

# 移动的地平线 —— 凯瑟琳·古斯塔夫森及合伙人事务所的景观设计学

Jane Amidon

简·阿密顿

Moving Horizons  
The Landscape Architecture  
of Kathryn Gustafson  
and Partners

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曹淑华 译

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With a Contribution by Aaron Betsky

本书由荷兰建筑师协会（NAI）主席、著名建筑评论家阿隆·班斯基郑重推荐并作序

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## The Long and Winding Path

Kathryn Gustafson Re-Shapes Landscape Architecture  
Aaron Betsky

It is not about flowers. It is not about emptiness. It is about shape. Kathryn Gustafson and her various collaborators on two continents bring landscape architecture back to its most basic act: that of shaping the land. That does not mean that she does not use plants and planting, nor that she ignores the sequencing of open space that is so essential to the success of the designed landscape. It is just that the plants never dominate, while the abstract volume is never left alone. In every design, there is a shape: a bulge, a curve, a splay, a rise or just a gate that defines the landscape as having a substance all its own. For Kathryn Gustafson, landscape is a physical material that she molds in order to reveal something about the place, add something new, and blend nature and invention into a seamless whole. In so doing, she allows stories about the land and our intervention in that base material on which we have erected our artifices to be revealed.

Gustafson's work would not be possible if it were not for the changed nature of landscape architecture, however. It is not just that she has invented a new way of treating the landscape, but that she has drawn on recent innovations in the discipline and has exploited the expanded field on which it operates. The sites and scales of the designed landscape have become vastly larger, but so have the situations in which clients deem it appropriate to ask landscape architects to operate. There is no limit to where this can lead: "If there's sky, it's mine," Gustafson is fond of saying.

While Gustafson's work does offer a particular and defined experience, it is never a *hortus conclusus* or even a bounded garden in any traditional sense. The traditional notion of landscape architecture restricts the operation of the designer to a defined and demarcated field, hemmed in by walls and fences. If there is a wider vista, that is, significantly, a "borrowed landscape," whether in the Japanese tradition of a sequence of scales moving from the miniature trees within the garden to the "real" trees beyond that, or in the English park tradition of agricultural land that is used to continue vistas. In the end, ownership and use patterns restrict the realm of landscape architecture.

By contrast, the more formal, Italian and French, tradition in landscape architecture remains resolutely enclosed within its own geometry. The aim there is to make a complete space that conforms to an abstract notion of order laid on the land with little or no regard for the particularities of place. Here the garden is an alternative to the real world, in which every plant or flower can have a particular significance, the climate itself is sometimes altered, and there are no direct references to the world beyond the pleasant outdoor realm. What both traditions have in common is their treatment of the garden or designed landscape as an isolated artefact. Even with the expansion of what had been a private pursuit interior to the realm of the wealthy owner of a palace or country retreat into public

## 一条漫长而曲折的道路

——凯瑟琳·古斯塔夫森重塑了景观设计  
阿隆·班斯基

凯瑟琳·古斯塔夫森与其来自两个美国和英国的不同合作者们从空间形态的角度，而不是从花卉和空间虚实的方面，将景观设计回归到了景观最基本的功能：塑造土地。但这并不意味着她不使用植物、不看重种植技术，也不是她忽略了对成功进行景观设计起关键作用的开放空间的序列问题。只是如同概念上的空间不能单独存在一样，植物也从未在景观设计中占有主导地位。每个设计中都会有一个形状：一个凸起、一条曲线、一个斜面、一个隆起或一扇能够定义出景观本身所自然固有的内涵的门。对于凯瑟琳·古斯塔夫森来说，景观是她为了显现某一地方的某些特征，通过增加新的设计元素、把自然本身的特质和她的创造力完美无瑕地融合为一个整体的自然物质。就这样，她讲述了一片土地和在以这片作为基本材料的土地上我们的技能所显现出的由土地上人类的介入所发生的故事。

没有景观设计中被改变了的自然状态就没有古斯塔夫森的作品。然而，她不仅创造了设计景观的一种新方式，而且她促进了景观设计原理的革新，并开拓延伸了这种新方式的应用领域。经过这种方式设计的景观的场地和范围变得越来越广阔，并得到业主们的认可，使业主们要求景观设计师们应用这种新的设计方式。这种新设计方式的广泛的应用，使得凯瑟琳·古斯塔夫森喜欢这样说：“天空是属于我的”。

然而古斯塔夫森的作品确有其特殊和限定的实践。它决不是植物标本库，也不是任何传统意义上有界限的花园。景观设计的传统观念束缚了设计师们，使得他们用栅栏和墙来定义和划分区域。如果有一个非常宽广的视野，最有效的办法就是“借景”。“借景”是指日本庭园里远眺着树的远景，逐渐深入到达那棵“真正”树的空间序列的传统手法，同时也是英国公园中使用农耕地作为延伸视野的一种传统方式。总之，土地的所有权和使用方式限制了景观设计的实践。

