滨水公园的设计需要动态的过程, 包括冲突与协作。这些丰富的多元性提供了最好的机会以形成单个大范围面积的转变, 从而将景观、基础设施和都市化融合成一个整体。这些滨水场所不仅仅是城市与滨水之间的缝合线, 更象征着过去、现在与未来之间的联系。为了避免千篇一律的单调乏味, 这些线性景观通常需要界定出独特的区域。这些区域要能够像看待记叙文中小插曲一样来处理单个空间, 同时也为中间地带提供充分的呼吸空间。这些令人愉快的插曲式滨水系统中融合了当地社区集体的理想。这一点在萨缪尔·德·尚普兰滨水长廊项目中展现得淋漓尽致。这个表现力极强的公园详细描述了海岸环境和当地的木材产业, 采用现代设计语言, 赋予这片滨水场所新的用途, 并传达了该地独特的历史。南滨河公园的设计采用了同样的方法, 丰富地叙述了铁轨系统与滨水区在工业化城市中和谐共处的情境。

为了改变滨水区的传统范式, 通常需要改变最初设计其组成元素的单一功能性, 转而成为公共开放空间的现代文化之间的对话。设计的选择不应是“保护”或“阅兵场”, 而应该是层次丰富的空间复兴。通过促进人类活动与自然环境之间和谐共处, 使滨水区重新充满生机与活力。这样的景观类型为水陆交汇处的弹性生态系统打造了独特的管理体系, 并深深影响了游客的心情, 丰富了他们的旅游体验。南港布罗德沃特公园就是这样个项目, 其特点是生态系统和社会系统和谐共处, 同时唤醒了当地生态系统和区域文化景观。该公园规划了大范围面积用于自然过程, 最大化发挥其对游客和社区的价值。

当许多滨水区仅成为大型雕塑作品的单行排列之时, 人们不禁要问: “这些景观雕塑能否有足够的公共投入, 使其成为真正的民主空间, 经受住时间的考验?” 作为主持HtO公园竞赛的评审之一, 我可以毫不含糊地回答: “能!” 城市滨水区不应该让人感觉肩负着重建与自然历史相脱离的“伊甸园”的责任。相反, 新的滨水区设计应从自然入手, 允许自然过程与文化表现力相融合, 保留其本身的意义及开放性; 同时保护开放空间卓越品质。这些表现力极佳的空间吸引着大批游客; 为那些渴望独特性的城市增加了标志性景观; 通过意料之外的新奇方式重新阐释人们早已熟悉的事物来抓住公众的想象力。为了保持这种成功, 现代设计师采取的设计方法认为延伸、项目相关人和相互协作都是设计中的重要组成部分, 丝毫不亚于艺术与创新在设计中的重要性。

滨水区的发展不断进化, 经历了不同阶段, 具有不同的意义。许多滨水区的最初开发目的是成为推动城市发展的工业区, 如今的作用却不尽相同。滨水区转型的融资也从私人或公共机构变成公共与私人合作的方式。这样, 他们的动机和最终目的也比以往更加多样化。自然生态、旅游业、文化、娱乐、交通、安全和政治之间复杂的交织融汇在一起(有时相互冲突)。它们之间的界限也变得越发模糊。每个海岸线旁的滨海区用自己展现了全球可持续发展的概念。因而, 机遇是无限的。

该书精彩地展示了一系列不同形状、不同大小的滨水景观设计。显然, 该书说明了机遇之门永远向设计师们敞开, 而设计师也蜂拥而至。对于这一新发现的公共信托和艺术自由, 设计师、赞助商和提倡者应该关注设计群体的集体利益。我们会像中世纪的现代主义建筑运动失去公众支持那样, 再次以公共利益和城市化目标为代价, 过度伸展我们的设计“肌肉”吗? 还是我们会将我们的设计热情与21世纪环境与社会的可持续发展原则相融合呢?

托马斯·巴尔斯利, 美国景观设计师协会理事
纽约, 2011年7月

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PREFACE

前言



Thomas Balsley

托马斯·巴尔斯利

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Washed Ashore – Infinite Opportunities

Having arrived in New York City to launch my studio in 1970, I was appalled with the state of the “world’s greatest” city’s waterfront; rotting piers and inaccessible post-industrial sites were severed from the city by ribbons of highway. Sound familiar? Countless cities across the globe have suffered a similar state of neglect. Recent public demand for waterfront accessibility, coupled with development pressure, has led to a rediscovery, reclamation and revitalisation movement. In some cases, with minimal regulations, environmental controls or public approvals, some government-sponsored development plans have brought about extraordinary waterfront parks seemingly overnight. Other waterfronts, however, have moved at what seemed to be a glacial pace.

