

GLOBAL CLASSIC LANDSCAPE DESIGN EXPLORATION HIGHLIGHTS

Global Classic Landscape Design Exploration Highlights

全球经典景观设计探索集锦

《景观设计》杂志社 编



大连理工大学出版社



Global Classic Landscape Design Exploration Highlights

全球经典景观设计探索集锦Ⅲ

《景观设计》杂志社 编



大连理工大学出版社

图书在版编目(CIP)数据

全球经典景观设计探索集锦:全4册/《景观设计》

杂志社编. -- 大连:大连理工大学出版社, 2011.9

ISBN 978-7-5611-6520-1

I. ①全… II. ①景… III. ①景观设计—作品集—世界—现代 IV. ①TU-856

中国版本图书馆CIP数据核字(2011)第182901号

出版发行:大连理工大学出版社

(地址:大连市软件园路80号 邮编:116023)

印刷:利丰雅高印刷(深圳)有限公司

幅面尺寸:245mm×245mm

印 张:60

字 数:1300千字

出版时间:2011年9月第1版

印刷时间:2011年9月第1次印刷

策划编辑:苗慧珠

责任编辑:刘晓晶

责任校对:万莉立

版式设计:王 江 赵安康 张建实

ISBN 978-7-5611-6520-1

定 价:880.00元(全4册)

电 话:0411-84708842

传 真:0411-84701466

邮 购:0411-84708943

E-mail:dutp@dutp.cn

http://www.landscapedesign.net.cn

目录 Contents



广场 _ Square

P010 善牧者休闲广场
Paseo del Buen Pastor

P018 铸造广场
Foundry Square

P022 西蒙·弗雷泽大学的新衣 —— Town+Gown 社区广场
New Dress for Simon Fraser University — Town + Gown Community Square

P030 伦敦温布利表演竞技场广场
Arena Square, Wembley, London

P036 福尔特的文格勒花园再设计
Furtwangler Garden Redesigned

P040 音乐中心表演广场
Music Center Performance Square

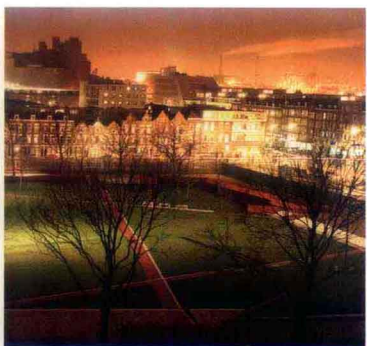
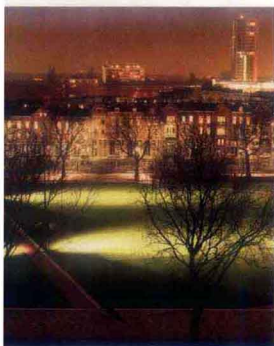
P046 朗斯代尔滑板广场
Lonsdale Skate Plaza

P050 布鲁塞尔弗拉基广场
Place Flagey, Brussels

P058 加拿大文化博物馆广场
Canadian Museum of Civilization Plaza

P062 奥克森富特古城中心改建
Renovation of the Old Town Center of Ochsenfurt

P068 Afrikaanderplein广场
Afrikaanderplein Square





P076 老市场广场
Old Market Square

P082 蒂罗尔州哈尔城镇广场
Town Square in Hall, Tyrol

校园 _ Campus

P088 通往知识殿堂的白桦路 —— 贝茨大道
The Path of Birch Trees to Knowledge Palace — Bates Walk

P092 慕尼黑科技大学中央庭院
Forecourt Theresienstraße of the Technical University of Munich

P096 从起点到终点 —— 奥托哈恩学校的前院和操场
From Start to Finish — Forecourt and Schoolyard at Otto-Hahn-School

P100 充满活力的场地 —— Sct. Petri学校新运动场
Energetic Site — Sct. Petri School New Playground

P104 福尔博格科技大学景观设计
The Landscape Architecture of Friedberg Technical College

P110 屋顶空间的价值延续 —— Bakkegård校园屋顶运动场
The Extension of Roof Space — Landscape Design of Bakkegård Playground

P116 “依山村落”的互动空间 —— 巴拉曼大学
Interactive Space of a Village on a Hill — The University of Balamand

目录 Contents



商业区 _ Commercial District

P124 营造花园般的商业区 —— 女王购物中心
Create A Garden-like Commercial Center — Queens' Market Place