相反，传统的意大利与法国的景观设计则更整齐有序，他们的景观设计仍然坚持着自己的特色，目的是在一片不考虑或很少考虑地方特殊性的土地上营造一个与序列的抽象概念相一致的完整空间。这样，花园成了现实世界的世外桃源。在这里每种植物或花可以具有特殊的意义，气候也与外面不同，花园与宜人的外部空间并不直接相关。而这两类传统花园的相同之处在于都将花园或被设计的景观看成是孤立的人造物品。十八世纪末到十九世纪随着一个地方或地区的富有的所有者们对私人内部空间追求华丽的扩张，很多这样的私家花园都逐渐成为了公共花园和场所，并向公众开放。但是这些经过精心设计的公共场所仍然是被限定在一定空间范围内的，如纽约中央公园的围墙和伦敦广场，其花园本身和花园外部景观的设计及其周围的环境大不相同。这种景观设计利用自然手段实现了人造的神话。它们与现代景观设计手法中的各种浪漫的或理性的设计理念的融合进一步加强了神话色彩，其表现是用高低起伏的位面代替了平滑的造型，用富于美感的重重叠叠的石片代替了古板的几何图形。

当然，景观设计中也有一些其它突出的传统，这些传统是人们最近才认识到的。这些又可以大概分为两种，一种将景观视为更理性的领域，而另一种将景观视为浪漫的消遣。然而，



parks and open spaces in the late 18th and 19th centuries, the space of the designed landscape remained a defined and enclosed one. The walls around Central Park in New York and the London squares, but also the radical difference almost all designed exterior spaces enacted between their areas and their surroundings, continued the notion that landscape architecture makes an artificial fantasy interior with natural means. The fusion of many of the traditions of both romantic and rational design in modernist landscape architecture only reinforced this sense of controlled fantasy, replacing flowing forms with floating planes and rigid geometries with a collage aesthetic of overlapping fragments.

There are, of course, other traditions evident in landscape architecture, but they are ones that have been recognized only recently. Again, these can be divided roughly into two kinds, one of which sees the landscape as a more rational domain, while the other sees it as a romantic escape. However, both are tied in fundamental ways to that which is not visible in the landscape, but connects it to much larger physical and social structures. This secret history of landscape architecture would contrast the planning, building and expression of infrastructural elements with the discovery of existing landscapes as a form of landscape architecture. It is, in other words, the domain of engineers on the one hand, and the *flâneur*, voyager, vagabond or tourist on the other.

In the former tradition, the landscape comes into being as a designed entity by the intersection of a built extrusion of the artificial world of the city with what we can, perhaps only retroactively, call nature. The line of the aqueduct, the road, the canal or, later, the train tracks, the march of high tension electricity pylons and the engineering works that bring fresh water into the city and sewage out, all have a clear and sculptural form that does not so much create an environment as it allows us to measure, put into perspective and come to a clear relationship with what is otherwise just endless and undifferentiated land. Though these pieces were rarely designed to create a pleasing rhythm or appearance (at least until the early 19th century), they had an effect that can only be called aesthetic. By providing a point of perspective, a frame or a line of reference, they allowed nature to become a picture that could be enjoyed.

With the tearing down of city walls and defensive works, this infrastructure entered into the city, at times taking on the task of making space as well as providing a service. Such was certainly the case, for instance, in the integrated design of roads, canals, sewage systems and metropolitan railroad tracks in Vienna, under the direction of Otto Wagner and, twenty years later, in Chicago, at the instigation of Daniel Burnham.

Those public spaces that are not parks or squares, but roads or other linear interruptions of the city grid that also serve aims such as transportation, took on a quality that combined the heroic and no-nonsense scale of engineering projects with the tradition of differentiating public space so that it would be

这两种传统与景观设计的基本联系并不明显,而更多地与物质和社会结构联系在一起。这种景观设计的神秘发展史把规划、建筑和基本元素的表现与现有的景观设计进行对比,形成我们所称之的景观设计。换句话说,在景观范畴内,一方面是工程师的领域,而另一方面则属于浪子、航海家、流浪者或旅行者。

按照上述传统,作为一个被设计的对象,景观成为了城市里人造世界中一个被精心设计的不地方,一个我们创造出来可能起反作用的所谓的自然。高架桥、公路、运河及后来的铁路、密集发展的高架铁塔和为城市引进净水排出污水的工程,都有着清晰的雕刻般的形式。这种形式创造出来的土地虽然不是我们所能完全衡量的,也不能使我们能轻易在透视中发现土地之间清楚的关系,但是至少我们不会再在无边的土地和无差别的土地之间迷失。尽管这些零零碎碎的设计并没有互相融合从而创造出令人愉悦的节奏或外观(至少直到十九世纪初期仍旧是这样),但仍然产生了美学效应。如果从一个特定的角度去观察,从一个特定的范围去观察,或者从一排参照物的角度看,它们也能把自然变成人们所喜欢的美丽画面。

随着城墙及其他防卫设施的拆除,城市基础设施出现了。它们既创造出一种特定的空间,也同时提供一定的服务性功能。这样的情况十分常见,例如由瓦格纳指挥,对维也纳的公路、运河、污水处理系统和大都市中铁路进行了一体化设计;20年后,在丹尼尔·邦哈姆的倡导下,芝加哥的交通系统也进行了这样的一体化设计。

