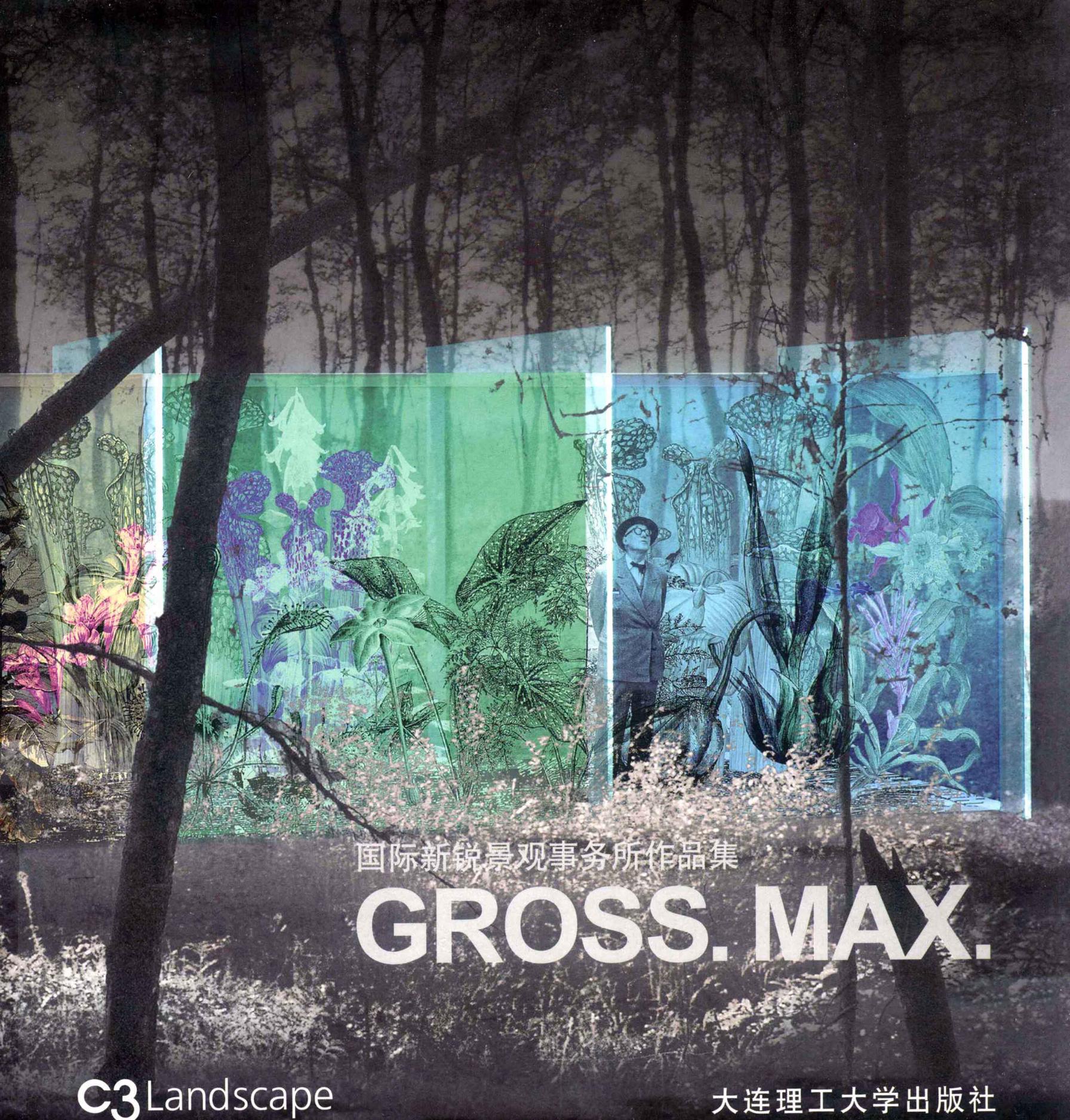


国际新锐景观事务所作品集

GROSS. MAX.