P134 生活方式购物中心 —— 北山购物中心
Lifestyle Shopping Center — North Hills Shopping

P140 戴维斯太平洋中心
Davies Pacific Center

P146 维多利亚花园
Victoria Gardens

P150 Chia商业中心公园
Park at Chia's Commercial Center

办公区 _ Office Area

P160 墨西哥城联邦区科技园
Tecnoparque, Mexico DF

P170 康菲石油公司总部
ConocoPhillips Company

P178 文化的交流与融合 —— 加拿大驻韩国大使馆
Communication and Integration of Two Cultures — Canadian Embassy in Korea



P184 绿色办公空间设计的典范 —— 丹麦无线电台景观设计
A Classic of Green Business Space — Landscape Design of Danish Radio

P190 典型的澳洲风情 —— 悉尼瑞斯迈公司园区
A Distinctly Australian Flavour — ResMed Corporate Campus, Sydney

P196 新加坡樟宜国际机场T3航站楼
Singapore's Changi Terminal 3

P200 慕尼黑Highlight商务大厦
Highlight Towers, Munich

P206 加州捐赠基金会景观设计
The Landscape Design of the California Endowment

P212 静谧的都市庭院景观
The Serenity of Pinnacle Urban Courtyard

P218 办公区的清新景观 —— 瑞士奥普斯·楚格庭院
Refresh the Landscape in Business Area — Courtyard of Opus Zug, Switzerland

P226 现代地景的演绎艺术 —— 苏州工业园区行政中心
The Art of Transformation Landscape — Suzhou Industrial Park Administration

P232 回归与延续 —— 美的总部大楼景观设计
Return and Development — Landscape Design for Midea Group Headquarter

P236 乌得勒支的“墨水池”
“Inkpot” Utrecht

- P010 善牧者休闲广场
Paseo del Buen Pastor
- P018 铸造广场
Foundry Square
- P022 西蒙·弗雷泽大学的新衣 —— Town+Gown 社区广场
New Dress for Simon Fraser University — Town + Gown Community Square
- P030 伦敦温布利表演竞技场广场
Arena Square, Wembley, London
- P036 福尔特文格勒花园再设计
Furtwangler Garden Redesigned
- P040 音乐中心表演广场
Music Center Performance Square
- P046 朗斯代尔滑板广场
Lonsdale Skate Plaza

P050 布鲁塞尔弗拉基广场
Place Flagey, Brussels

P058 加拿大文化博物馆广场
Canadian Museum of Civilization Plaza

P062 奥克森富特古城中心改建
Renovation of the Old Town Center of Ochsenfurt

P068 Afrikaanderplein广场
Afrikaanderplein Square

P076 老市场广场
Old Market Square

P082 蒂罗尔州哈尔城镇广场
Town Square in Hall, Tyrol

善牧者休闲广场

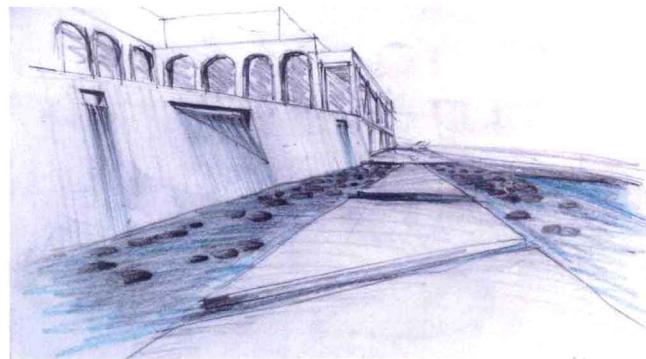
Paseo del Buen Pastor

撰文：Jimena Martignoni

图片提供：Sandra Siviero

翻译：张璐

- 1 开放空间中心和绿色砖地
- 2 原监狱所在地现在是综合大楼和咖啡厅前的通道



象征科尔多瓦五条河流的喷泉上层水流





善牧者休闲广场的西班牙语名为“Paseo del Buen Pastor”是阿根廷科尔多瓦省首府科尔多瓦市新近开放的一处集商业文化为一体的多功能公共空间。科尔多瓦省地处阿根廷中部，有五条河流流经该省，构成了当地重要的水文系统。该水文系统融合了开放空间的布局理念，当地的景观设计也大多以此作为参照。

该项目于2007年竣工，颇具争议性，因为是将女子监狱和年代久远的教堂原址进行重建。教堂始建于20世纪初，归善牧修女教会所有，为典型的西班牙殖民时期建筑风格，拥有开阔的走廊和露台；女子监狱毗邻教堂而建，高大而坚固的围墙与周围环境格格不入，给人一种冷冰冰的感觉。