那些不是公园或广场而是公路及其他线形的公共场地打破了城市的格局,它们不仅服务于运输功能,通过对公共空间划分以利于识别的传统方法,把纪念性工程与规模适当的公共场地联结在一起。在二十世纪,当城市的发展以巨大的堤坝、桥梁及隧道为形式的时候,这种非城市化景观中的工程美学达到了高峰。这时,人们第一次有意识地去设计交通运输设施的外形,通过雕塑一般的外观表达象征性含义。景观设计师和一些思想家,如伊恩·麦克哈格,将此视为景观设计的原则性的中心任务。

同样,有人对此持否定观点,说没有很多的基础设施可以融入更多的设计元素(即使上两个世纪以来,设计师越来越有意识地进行这方面的设计),但是那些为我们所了解的景观设计理念已经发生了变化。十九世纪,艺术家们和作家们面对着现代的大都市意识到了景观是不能被人们最终驯服的,于是他们开始在不可控制的力量中寻找美,在无边无际的大自然中进行英雄史诗般的抗争。基础设施与土地或城市如此格格不入,有时仅仅可以称之为我们所熟悉的和谐统一的景观设计规则的一种杂乱无章的替代品,因此实际上这样的设计只能是一种极端的选择。

我们倾向于把这种景观形式看成是现有城市的外围存在,可是城市内在的环境也具有这种极端的特征,至少对于艺术家们来说是这样的。很快,就是这种混乱不堪的局面、黑暗的街道和外形巨大的基础设施让巴黎的画家们和伦敦的艺术家们喜出望外。印象主义者们喜欢的火车站的木屋、狄更斯及俄国作家们作品中城市生活的黑暗小巷,和亨利·詹姆士与西奥多·德莱塞作品中的人物所活动的偏远角落都在这个城市里出现并形成了各种不同的景观。这些地方是由我们几乎不能理解



recognizable. In the 20th century, this engineering aesthetic reached its apotheosis in the non-urbanized landscape as the tendrils of the city took the shape of gigantic dams, levees, bridges and tunnels. Here, for the first time, infrastructure took on a consciously designed shape, a sculptural presence that provided a stock of symbolic imagery. Landscape architects and thinkers such as Ian McHarg then posited this as the discipline's central task.

One could equally well argue that it was not so much that infrastructure became more designed (though this certainly has been the case in an almost unbroken line leading towards more and more self-conscious design for the last two centuries), but that what we think of as a designed landscape has changed. Once artists and writers were confronted with the modern metropolis in the 19th century and once they, moreover, realized that it could not in the end be tamed, they began to find beauty exactly in its uncontrollable force, as well as in our heroic confrontation with its immeasurable scale. The fact that infrastructure was so ignorant of its effect on the land or the city, and offered an at times absurd alternative to the measured and comprehensible orders of the visual field, made it a sublime alternative.

We tend to think of such landscape forms as existing outside of the city, but the urban environment also took on sublime qualities, at least for artists. Soon it was exactly the messy, the dark and the huge that fascinated painters in Paris and writers in London. The train station sheds of which the Impressionists were so fond, the dark alleys where the life of the city happens in the works of Dickens and the Russian novelists, and the undetermined suburban realm where Henry James's or Theodore Dreiser's characters move offer quite literally different vistas. They are places where the land is formed by an almost incomprehensibly wide array of forces, many of them of a technological kind that are seen as beautiful exactly because they are so varied and beyond our understanding.

What is essential here is that it is only the narrative of exploration, the continuous experience of the viewer or reader, and the fragmentary nature of such spaces that makes them into what I would insist on calling a form of designed landscape. By describing what otherwise is not noticed, the artist turns what is as unformed as nature into a coherent environment with its own features and logic. The difference is that this realm is not isolated from the world around it, but embedded in it, appearing outside of the narrative only as isolated and meaningless fragments. The heroic and sculptural forces that had been posed in the landscape here dissolve into the city, leaving it to the user, if she or he is alert enough, to uncover that landscape through the markers it leaves behind.

This is not to say that such embedded or virtual landscapes exist only in the darkest reaches of the city. They are also the picturesque and linear worlds described by the green lines next to major roads on tourist maps, the vistas of the American West that shape the western or "oater", and the routes that describe

的强大阵营的力量所推动形成的, 其中许多包含了高技术成分的设计仅仅因为它们是如此多变而使我们无法理解, 因而使人们觉得这些设计是优美的。

最重要的是, 我所坚持称之为景观设计的形式, 仅仅是对景观设计探索创新的描述、是旁观者或品读者所持续获得的经验、是景观空间不完整的特质。艺术家们在刻画人们常常忽视的事物时, 将类似于大自然那样的没有固定形态的景观转化为连续的并且具有自身特点和逻辑的景观。这样的景观设计其不同之处是没有与周围的世界孤立开来, 而是融入其中, 但是表面看起来却是孤立的无意义的片断。形成景观的宏大和雕塑性力量在城市里逐渐淡化, 留给足够敏锐的使用者去揭开其最初创造者所隐藏着的内涵。