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李倩 李宁 译

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Gross. Max. 访谈录	010
Gross. Max. 介绍：活化自然	016

公园与花园

026	Pottersfield 公园
038	Gleisdreieck 公园
048	Schuytgraaf 考古基地
054	Busk 草坪公园
060	Rotterdam 公园
072	朱比丽公园
082	Marbley Green 公园
086	皇家植物园通道
096	植物收藏家的花园
100	垂直花园

广场与散步场所

108	皇家节日大厅
116	皇后大道
122	布里克斯顿广场
128	霍夫广场高架桥
136	Bullring 广场
146	音乐广场
150	Whiteinch 广场

景观与城市规划

156	宝马莱比锡工厂
164	Napoli-Afragola 高速火车站
172	Zorrotzaurre 半岛的总体规划
182	奥斯陆海滨区
194	Neue Halde
200	全球变暖与本地化冻结

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An Interview with Gross. Max. – Gross. Max.	010
Activating Nature : an Introduction to Gross. Max. – Lucy Bullivant	016

Park & Garden	
026	Pottersfield Park
038	Gleisdreieck
048	Schuytgraaf Archeological Field
054	Busk Meadow Park
060	Rottenrow Gardens
072	Jubilee Gardens
082	Marbley Green
086	Gateway Royal Botanic Garden
096	Garden for a Plant Collector
100	Vertical Garden

Square & Promenade	
108	Royal Festival Hall
116	Queen Street
122	Brixton Square
128	Hofplein Viaduct
136	Bullring
146	Lyric Square
150	Whiteinch Square

Landscape & Urbanism	
156	BMW Plant Leipzig
164	Napoli-Afragola High Speed Railway Station
172	Zorrotzaurre Masterplan
182	Oslo Waterfront
194	Neue Halde
200	Global Warming / Local Freezing

GROSS. MAX.



An Interview with Gross. Max.

Gross. Max.访谈录

How to define the role of landscape architecture in an ever increased globalized world?

The environmentalists teach us to think globally and act locally; we proclaim the opposite: think locally and act globally.

Reverse psychology?

The traditional occupation of landscape architecture was to create a sense of place, but of course, in the contemporary condition such as the urban periphery, many places don't make sense at all so therefore all that is left is to create places of sense instead!

You mean... a public realm of the senses?

Yes, sight, smell, sound, touch... Landscape as a hedonistic pleasure zone; a planetary sensory garden.

Until recently landscape was a very regional profession, with distinct stylistic characteristics for each country.

Water under the bridge; now this is the past. In our own small practice, located in the periphery of Europe, we have many different nationalities and commissions across the globe. We often proclaim that we like to combine a British sense of humour, with a Dutch sense of experimentation and a German sense of rigour... We are multinational in miniature.

如何理解景观建筑在与日俱增的全球化世界中扮演的角色?

环境保护论者让我们学会“思考定位于全球范围，行动付诸于当地实际”。但是我们宣传与其相反的观点：思考定位于当地实际情况，在全球范围内去付诸行动。

逆反心理?

传统的景观建筑主要任务是制造出“一个地方的感觉”。但是在当代就不一样了，许多地方的景观建筑不再强调感觉，比如城市周边剩余的地区就被建为“有多种多样感觉的地方”。

您的意思是建造出一个集许多感官的公共王国?

是的，汇集了视觉、嗅觉、听觉、触觉的景观就像是享乐主义者的乐园，抑或很多感官集合的场所。

What about the rise of the Asian tiger economies?

We are very interested in the paradox between the refinement of the small and the bluntness of the big as seen in many cities in the Far East. We once organised a workshop in Yamaguchi, Japan in which we combined a famous 15th century stroll drawing by Seshu and the concept of the Valley Section by Patrick Geddes in order to generate a new way of town planning. As a part of this project we studied Seshu's own garden as a possible model of how to design a city.

East meets West?

Well of course the streets of London are paved in Chinese granite and all sub-urban gardens in the U.K. are planted with Bamboo and Zen inspired rockeries...

What will determine the landscape of the future?