After many failed attempts to redevelop an extraordinary 65-acre Manhattan rail yard site on the Hudson River, our team proposed a plan for Riverside Park South in which a 26-acre park would be the site’s centrepiece. The park plan was approved in 1991 yet only had its first water edge phases completed in 2008! Unbelievably, a core element of the plan, the relocation of an elevated highway that visually divides the community and upland park from the river, is still mired in a bureaucratic morass and likely to be years away from completion. Across town, Brooklyn Bridge Park, first conceived nearly 20 years ago, only had its first phase completed in 2010. It’s clear: designing waterfronts is not for the faint-hearted or impatient, but the payoff is spectacular!

Today, the landscape urbanism and waterfront reclamation movements are inextricably linked and are now as inevitable as the rising sun. Signifying shared values and cultural ambition, waterfronts provide a unique lens by which the viewer, depending on their position, is able to see across a seemingly intimate expanse. Perhaps it’s the dialogue between oppositional environs, or simply the feeling of being against a great precipice constantly in motion, which brings a magical attraction to waterfronts. Whether it’s the offer of land or water, refuge or prospect, here or there; it stirs the emotions. These aqueous edges create one-of-a-kind experiences, which in turn provide transactions that can be both innate and otherworldly.

As the waterfront movement has gained momentum, expectations have risen. Whereas 25 years ago, we might have been satisfied with simply staking a claim at the water’s edge and forging a few informal trails, today’s educated public demands truly remarkable civic gestures that strike dramatic poses on the edges of our cities and define our future aspirations as a society. The design of contemporary public landscapes requires both sensitivity to context and the ability to convey, often with clarity and restraint, qualities that are most special. Indexing a site, and specifically the ways in which recreation, art, architecture, and culture interact with the natural world within both near and broader geographic contexts, allows one to create a new alchemy of space.

As plural environments, the design of waterfront parks requires a dynamic process involving collision and collaboration. This rich plurality presents the greatest opportunity to form singular, large-scale transformations where landscape, infrastructure, and urbanism are woven into a unified whole. More than seams between city and water, these sites are metaphorical links between our past, present and future. In order to avoid monotony these linear landscapes most often require the definition of distinct zones that have the ability to treat individual areas like episodes in a narrative while providing breathing room for the in-between. Encoded in these delightfully episodic waterfront systems are the collective ambitions of the local

communities through which they pass as is evident in the design for the Promenade Samuel-de Champlain. Recounting the coastal environs and the local timber industry, this highly expressive park repurposes a waterfront site and conveys a history unique of place through a contemporary design language, much in the same way that Riverside Park South takes on a rich narrative about the co-existence of rail systems and waterfronts in the industrialised city.

To change the paradigm of what a waterfront should be often involves moving constituents away from their initial ideas of a single purpose site and into a dialogue about the contemporary culture of public open spaces. The choice need not be "past or future", "active or passive"; it can be all, a richly layered space, regenerative and resilient, springing to life by inviting human and natural processes to co-exist. Registering deeply in the psyche of the visitors, these types of landscape typologies enrich the visitor experience, forging stewards of the resilient ecological systems where land meets water. Southport Broadwater Parklands is a project that features an extensive co-mingling of ecology and social systems, evoking both native ecosystems and regional cultural landscapes. The site gives vast acreage to natural processes while maximising its value to the visitor and community.

While many waterfronts are fast becoming large-scale sculptures that often appear as no more than one-liners, the question deserves asking: "Will these landscape sculptures have enough public input to be the truly democratic spaces that endure the test of time?" Having chaired the competition jury that selected HtO Park, I offer an unequivocal "yes". Urban waterfronts need not feel as if they are obligated to recreate a "Garden of Eden" detached from natural history; instead the new waterfront can design with nature, allowing natural processes to melded with cultural expressiveness, and remain relevant and accessible while also preserving the transcendent quality of the open space. These expressive spaces draw crowds, add iconography to cities desperate for character, and capture the public imagination by remixing the familiar in new and unexpected ways. To sustain this success, contemporary designers have embraced a process in which outreach, stakeholders and collaboration are valued as vital components of this design process, along with art and innovation.

Waterfronts continually evolve, moving through phases and meanings. Whereas many waterfronts were originally developed as industrial zones that drove urban growth, their purpose is changing. The financing of this transformation is also moving away from private or public entities into public/private partnerships where their motivations and end-goals are more varied than ever before. A complicated weave (and sometimes conflict) of natural ecology, tourism, culture, leisure, transport, security, and politics is taking hold and their boundaries are becoming more obscure. Notions of global sustainability are manifesting themselves on the shores of every coast. The opportunities are infinite.