女子监狱和教堂建在科尔多瓦市最繁华的广场上，高耸的围墙给人们造成了视觉障碍，也减少了城市活力，不仅在一定程度上破坏了日新月异的城市结构，还阻碍了步行街道的发展。当地政府决定对原建筑进

行翻修，立即引来了广泛的争论，尤其是当地的设计师，例如建筑师，他们认为新的建筑应该对自然环境起到更好的保护作用，即在建筑中寻求更加平衡的方式。最终，建筑师提出了“开放场址”这一方案，即拆除大部分的监狱围墙，建立一个开阔的公共空间——善牧者休闲广场，并设置一个集观赏娱乐为一体的水景设施，既可用做大型集会场地，又可成为市民休闲散步的好去处。这一提议备受瞩目，同时也被认为是明智的决策。

如今，教堂已不再作为宗教用途，而是作为博物馆向市民开放。教堂的内部结构以及墙上的壁画都已恢复原貌，露台经翻修后被作为户外咖啡馆及露天平台供人们使用，这座旧时的宗教建筑现已成为科尔多瓦市历史文化中不可或缺的一部分。

设计师使善牧者休闲广场朝向城区的两条主要街道和一条林荫大道，使得本来分隔开的地区看上去浑

然一体，并在交叉路口处修建了一座喷泉，广场后面是城市的另一个标志性建筑——圣方济各会的教堂。这一景点的开放揭开了宗教建筑的神秘面纱，使其充分展现在市民面前，让市民能够领略到更加令人难忘的城市景观。

主喷泉呈三角形——其中一侧与大楼正面重合；一侧几乎与一座新建的建筑垂直，并与门口的斜坡相邻；另一侧面向大街，呈不规则轮廓，似乎向开阔的城市景观延伸。喷泉周围的铺装从人行道方向至喷泉缓缓向上倾斜，再向下倾斜延至水面，形成尖拱形，充分体现出了科尔多瓦省大坝的建筑风格，同时也形成了天然屏障，使孩子们与水面保持一定距离。这些“硬质的斜面设计”与线型混凝土地面交替从水下伸展至人行道上。广场上还设有水泥长凳，人们可以坐在上面聊天、放松心情或观赏喷泉表演；斜面和长凳平行而建，产生一种鲜明的节奏感。音乐喷泉表演开始时，



广场上挤满了孩子和情侣，还有很多人全家一起来观赏；善牧者休闲广场还常常引得三三两两的学生在课间来此漫步，他们有的悠闲地坐着，有的安静地读书，还有的在长凳或郁郁葱葱的草地上享受日光浴。

此外，水景还包括一个小型喷泉，坐落在综合大楼第一层和第二层之间的平台上；喷泉的中心竖起一座雕塑，宛如舞台的布景一样。实际上，这个较小的喷泉是主喷泉的水源，通过瀑布向主喷泉供水。瀑布首先流经首层，在那里形成薄薄的水层，水层向前流淌形成一条小路，上面布满了不规则形状的鹅卵石，人们可以从上面穿过，鹅卵石小路通向五个方向，分别象征着科尔多瓦省的五条河流。

在临近另一条大街、与教堂正面和新建筑相接的开放空间是一片宛如建筑布景的绿坡。沿人行道两侧种植着棕榈树，还有阿根廷著名的城市景观设计师 Diana Cabeza 设计的长凳，很多年轻人常常来此休憩、聊天。一簇簇的棕榈树与新建大楼的混凝土圆柱遥相呼应；无论是棕榈树还是混凝土圆柱，都与圣方济各会的教堂一起展现了该地区哥特式的建筑风格。