No doubt that climate change will be high on the agenda. As landscape architects we will have to increase our scale of operation from local to regional to national and, ultimately, global landscape plans. This is not so much about preservation or landscape conservation, on the contrary this is about how to initiate the change and how to activate and construct the nature.

景观一直以来都有区域限制，每个国家都有明显不同的风格特点，直到最近这一特点才发生了变化。

以前谈起景观建筑，人们就会联想到小桥流水，但是现在就不同了。在欧洲的周边地区，我们做了一些设计尝试。工作人员来自世界各地的不同国家和团体，结合了英国的幽默感、丹麦的探索精神和德国的严谨作风。这是在小型环境中制造出多个国家的效果。

亚洲四小龙在景观建筑方面的发展如何？

我们对远东地区很多城市都很感兴趣，在那里小而精致、大而粗犷的建筑之间是有着共同之处的。我们曾经在日本的山口市组织了一个研讨会，结合15世纪建筑设计师Seshu的图纸和Patrick Geddes的“山谷剖面”理念，最终设计出新的城镇蓝图。在这个项目上，我们根据Seshu的私人园林为模型做出了一个城市的规划。

东方与西方在景观建筑方面接轨了吗？

众所周知，伦敦的街道是用中国花岗岩铺成的，英国郊区的公园都用竹子建成，公园设有禅宗精神的岩石庭院。

什么能决定将来的景观建筑？

You once provocatively proclaimed that people have a deep desire for climate change?

Well, we stated that change of climate is one of the most important aspects of people's choice in holiday destination. From tropical swimming pools to indoor ski-slopes; we're living in a virtual world of remote controlled climate.

How to distinguish between architecture and landscape architecture?

An important and defining aspect of landscape architecture is that it deals with time and therefore focuses upon process, transformation and duration. Landscape Architecture contributes to shape a world in constant flux and evolution. This vision of the world as something that is unfinished, as a reality whose most characteristic feature is that its ongoing making was firstly discovered by James Hutton (1726-1797), the farmer, scientist, philosopher and leading member of the Scottish Enlightenment. James Hutton's treatise "Theory of the Earth" made a public appearance in the year of 1785 when it was read to the members of the Royal Society of Edinburgh. According to Hutton nature proceeds in a continual succession and time is infinite with "no vestige of a beginning-no prospect of an end".

Landscape Architecture as accumulation and stratification of the passage of time?

Indeed. The French geographer Braudel referred in his work to the "stratification of time", and distinguishes between different time spans of tempi. For us an important question is how the long time span such as geological processes and the short

天气变化带来的影响将毫无疑问被列入重点议题。作为景观建筑师，我们将景观建筑的应用范围逐渐扩大，从一个地方扩大到一个区域，再到整个国家，最终到全球。这不是保护环境，相反，这是象征人们积极展开建设自然环境的开始。

您曾极力宣扬“人们急切渴望气候变化”？

唔，我们曾经指出：气候的变化是影响人们选择假期出行目的地的重要因素之一。从热带游泳池到室内滑雪场，我们生活在遥控气候的虚拟世界里。

如何辨别建筑和景观建筑？

景观建筑主要的特点是它随着时代变化而变化，强调过程、转变和持续时间。它致力于建设一个富于变化、不断更新的世界。世界存在于无止境的持续建设之中，这一理论首先被詹姆斯·赫顿（1726~1797年）发现。詹姆斯·赫顿是一个农场主、自然科学家、哲学家，也是苏格兰启蒙运动的领导者。他的名为“地球理论”的著作在1785年刚一发表就引起了爱丁堡皇家科学会有关人士的注意。根据赫顿的理论，自然有着不间断的进程，同无止境的时间一样，二者都没有任何开始和结束的迹象。

delirious time span of man-made intervention can be reconciled in a landscape architecture that expresses both Genius Loci and 'Zeigeist' or Spirit of Time. In the search for a new authenticity we like to unravel the various layers of a site not unlike the seductive act of striptease.

Many of your projects are collaborations, notable with architects and artists?