It's clear from this book's extraordinary curation of waterfronts of all shapes and sizes that the door of design opportunity opened wide for these designers and they have stormed in! What designers, sponsors and advocates do with this newfound public trust and artistic freedom should be of collective concern to the design community. Will we overextend our design muscles again at the expense of public benefit and urbanism goals, similar to the mid-century modernist architecture movement that lost public support, or will we fuse our design passions with the 21st century principles of environmental and social sustainability?

Thomas Balsley, FASLA
New York, July 2011

臻岸之举, 生机无限

1970年来到纽约成立我的工作室之时, 见到了这座“世界上最伟大”城市的滨水区的状态, 我感到十分震惊: 带状的公路将腐烂的支墩和难以进入的后工业化遗址与城市隔离开来。听起来很熟悉吧? 世界上不计其数的城市同样正遭受着被忽视的状态。目前, 对滨水区可及性的公共需求外加发展的压力已经引发了一场关于再开发、再利用的复兴运动。在一些案例中, 政府发起的开发计划通过小型调整、环境控制或者公众支持, 几乎在一夜之间就形成了许多独特的滨水公园。然而, 还有许多滨水区的发展则是迈着极其缓慢的步伐。

许多关于哈德逊河畔65英亩的铁路站场的再开发计划失败以后, 我们的团队提出了一个南滨河公园的开发计划, 其中26英亩的公园将成为场地的核心所在。该计划于1991年通过审核, 但直到2008年才完成第一阶段的建设。令人难以置信的是, 该计划的主要部分——高架铁路仍旧深陷在沼泽之中, 看起来其重新安置的工程一时难以完成。在视觉上, 这座高架铁路将社区和高地公园与河流隔离开来。在城市的另一端, 布鲁克林大桥公园的构想早在20年前就已提出, 但直到2010年才完成一期工程。显然, 滨水景观的设计挑战着设计师的胆量和耐心, 但是, 设计的回报是丰厚的!

如今, 景观城市化与滨水区复兴运动是紧密相连的, 如东升的旭日般不可或缺。滨水区的建设代表着共同的价值和文化抱负, 为人们提供了一个独特的视角。根据立场的不同, 观察者通过这一视角能够看穿一片广阔的区域。也许这是对立环境之间的对话, 或者仅仅是反对一项不断变化的危机, 从而为滨水区带来魔幻般的吸引力。无论是陆地还是水域, 藏匿还是眺望, 此处抑或是别处, 都会激起强烈的情感。水边的设计会营造一种氛围, 这种氛围反过来可以形成内在和外在的相互作用。

由于滨水区复兴运动的势头日益增长, 相应的期待值也就不断提高。25年前, 仅仅是用立界标来标明土地所有权, 打造一些非正式的小径, 我们可能就很满足了。而现在, 公众普遍接受过教育, 因而要求采取真正卓越的行动, 为城市边缘地区营造出引人注目的姿态, 界定社会未来的壮志。现代公共景观的设计既需要对所处环境的敏感度, 也需要一种传达的能力, 同时还需要保持清晰的思绪和克制力, 这些都是最特别的品质。娱乐、艺术、建筑和文化与自然界在更加广阔的地理环境中相互作用的方式允许我们创立新的魔力空间。

在多元环境中, 滨水公园的设计需要动态的过程, 包括冲突与协作。这些丰富的多元性提供了最好的机会以形成单个大范围面积的转变, 从而将景观、基础设施和都市化融合成一个整体。这些滨水场所不单单是城市与滨水之间的缝合线, 更象征着过去、现在与未来之间的联系。为了避免千篇一律的单调乏味, 这些线性景观通常需要界定出独特的区域。这些区域要能够像看待记叙文中小插曲一样来处理单个空间, 同时也为中间地带提供充分的呼吸空间。这些令人愉快的插曲式滨水系统中融合了当地社区集体的理想。这一点在萨缪尔·德·尚普兰滨水长廊项目中展现得淋漓尽致。这个表现力极强的公园详细描述了海岸环境和当地的木材产业, 采用现代设计语言, 赋予这片滨水场所新的用途, 并传达了该地独特的历史。南滨河公园的设计采用了同样的方法, 丰富地叙述了铁轨系统与滨水区在工业化城市中和谐共处的情境。