并不是说这样嵌入式的或我们想象出来的景观只存在于城市中最为黑暗的角落。在旅游地图上, 它们也被描绘成美丽如画的线形世界, 并在主要公路路线旁边用绿线加以标明。它们形成代表美国西部特色的地区或西部电影, 或成为世俗与宗教旅游目的地之间的联系纽带。这样的景观早已深深扎根于流浪者、旅行者和朝圣者的想象世界当中。这样的景观不仅存在于他们传说当中, 也在沿路的树林里或石头堆中留下了明显的印记。但是正如J.B.杰克逊总是不厌其烦地指出的那样, 直到十九世纪中产阶级文化的美学品位有了足够的灵活性, 人们才把这样的景观称之为条理分明的景观, 或者称之为潜在的景观。

近来, 工程师与流浪者所欣赏的连续不断的景观在设计上渐渐趋同。例如, 高速公路的设计不仅同时迎合了效率的要求和美学欣赏的要求(如劳伦斯·哈普林为加利福尼亚1-280号高速公路所作的设计), 而且反映在艺术创作活动中, 如对于那些非常工程化的景观的记录(比如说想象一下安德里·科斯基和理查德·塞拉的摄影作品), 还有像克里斯托·珍妮·克劳蒂和罗伯特·斯密森或理查德·塞拉那样特意把他们的作品设计成为景观中的线条。这是所有景观传统的最终归宿, 就像在30年前罗莎琳德·克劳斯指出的那样: 景观是大地上的艺术品。

我想指出的是凯瑟琳·古斯塔夫森和几个与她同时代的美国和欧洲的当代景观设计师同时吸收了四种传统(浪漫的和理性的景观设计; 工程性基础设施和故事性景观设计), 以及对这四种传统以特定的艺术形式所进行的融合性设计。她们把景观设计以独特而集中的方式加以表达, 但是这种表达方式既不孤立也不勉强。景观设计学是创造空间的一种方式, 这种方式使我们充分了解土地本身和我们对它的影响。

古斯塔夫森的作品中一个重要的内容就是雕塑, 这在其早期大型作品中非常明显。例如1986年在莫不拉斯的"Meeting Point"工程; 和她为同时期在法国的公司客户如壳牌石油等进行的各种各样的景观设计。在莫不拉斯, 因为有一个基础设施(一个新的蓄水池)也必须考虑到景观设计里面来, 对于设计师来说这正是一个机会, 使其从刚刚修剪过草坪的山丘里创造出地势起伏、曲线优美的线条。当我们回顾乔治·哈格里夫斯等景观设计师在当时所设计的作品的时候, 我们同样也可以在古斯塔夫森的作品中找到共鸣, 例如, 最近在马赛市高速公路入口处的一项工程。这个作品几乎是完全抽象的, 同时它也和景观中的线条保持着高度的一致。这些线条本身也成为了一



a connection between places of either secular or religious tourism. Such virtual landscapes have deep roots in the worlds of vagabonds, travelers and pilgrims, who created a coherence not just in their tales, but also in marks on trees and heaps of stone along the road, but, as J. B. Jackson was fond of pointing out, it was not until mobility intersected with aesthetic appreciation in the middle-class culture of the 19th century that it really can be called a coherent, if often latent, landscape.

Lately, the continuous landscapes of the engineer and the vagabond have tended to approach each other in the design, for instance, of freeways that try to answer to both the call for efficiency and aesthetic pleasure (as in Lawrence Halprin's designs for the I-280 in California), but also in art-making practices that either document the most engineered landscape (think, for instance, of the photographs of Andreas Gursky or Richard Misrack), or that literally install themselves as lines in the landscape, as in the work of Christo and Jeanne-Claude, Robert Smithson or Richard Serra. This is where all the landscape traditions come together, as Rosalind Krauss pointed out thirty years ago: as artworks in the expanded field.

I would argue that Kathryn Gustafson, along with a few of her contemporaries in both the United States and Europe, has assimilated all four of these traditions (romantic and rational landscape design; engineered infrastructure and narrative exploration), as well as their confluence in certain forms of art, and transformed them back into a form of landscape design that defines itself as distinct and focused, but not isolated and compelling. It is landscape architecture as a way of making a space that makes us aware of the land and our shaping of it.

There is an important strain in Gustafson's work that is purely sculptural. This is most evident in her earliest large-scale work, such as the "Meeting Point" project in Morbras, of 1986, and her various landscapes for corporate clients such as Shell during that same period in France. In Morbras, the infrastructural intervention in the landscape (a new reservoir) becomes the opportunity for creating an undulating and sensual shape out of closely cropped grass-covered mounds. Bringing to mind the work landscape architects such as George Hargreaves were producing at the time, it also echoes in Gustafson's own work, as in the recent project for a highway entry into the city of Marseille. Here the work is almost completely abstract, and also closely aligned with the making of lines in the landscape. These lines become independent forms without removing themselves from the scene. At times, Gustafson even makes infrastructure itself, as she did in designing the bridge at the Costa Mesa shopping mall and in the EDF pylons for the French electricity company.