The days of the large multi-disciplinary practices, near extinct dinosaurs, are truly over. We believe in a flexible network of collaborations in which ideas and attitude matters. Imagine: an international stock exchange of ideas!

How do you see the role of art?

Art can act as an eye opener; both telescope and magnifying glass. Landscape architecture provides a change of scenery whilst art provokes a change in perspective. We consciously undertake art commissions such as the Vertical Garden with Mark Dion in London and our experimental Garden for a Plant Collector in Glasgow. These projects allow us to experiment and test ideas. Eelco Hooftman, the founding partner of Gross.Max. with Bridget Baines, is also directing a postgraduate programme Art, Space and Nature at Edinburgh School of Art.

景观建筑是时间的沉淀和分层化?

事实上是这样的。法国地理学家Brudel在他的作品中曾这样引用：“时间的分层化”，并且区分了不同时间跨度对景观建筑的影响。对我们来说，最关心的是如何通过景观建筑，将漫长的地质过程与短暂的人类历史巧妙地结合在一起。这些观点能够解释清楚场所精神和时代精神。为了去证明新事物的真实性，我们去一层层解开各景观层的面纱，个中乐趣可与脱衣舞表演的层层魅力相媲美。

您的许多工程都是由建筑设计师和艺术家共同合作完成的吗?

一项工程受到很多条条框框限制的日子已经像绝种的恐龙一样消失了。取而代之的是宽松的网络合作，大家可以互相交流观点。想象一下，就像国际上交换货物一样，我们交流思想。

您认为艺术在景观建筑中的地位是怎样的?

艺术是我们视野的放大器：就像望远镜和放大镜。景观建筑改变了风景本身，而艺术改变了看风景的角度。我们有意承担一些艺术方面的工程，比如与马克·戴恩合作的伦敦垂直花园，和我们在格拉斯哥为植物收藏家而建的实验花园，这些工程允许我们去实验，来测试我们对艺术的见解。同Bridget Baines一样，Eelco Hooftman也是Gross. Max. 景观建筑事务所的创立伙伴，他现在在爱丁堡艺术学院指导一个命题为“艺术、空间和自然”的研究生项目。

What about your relationship with Zaha Hadid Architects?

Both platonic and tectonic. The works of Zaha Hadid is of great interest to us in the way that many of her buildings are abstracted landscapes; buildings as created by earth, water, heat and ice in a continuous process of erosion, sedimentation, deposition, uplift, folding and eruption.

But do you also collaborate with architects of opposing style?

There is either good architecture or bad architecture; this is not so much a matter of style but rather one of conceptual strength and visual rigour. As we respond to different landscape conditions we adapt to various architectural conditions.

Landscape Urbanism seems to be new hybrid discipline of emerging from different schools of architecture?

This is an interesting development mainly the result of architects suddenly realising that, after all, there is a life after buildings! For us it is important that landscape is recognised as an important consideration to give shape and form to our cities. Landscape does not stop where the city starts but is a continuum in both space and time as a result of both natural and man-made forces.

您和扎哈·哈迪德建筑师事务所关系如何?

她对我来说既有精神上的影响，又有建筑构造设计上的影响。扎哈·哈迪德的作品引起我们极大的兴趣。她是经营空间景观的高手。这些建筑物是由原生态土壤、水、热、冰等建成的，这些原材料是经过（风沙雨雪）侵蚀，（流水）沉淀；（地壳）升降、褶皱；（火山）爆发等留下的原始资源。

您是不是也和与您风格相悖的建筑师合作?

世界上只存在优秀的建筑和糟糕的建筑。风格不同问题不大，重要在设计理念和视觉严谨上。我们遇到不同的建筑条件就要调整成不同的建筑风格，因地制宜。

景观城市主义似乎是建筑不同派别的混合体?

这个有趣的发展是由于建筑师们突然意识到建筑背后是生活。对我们建筑师来说，重要的是要考虑景观对城市格局的影响。景观没有在城市出现的地方停止脚步，相反，它是自然和人类因素相作用形成的时空统一体。