为了改变滨水区的传统范式, 通常需要改变最初设计其组成元素的单一功能性, 转而成为公共开放空间的现代文化之间的对话。设计的选择不应是“保护”或“阅兵场”, 而应该是层次丰富的空间复兴。通过促进人类活动与自然环境之间和谐共处, 使滨水区重新充满生机与活力。这样的景观类型为水陆交汇处的弹性生态系统打造了独特的管理体系, 并深深影响了游客的心情, 丰富了他们的旅游体验。南港布罗德沃特公园就是这样个项目, 其特点是生态系统和社会系统和谐共处, 同时唤醒了当地生态系统和区域文化景观。该公园规划了大范围面积用于自然过程, 最大化发挥其对游客和社区的价值。

当许多滨水区仅成为大型雕塑作品的单行排列之时, 人们不禁要问: “这些景观雕塑能否有足够的公共投入, 使其成为真正的民主空间, 经受住时间的考验?” 作为主持HtO公园竞赛的评审之一, 我可以毫不含糊地回答: “能!” 城市滨水区不应该让人感觉肩负着重建与自然历史相脱离的“伊甸园”的责任。相反, 新的滨水区设计应从自然入手, 允许自然过程与文化表现力相融合, 保留其本身的意义及开放性; 同时保护开放空间卓越品质。这些表现力极佳的空间吸引着大批游客; 为那些渴望独特性的城市增加了标志性景观; 通过意料之外的新奇方式重新阐释人们早已熟悉的事物来抓住公众的想象力。为了保持这种成功, 现代设计师采取的设计方法认为延伸、项目相关人和相互协作都是设计中的重要组成部分, 丝毫不亚于艺术与创新在设计中的重要性。

滨水区的发展不断进化, 经历了不同阶段, 具有不同的意义。许多滨水区的最初开发目的是成为推动城市发展的工业区, 如今的作用却不尽相同。滨水区转型的融资也从私人或公共机构变成公共与私人合作的方式。这样, 他们的动机和最终目的也比以往更加多样化。自然生态、旅游业、文化、娱乐、交通、安全和政治之间复杂的交织融汇在一起(有时相互冲突)。它们之间的界限也变得越发模糊。每个海岸线旁的滨海区用自己展现了全球可持续发展的概念。因而, 机遇是无限的。

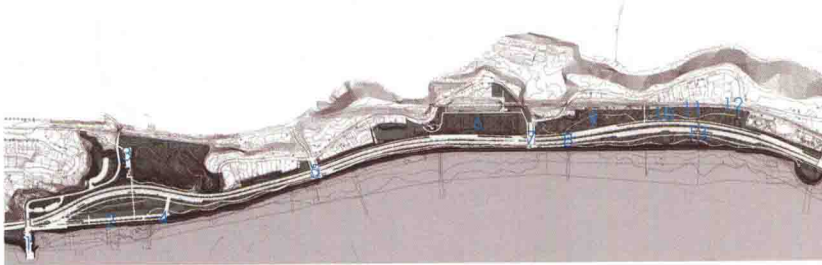
该书精彩地展示了一系列不同形状、不同大小的滨水景观设计。显然, 该书说明了机遇之门永远向设计师们敞开, 而设计师也蜂拥而至。对于这一新发现的公共信托和艺术自由, 设计师、赞助商和提倡者应该关注设计群体的集体利益。我们会像中世纪的现代主义建筑运动失去公众支持那样, 再次以公共利益和城市化目标为代价, 过度伸展我们的设计“肌肉”吗? 还是我们会将我们的设计热情与21世纪环境与社会的可持续发展原则相融合呢?

托马斯·巴尔斯利, 美国景观设计师协会理事
纽约, 2011年7月

萨缪尔·德·尚普兰滨水长廊 Promenade Samuel-de Champlain

Location: Quebec, Canada **Designer:** Daoust Lestage Inc., Williams Asselin Ackaoui, Option Aménagement **Photographer:** Marc Cramer **Length:** 2.5 km linear **Completion date:** 2008

项目地点：加拿大，魁北克 设计师：Daoust Lestage建筑与城市规划设计事务所，WAA设计事务所，Option景观规划事务所 摄影师：马克·克莱默 长度：2.5公里 完成时间：2008年



1. Quai des Cageux/Pavilion/Tower
2. Coastal Promenade/Marsh/Bridge
3. Boisé Tequenonday/Stair Way/Pavilion
4. Quai No.5/Rest Area
5. Intersection/Rest Area
6. Soccer Field/Pavilion
7. Intersection/Rest Area
8. Quai No.10
9. Quai de Brumes
10. Quai des Flots
11. Quai des Hommes
12. Quai de Vents
13. Relocated Champlain Boulevard