The opposite tendency in Gustafson's work is to create a narrative that flows through the existing landscape. Moments that are fragments of traditional garden and park typologies, such as herb gardens, fountains and shaped fields or *gazons*, are strung together along paths that both use and quite often accentuate topographical site differences. Here her works share

种景观,而且并不孤立于周围景观之外。有时古斯塔夫森甚至把基础设施本身也设计成为景观,例如她的对寇斯特麦瑟市购物中心的桥梁的设计和对法国电力公司的EDF铁塔的设计。

古斯塔夫森作品中还有一个相反的设计方向,即把故事贯穿于现存的景观之中。比如对于传统概念上的花园与公园的分支,例如草药园、人工喷泉和区域造型或Gazons,都被一些小路串在一起。这些小路既可用于走路,也进一步的强调了地形的不同。在这里,她的作品在一定程度上与Yves Brunier使用了相同的表达方式。古斯塔夫森作品中这一分支的最佳例证就是坐落在法国特拉松的一处陡峭的斜坡上的美轮美奂的公园。在设计竞赛方案中,古斯塔夫森给这个公园起了一个很合适的名字——“花园历史的片断”。这所公园的各个不同部分都有一个能够唤醒人们内心感情的名字,如“风的轴线”和“昙花一现的踪迹”。古斯塔夫森仿佛唱着生动的歌,穿过静默的地球弧线,走过密集的树林之间的单一文化的花床。这里设计师们的雕刻趋向于文学性,借鉴了铁制风标的形状和金色的氧化铝环状物。这些是设计中最不成功的部分,在她以后的作品中反复出现的时候也引起了一些批评。看起来就像是古斯塔夫森仿佛并不满意于创造一个精心雕琢的景观故事,而相反的使用了使故事更加直白的元素。

这些独立的艺术作品还有其他的功能,即是使无形的景观变成有形的景观。古斯塔夫森一直深深地被大自然的无形力量所吸引,这些力量塑造了我们的空间。她通过风标和其他工具使这些力量成为可以被人们观察的有形的事物。在这方面获得的显著成功的方案是在她2001年为旧金山的现代艺术博物馆所创作的景观小品。这是“启示性景观”展览的一部分。一条蜿蜒到山上的小路引领参观者观察到音乐钟和金属叶片,从而让人们了解这里的强劲风速。用与家里排水系统相同材料所制造防风椅,使游客们躲过了无形的强劲风力。

古斯塔夫森来回穿梭于起伏的地块和蜿蜒的有着很多故事的小径。有时候她将这两种元素结合在一个方案中,有时候她将这两种元素与基础设施中的优秀部分结合。后者的完美例证出现在古斯塔夫森2003年为玛瑞昂·奥利弗McCaw Hall的庭院所作的美轮美奂的设计中。在这个设计中,建筑自身形成了一道荫廊,荫廊内部的灯被放到了外面,通过抽象手法,它也成了景观要素的一部分。对土地的所进行的雕塑一方面成为主导,另一方面也分化了景观,使景观变成了各种景观片段的集合体。这些特征都体现在芝加哥的劳瑞花园中。劳瑞花园是2004年千禧公园开发项目的一部分。以一道大型荫廊为框架,一条长长的大路引导着人们走向一个人造水体,道路两边是一片一片的多年生植物,这些植物都是由古斯塔夫森与皮埃特·欧道夫一起精心选择的。这座公园给人一种强烈的空间宏大的感觉,其景观设计仿佛是从土地中生长出来的物体;一系列的插曲和片断把公园融合为一体。

把芝加哥公园的各个部分最终联系在一起的是水,在几乎所有古斯塔夫森作品中联系所有重要元素的也是水。水是莫不拉斯花园的中心,也是特拉森中的点睛之笔。水形成了一道连续不断的线条或“层面”;水与小径相互呼应,倾泻直下陡坡,在与石块碰撞的瞬间制造出纯粹的动感;水与土地紧密联系,满足土地的需要,最后,水成为一座喷泉,成为公园里的一道独立景观。当古斯塔夫森把水作为基础设施和故事的载



a common language, to a certain extent, with those of Yves Brunier. The prototype within Gustafson's work for this approach is the elaborate park on a steep slope in Terrasson, France, which she called in the competition scheme, appropriately enough, "Fragments of the History of Gardens". The various elements of the park themselves have evocative names such as "Axis of the Wind" and "Ephemeral Tracings", as if Gustafson was trying to sing alive the mute earth through her arcs and mono-cultural beds placed between patches of dense forest. Here the designer's sculptural tendencies become literal and take the shape of elements such as a steel weather vane and a gold anodized aluminum loop cutting through the forest. These are also the least successful parts of the design, and seem somewhat jarring when they reappear in later work as well. It is as if Gustafson cannot satisfy herself with the making of a sculptural narrative with landscape, and instead uses elements that make that story explicit.

These independent works of art have another function, however, and that is to make the invisible apparent. Gustafson has long been fascinated by the unseen forces that shape our experience of place, and uses her weather vanes and other tracing devices to make these elements visible. She did this with particular success in the installation she created for the San Francisco Museum of Modern Art in 2001, as part of the "Revelatory Landscapes" exhibition. Here the usual path winding up the side of the hill led visitors to wind chimes and metal spinners that made them aware of the strong wind on the site. Sheltering chairs built out of the same material used to house drainage culverts let those visitors shelter from that strong force.