善牧者休闲广场呈 L 形环绕在建筑周围，不仅为市民提供了一个自由、休闲、观赏水景、享受日光浴的公共空间，还为政府的城市景观建设增加了有意义的元素。



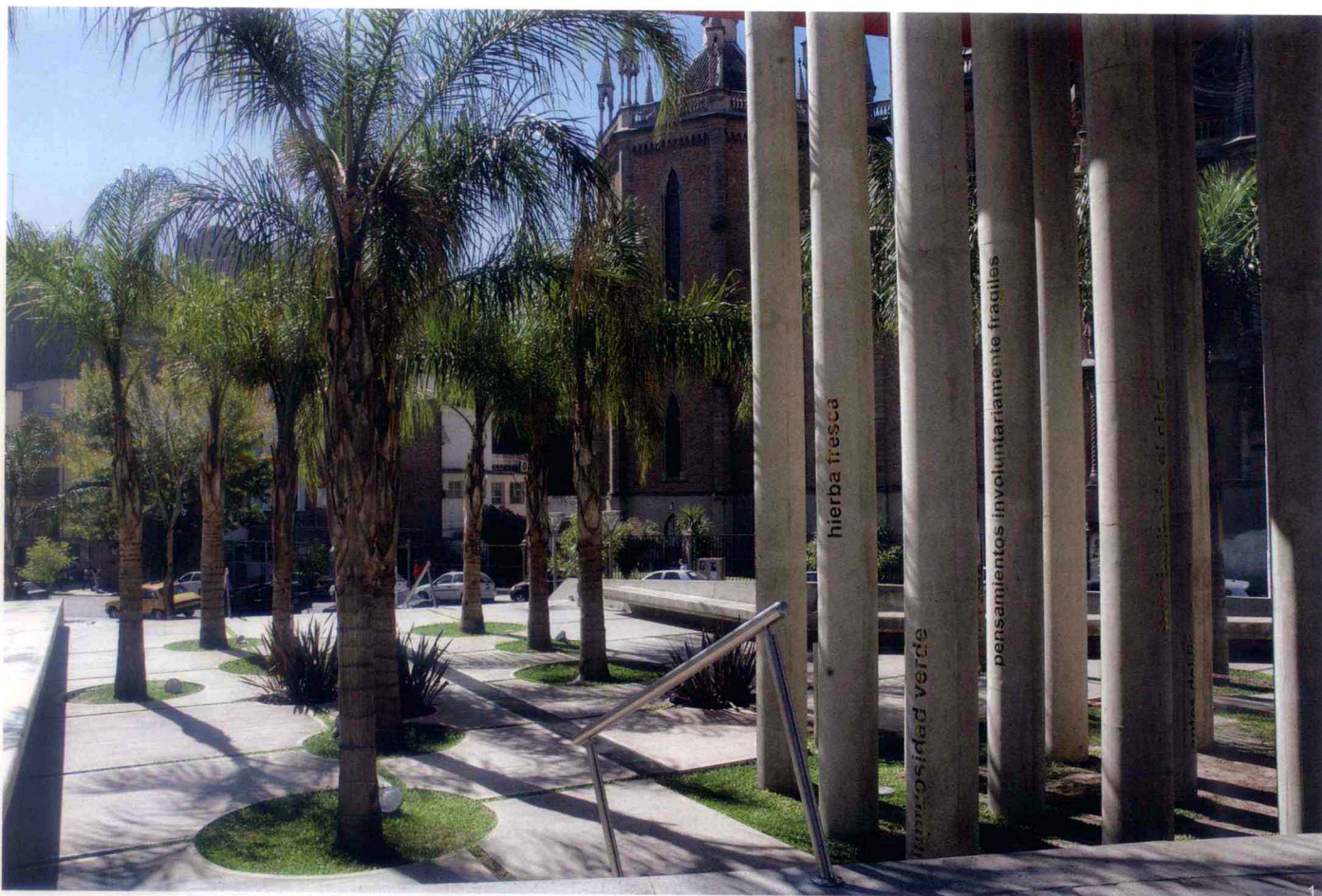
- 1 人们在此休憩、观看喷泉水景
- 2 喷泉有规律地喷发
- 3 水景是开放空间的主要景观元素
- 4 场址内新设计了步行道和通道



Paseo del Buen Pastor or Good Shepherd Mall is a recently opened commercial-cultural complex with brand new public spaces in the capital city of Cordoba province, in Argentina. This province is located in the exact geographical centre of the country and it's crossed by five different rivers which compose an important local hydrological system. Taken as a cultural reference to the local landscape, this system was conceptually incorporated to the layout of the open spaces of this development.

The project, completed in 2007, was quite controversial for it renovated the site of a former women prison and a church dating from the beginning of the last century. The church belonged to the Buen Pastor (Good Shepherd) Nuns congregation, built in the typical Spanish colonial style with open loggias and monastic patios; the prison, built adjacent to the church, had a very impersonal architecture, typical of these kinds of buildings with solid tall walls





made with the only objective of denying any contact with the surroundings.

In this case, the walls constituted an especially strong physical and visual obstruction for the urban dynamism of the area and for people because two of them met at one of the most popular corners of this part of the city. Not only the city structure, which had been changing and evolving over time, was in some way partitioned but also the possibility of freely walking and going around was inhibited. When the local government decided to propose this place for rehabilitation it started a big controversial process, especially among local architects and designers: those who stood for a more profound conservationist approach and those who had a more flexible perspective

that sought for a more balanced commission. An initial idea, related to the first approach, was presented and supported by a group of architects who are part of ICOMOS (International Council of Monuments and Sites) but the proposal didn't prosper mainly because it preserved a great deal of the walls. From the very beginning, the idea had been to get rid of those solid walls in some responsible way.