1. Cageux码头/亭/高塔
2. 海岸散步长廊/沼泽/桥梁
3. 木质Tequenonday/楼梯/亭
4. 5号码头/休憩区
5. 十字路口/休憩区
6. 足球场/亭
7. 十字路口/休憩区
8. 10号码头
9. 布鲁姆码头
10. 弗洛茨码头
11. 霍姆斯码头
12. 温茨码头
13. 重新安置的尚普兰大道

Award description:

2010 Médaille du Gouverneur Général en Architecture
 2009 Award of Excellence – l'Ordre des Architectes du Québec – Category Urban Design
 2009 Urban Leadership Award, Canadian Urban Institute – Category City Renewal
 2009 National Honourable Mention, CSLA Awards – Category Design
 2009 Best of Jury of Project Management Institute – PMI Montreal
 2008 Best of Category Award – National Post Design Exchange Awards – Category Urban Design and Landscapes Architecture

奖项描述：

2010年加拿大总督勋章建筑类
 2009年魁北克建筑师勋章协会城市设计类优秀奖
 2009年加拿大城市研究院城市复兴类城市领导奖
 2009年加拿大景观设计师协会国家荣誉奖
 2009年蒙特利尔项目管理研究院最佳评委会奖
 2008年国家商埠设计交流奖城市设计和景观设计最佳类别奖

The project reclaims a neglected infrastructural fringe into a generous public, leisure oriented naturalised environment, thus reactivating the city's access to St. Lawrence River and revitalising its shoreline.

Drawing on the site's unique past and genius loci, the project uncovers and showcases vestiges of natural and coastal heritage, while balancing the soft, luscious coastline greenery with the evocative artificial landscape.

The sinuous 2.5 kilometres course of the Promenade consists of a continuous leisurely river boardwalk and a rythmed sequence of four diverse thematic gardens. Each of these singular, dense landscape attractors captures and magnifies the material and poetic qualities of local coastal environment. They celebrate the mist, the wind and the sensory pleasures of water, as well as the memory of docklands' archetypes.

The rich, sublime atmospheres and textures are materialised as much with stone boulders, timber assemblies and corten steel thresholds, as with native plants and trees, and as with vapour haze, thick shade, mellow light glows and water reflections.

Immersed into an all-encompassing green tide, the gardens are linked by a pedestrian and bicycle path, acting as the project's connecting spine.

The urban furniture, specifically designed for this project, maintains the robust simplicity of maritime, harbour heritage, paramount to this site's genius loci. The linear rhythm of benches and lights is complemented by freely disposed furniture, dotting the landscape as rafts in the sea of greenery.

The project's underlying, yet seamless achievement is its strong contribution to the restoration of the uniquely rich and diverse, albeit fragile coastal eco-system, and to the renewed accessibility of the river.

萨缪尔·德·尚普兰滨水长廊将一处被人遗忘的工业废墟打造成休闲型的公共自然空间，重新焕发了圣劳伦斯河岸这一城市入口地区的生命力。

受场地独特的历史条件和地方特色的启发，该项目充分展现了自然痕迹和沿海遗址的魅力。同时，项目中的人造景观具有很强的感召力，与柔和甘美的绿色海岸线相得益彰。

该滨水长廊蔓延长2.5公里，包括一个连续不断的滨河散步道和4个主题公园。每一个景观细节都捕捉到当地海岸环境中富有诗意的材料和质感，并将其放大。景观小品的设置反映了薄雾、海风和海水所带来的感官愉悦以及对船坞区的记忆。

该项目所使用的材料包括鹅卵石、木质材料、柯尔顿耐腐蚀钢质门槛和本地动植物，从而营造出丰富的气氛和质感，雾气缭绕、阴影变换、光线柔和、水波荡漾。

四个主题花园通过单车道和散步道相连，形成整个项目的主体，与四周的绿色潮汐相互融合。

该项目专门定制的城市设施保持了海事和海港遗址的简单性以及地方特色。座椅和灯光的线性韵律与自由摆放的设施相得益彰，点缀着整个滨水长廊的景观，宛如绿色海洋中的一叶扁舟。

该项目最大的贡献在于恢复了沿海地区丰富而独特的生态系统，并使该地区重新成为一处公共活动空间。

右图：霍姆斯码头

Right: Quai des Hommes









Upper left: Promenade – layered textures
 Lower left: Shelter in wood cladding
 Upper right: Quai des vents – wind structure
 Lower right: Quai des Flots – water wall

左上：滨水长廊——层次肌理
 左下：木质遮蔽处
 右上：温茨码头——风力发电结构
 右下：弗洛茨码头——喷泉形成的水墙