Gustafson keeps going back and forth between her undulating landforms and her winding, narrative paths, at times combining the two in one plan or tying them together with ennobled bits of infrastructure. She used the latter strategy in the elaborate 2003 design for the covered Marion Oliver McCaw Hall courtyard, where the architecture itself becomes a pergola-like grid and the lights of the stage inside are pulled outside and abstracted into environmental elements. The sculptural attitude towards the land, on the other hand, dominates but is also fragmented and turned into a collection of discreet landscape fragments in the Chicago Lurie Garden, part of the larger Millennium Park development of 2004. Here a large green hedge provides a frame that partially encloses the site and leads to a long boardwalk over an artificial body of water, which in turn is edged by a patchwork of different perennials Gustafson chose in collaboration with Piet Oudolf. There is a strong sense of a heroic, autonomous object made out of land, and yet the park also dissolves into a series of episodic fragments.

What ultimately ties the Chicago park together, and what forms the binding and focusing element in almost all of Gustafson's work, is water. It was there as the focus in Morbras, but it was also there in Terrasson, forming a continual line or

体,把水作为景观的一部分,作为一个独立(但是短暂)的事物的时候,她的作品有了高度的统一性。

古斯塔夫森最成功的作品是坐落于伦敦的戴安娜——威尔士王妃纪念喷泉,这个项目完成于2004年。古斯塔夫森和波特重新诠释了英国景观公园,将其抽象为连绵起伏的有节奏感的草坪,然后将雕塑地基与某个实物结合在一起。这个实物其本身就是基础设施的一部分,其本身也变成了雕塑。公园的椭圆形水池在从山顶上滑下来的时候挟带着水流,不断地变化弧度;水这种极具延展性的材料在不同的地方展现出了各种不同的特性——如加工成不同形状的石头和不同的山势都引导着水形的变化;最后溪流跨越层层障碍,注入临近的湖泊。人们可以通过这个纪念花园解读戴安娜王妃的人生,也可以由此对多山的英国景观略见一斑——河水与溪流向泰晤士河的方向蜿蜒而去,这一趋势在今天伦敦旧市中心向北和向西延展的一系列公园身上表现尤为明显。或者,人们也可以把纪念花园当成是完全抽象的景观,演绎着山坡、水流、形状和次序等设计要素,由此意识到我们通过人为手段重新改造的事物的本质特性。

古斯塔夫森的作品并非总是精致的,她不是总有机会创作一些充满了潜在意义和关系的作品;但她拥有一种非凡的能力,对于任何给定的场地,她都能充分地发掘其潜在的雕塑性和故事性。如Westergasfabriek文化公园,这是在阿姆斯特丹的一个煤气厂的旧址上所建的公园。她从1996年开始了对煤气厂遗址进行了部分的发掘和保护以唤起这一地点的历史,她在对角线似的小路两旁精心设计了一些景观小品,这些小品在雕塑草坪形状的同时,也是观众聆听户外音乐会的座席。再如古斯塔夫森最近在贝鲁特设计的“宽恕花园”,罗马几何学的cardo和decumanus通过近似冷峻的一片片植物带揭示出了考古学的片断。从古斯塔夫森遍布全球的作品中,我们可以看出,她总是在尽力揭开任何一处场地所隐藏的内涵。同时,她创造着我们文化所见证的最辉煌和最自信的地景雕塑,如纽约罗斯天文馆的“2000花园”。

在对基础设施的雕塑潜力的发掘,在以故事性插曲装点的弯曲小径改造围栏式花园的探索中,古斯塔夫森并不孤独。很多其他的景观建筑师们也在研究着同样的主题。在很大程度上,这是因为他们自身所面临的环境。越来越多的人要求他们赋予千篇一律的设计,他们的任务不仅是创造一些新的东西,还要把这些地方原有的历史发掘成为景观设计元素。其中彼得·拉茨设计的杜伊斯堡·诺德景观公园仅仅是在全世界范围内的广泛出现的这种现象的一个最著名的例证。他们也必须越来越多地设计一些公共空间,这些公共空间不仅要满足人们休闲与娱乐的要求,也要把城市或城市外围的基础设施也融合进来。如,新的污水处理工厂、人工湿地、在新建的翼楼上面和新开发的街区建造的屋顶花园占了他们作品的很大部分。但是在实用性考虑之外,景观建筑师还渐渐意识到他们的作品本质上是存在于基础设施与创新景观的交叉之中,而非局限于一个围起来的花园里;景观设计师们也逐渐地以这样的思想去设计。这样做的理由是,景观设计作品应该是既实用又优美,既实现景观功能也有教育意义,既是对生态环保的研究与开发也是消遣娱乐的场所。

古斯塔夫森将当代景观建筑学的两个方面——以雕塑的形式揭示并以抽象的手法展示土地的特征和以大自然中的人造元



"seam" that wound itself down the slope in counterpoint to the path, creating moments of encounter that were purely sensual, but also directly tied to the land and its needs, before turning into fountains that formed an autonomous element at the base of the park. When Gustafson uses water as infrastructure and narrative seam, as part of the scene and as independent (but ephemeral) object, her work has its strongest coherence.