Finally, the architects of the local Department of Architecture proposed the idea of opening up the site by demolishing most parts of the prison and the creation of a void: a plaza with a series of public spaces that would act as a large gathering space and would incorporate a visual recreational water system. This would generate a

completely new space and, in addition, was a considerably less expensive proposal.

The church was secularized and its structure and interior original murals were restored; now opened as a museum, this formerly religious building has become part of the cultural offerings of the site. The monastic patios, on the other hand, were renovated as part of the commercial spaces as outdoor cafes and terraces. The new architecture that provides the spaces for the rest of the cultural rooms and commercial areas is based on the incorporation of pure forms and high-tech aesthetic that generate a big contrast with the existing preserved construction. This, again, was the object of serious opposition and critics.

However, what actually rises as a noticeable wise



- 1 木柱与棕榈树在视觉上相互呼应
- 2 绿地与周围的硬质铺装相辅相成

decision—and therefore a successful element of the project—is the one that responded to the idea of generating a large plaza and open spaces for public use. These spaces, which now occupy what used to be the area of the former building of the prison, face two important streets and an important avenue of the quarter. This leaves a series of physically diverse areas, yet visually connected.

The main space, facing the intersection of one of those two streets and the avenue, is dominated by a fountain that runs the full extent of one of the main facades of the complex (the arches of the colonial church's restored loggia) and which is framed from behind by another urban icon of this part of the city, an eye-catching Franciscan cathedral. The opening up of this spot created direct vistas

to the formerly hidden religious building, allowing citizens to now have a whole and actually rather dramatic urban perspective.

The main fountain has a somewhat triangular shape with two of its sides leaning against the complex. One coincides with the formerly mentioned church's façade and the second, almost perpendicular, with a new linear box-like construction and an accessing ramp adjacent to it; the third side, which faces the street, has an irregular contour that seems to expand out towards the open urban spot created here. Establishing hard surfaces that softly slope up from the sidewalk level to then slope down towards the water, the layout of this side wants to evoke the typical dams built in this province and, at the same time, generates a physical

boundary that keeps kids out of the aquatic surface. These "hard slopes" alternate with a series of linear concrete pieces that begin into the water and extend outwards; when reaching the sidewalk, these pieces act as benches where people sit around, chat and relax or watch the dancing waters show that is set every other hour. The alternation of slopes and linear benches, which are accurately built parallel to each other, produces a fairly evident rhythm and order. When the show is on, the place is usually packed with kids, couples, families and especially groups of students; because the local university has many faculties within this area of the city, these new public spaces are taken over by large groups of them who, before or after classes, sit around, read or sunbathe on the benches near



the water or on the adjoining green slopes.

The aquatic system is completed with a smaller second fountain, located in an intermediary plane between the first and second levels of the complex and therefore disconnected from the pedestrian circuit. As a result, this water feature is perceived as a stage-like space whose centre is occupied by one of the few sculptures that were incorporated into the site. This smaller fountain actually feeds the main one through a waterfall that first reaches the complex's main level, where it shapes a thin layer of flowing water. The layer of water is crossed by a connecting piece that, in this case, recomposes the pathways system by allowing the passage of people from one spot to the next. Five different linear cuts, irregularly placed in this piece, refer to the five rivers of the province

of Córdoba and visually define a series of stepping stones.

When getting closer to the other street, next to the secondary church's façade and part of the new constructions, the open spaces turn into some green slopes that act as a framing podium to the architecture. Planted with some still young native trees this place is also usually dominated by young people gathered in groups. Arranged along the sidewalk onto which these slopes open, appear a row of palms and some benches designed by Diana Cabeza, one of the top urban-furniture designers of Argentina. The palms make a visual and physical connection between this and another paved space which surrounds the slopes and then turns into a semi-roofed area; planted in clusters here, they want to establish a dialogue with a number of concrete circular columns that bear part of the new buildings. All

these vertical elements also visually relate with the lines of the Franciscan cathedral that, at this spot, entirely exhibits its main gothic façade.

All in all, these new open areas are outlined to embrace the architecture. With an overall layout shaped as an "L" whose arms are the ones that embrace the existing restored and new constructions, the public spaces become the one factor that unifies the project. The use and appropriation that locals and visitors have generated in this urban spot adds a very meaningful element to this urban offer: a positive and confirmative response to the necessity of openness and flexibility that this and every city have and, above all, to the necessity of spaces which provide the possibility of movement, freedom, leisure, encounter, sunlight, water and greenery.