Such is certainly the case in what is her finest achievement to date, the Diana, Princess of Wales Memorial Fountain in London, completed in 2004. Gustafson and Porter cleared out the English landscape park, abstracted it into her undulating and rhythmic grass mounds, and then intersected that sculptural base with an object that is itself a piece of infrastructure turned in on itself to become sculpture. The oval shape curves continually as it slides down the hill, taking the water with it and allowing that malleable material to take on a variety of different characteristics as it encounters various episodes, induced by a different treatment of the stone as well as by the hill's slope, along its journey to the adjacent lake. It is possible to read the Memorial as an evocation of the Princess's life, but one can also see it as a revelation of that fragment of the hilly British landscape, with its rills and creeks tending towards the Thames; a movement that is today only visible as a string of parks reaching north and west from London's old governmental core. Or one can see the Memorial as a completely abstract element that tells a story only about slope, water, shape and sequence, making one aware of the essential sensuality of all that we remake through our artifice.

Gustafson's work is not always this refined, and she does not always have the chance to make a work that is this laden with potential meaning and association, but she has a remarkable ability to exploit any given site for its sculptural and narrative potential. From the Westergasfabriek Culture Park, a public park on the site of a former gas works in Amsterdam, where from 1996 on she used a fragmentary excavation and preservation of the industrial heritage (the gas works themselves) to evoke the history of the site and focus the discreet episodes along the diagonal path seaming the sculptural lawn meant as seating area for audiences listening to outdoor concerts, to her recent designs for the Garden of Forgiveness in Beirut, where the Roman geometry of *cardo* and *decumanus* cut through a seemingly rigorous sequence of strips of planting that themselves are cut to reveal archaeological fragments, Gustafson is working around the world to uncover the hidden potential of any site. At the same time, she is, in projects such as the 2000 garden of the Rose Planetarium in New York, making some of the grandest and most self-confident pieces of land sculpture our culture has seen.

Gustafson is, of course, not alone in her exploration of infrastructure for its sculptural potential and the replacement of traditional and bounded gardens by episodic fragments along non-linear paths. Many other landscape architects are exploring similar themes, and to a large extent this is also because of the

素实验性的阐述插曲性的片段——联系在一起的能力，以及把它们作为更深层结构中——严格的比喻意义上来说，在土地上，在基础设施里——所展现出来的能力，使得她的作品如此的实用而优美。景观建筑学实际上已经不再仅仅是关于花卉，也不仅仅关于空间虚实，它关乎我们对场地的开发；在这里我们的科技文化和我们所开发的土地的关系变得明显，不仅仅是视觉，也包括感觉，我们可以由此开发新的人类活动的混合空间。



situation in which they find themselves. More and more they are asked to explore landscapes that are not a *tabula rasa*, and in which their task is to uncover what was there before as much as they have to invent something new—Duisburg Nord Landscape Park, by Peter Latz, is only the most famous example of a world-wide development. More and more they also have to make open spaces that contain not just places for relaxation and enjoyment, but are also integrated parts of the urban or ex-urban infrastructure: new sewage plants and artificial wetlands, rooftop gardens over newly built wings and roads make up a very large percentage of their work. But beyond these practical concerns, landscape architects also have come to realize that their work by its very nature exists at the intersection between infrastructure and exploration, rather than as a bounded domain, and are designing their work as such. Again, their reasons are pragmatic as much as they are aesthetic, as landscapes function as much as education and research and development for ecological concerns as they do as places of escape and leisure.

Gustafson's ability to tie together these two aspects of contemporary landscape architecture – the sculptural revealing and abstraction of the land and the experimental narrative formed of episodic collages of artificial elements of nature – and to conceive them as coming out of deeper structures – both literally, on the site, in the infrastructure, and metaphorically – makes her work so effective and so pleasant. Landscape architecture is indeed no longer just about flowers, nor is it about emptiness, but it is about opening up a space in which the artifice of our culture and its relationship to the land on which we have erected it can become evident to our eyes and our entire bodies, and we can go exploring this new hybrid space of human activity.



## The Landscape Architecture of Kathryn Gustafson and Partners

Jane Amidon

### I.

Bringing into being a book on one's work is an involved task. Much like designing and constructing a landscape, it entails entwined processes of critical assessment, creative production and extensive logistics. At what stage is it worth the effort to undertake such a commitment? Toward the beginning of a career, with hopes of gaining recognition and establishing a reputation? At the close, as a definitive record of achievement? Or perhaps somewhere in the middle is best, to document a life's work in progress. For Kathryn Gustafson, this publication makes sense right now, because if parallel efforts are peeled apart to be read independently of one another, the trajectories of her career are simultaneously embarking in new directions, entering into a confident midpoint, and gaining a sense of maturity.

Short of replicating oneself in triplicate, how is this upending of time's linear continuum – the primary arbiter of a career's evolution – possible? In this case, it has to do with dual operating modes of individual growth and professional development. After graduating from the Ecole Nationale Supérieure du Paysage in Versailles in 1979, Gustafson established a small design practice in Paris. Her first public commissions came as a result of transportation infrastructure programs generated by the French government. As principal of the firm and often working in association with landscape architect Sylvie Farges, Gustafson produced widely published landscapes such as the Morbras "Meeting Point" earth works (1986), Shell Headquarters (1991) and L'Oréal research facility (1992). When the economy of France changed and opportunities arose elsewhere, Gustafson exited the firm and partnered with Neil Porter to form the London-based Gustafson Porter office in 1997. Mary Bowman joined the partnership in 2002. In 2000 a second partnership, Gustafson Guthrie Nichol, opened in Seattle with partners Jennifer Guthrie and Shannon Nichol.

In terms of professional productivity, at the writing of this essay, landscapes implemented by Gustafson's first firm are mature and are a highly legible representation of early concerns. At the same time, important sites recently opened reveal new creative directions shaped by the collaborative tactics of Gustafson Porter (GP) and Gustafson Guthrie Nichol (GGN). Guided by a common set of design principles, the projects of each office develop in somewhat different directions depending on authorship, contributing voices and local/continental contexts.

Aside from evolving partnerships that have produced two distinct bodies of work (the mature and the emerging), Gustafson's personal growth as an artist and landscape architect can be considered to be at a midpoint. With a degree in fashion design, gained in 1972 from The Fashion Institute of Technology (New York) and a subsequent career change and diploma from Versailles in 1979, crucial periods of creative interaction with colleagues and mentors in the 1980s and 1990s deeply influenced Gustafson. The formative impact of working with the engineers Peter Rice and Henry Bardsley, architects Ian Ritchie and Bernard Tschumi, and sculptor Igor Mitoraj continues in

凯瑟琳·古斯塔夫森及合伙人事务所的景观设计学简·阿密顿

### 一、

为某人的作品写一本书是一项棘手的工作。与对一处景观进行设计和施工很相似，它需要对错综复杂的重要内容进行整理、进行创造性的劳动和广泛的前期准备。是什么值得我们去努力完成这样艰巨的一项使命呢？是为了开展事业，希望得到认可和树立事务所的声誉？或者是，作为已取得的成就的一份权威记录？又或者是在事业达到某个巅峰时，开始有计划地逐步记录一个人一生的作品？对于凯瑟琳·古斯塔夫森来说，这本书的出版正当其时，因为如果我们花同样的时间把她的作品一个一个地进行解读，我们会发现她的人生轨道正在步入一个新的境界：自信和成熟。

在古斯塔夫森分身乏术的时候，她如何在有限时间里对其事业的发展进行抉择呢？在个人成长和事业发展的双重模式齐头并进的情况下，她是如何协调的呢？古斯塔夫森于1979年从法国凡尔赛的国立高等风景园林学院毕业后，在巴黎成立了一个小设计公司。她所接到的第一个公共景观设计项目来自于法国政府开发的交通基础设施项目。作为公司的负责人，古斯塔夫森经常与景观建筑师塞尔维·法哲一起合作，设计出了受到大众广泛关注的景观项目，如莫莫拉斯“汇合点”（1986）、壳牌石油总部（1991）和欧莱雅研究所（1992）。在法国经济转型期，在其他地方增多了设计机会，古斯塔夫森于1997年退出了公司并与尼尔·波特合伙在伦敦设立了古斯塔夫森和波特事务所。2002年，玛丽·布曼也加入了公司。2000年，古斯塔夫森和古斯利·尼可事务所在美国西雅图成立，这是她的第二家合伙事务所。同时加入该事务所的还有詹妮弗·古斯利和赛依·尼可。

撰写这篇前言的时候，当谈到专业性，我们发现古斯塔夫森在其第一个事务所所进行的早期景观设计是成熟而非常易于解读的。同时，由古斯塔夫森和波特（GP）事务所和古斯塔夫森和古斯利（GGN）事务所合作设计的最近落成的景观设计作品展现了新的具有创造性的方向。虽然两个事务所的设计都遵循一个相同的设计原则，但由于不同的设计师、不同的参与意见、项目实施地/区域的不同的地理条件而在设计方向上略有不同。

除了事务所本身的不断发展，并设计出两种风格截然不同的作品（成熟的与新锐的）以外，古斯塔夫森个人作为一位艺术家和景观设计师的声望也达到了一个高峰。古斯塔夫森1972年从纽约时装技术学院获得学位；随后改变了专业，在1979年从凡尔赛获得另一个学位；二十世纪八、九十年代与同事和导师们在创造性的设计工作中相互学习；这些都深刻的影响了古斯塔夫森。那些影响了古斯塔夫森的发展的人还包括工程师彼得·莱斯和亨利·巴斯利，建筑师依凡·瑞查和博纳德·茨殊米，雕塑家艾格·米陶耶；还有在最近的工程中影响古斯塔夫森的园艺大师皮埃特·欧道夫、舞台布景设计师罗伯特·伊瑟里，及建筑师彼得·伯林，诺曼·福斯特，伦佐·皮亚诺和詹姆斯·普尔森。

除了以上和其他一些外在因素影响之外，一个设计者当然还受其内在的心理因素影响。这些内在的心理因素包括直觉或情感性反应和潜意识冲动的表现，对此我们不必详细探究，但