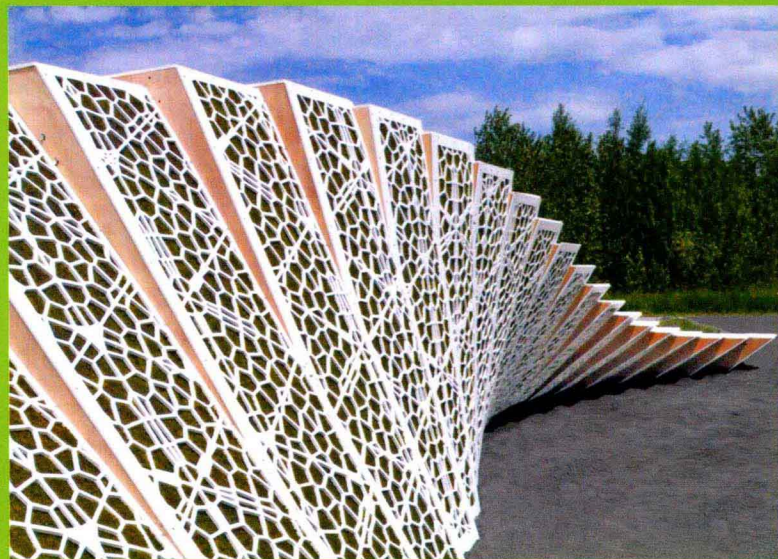




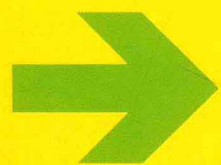
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Leisure Facilities



A Matter of Fiction
Hope Tree
Minato Mirai Business Square
Angel Place
Organic Basin
Not Garden & Not Again

Edaphic Effects
Public Farm 1
Trafalgar Sun
Korin, Light Forest
Walk the Line
Bench Around the Lake

Alternate
Flood Route



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城市景观小品

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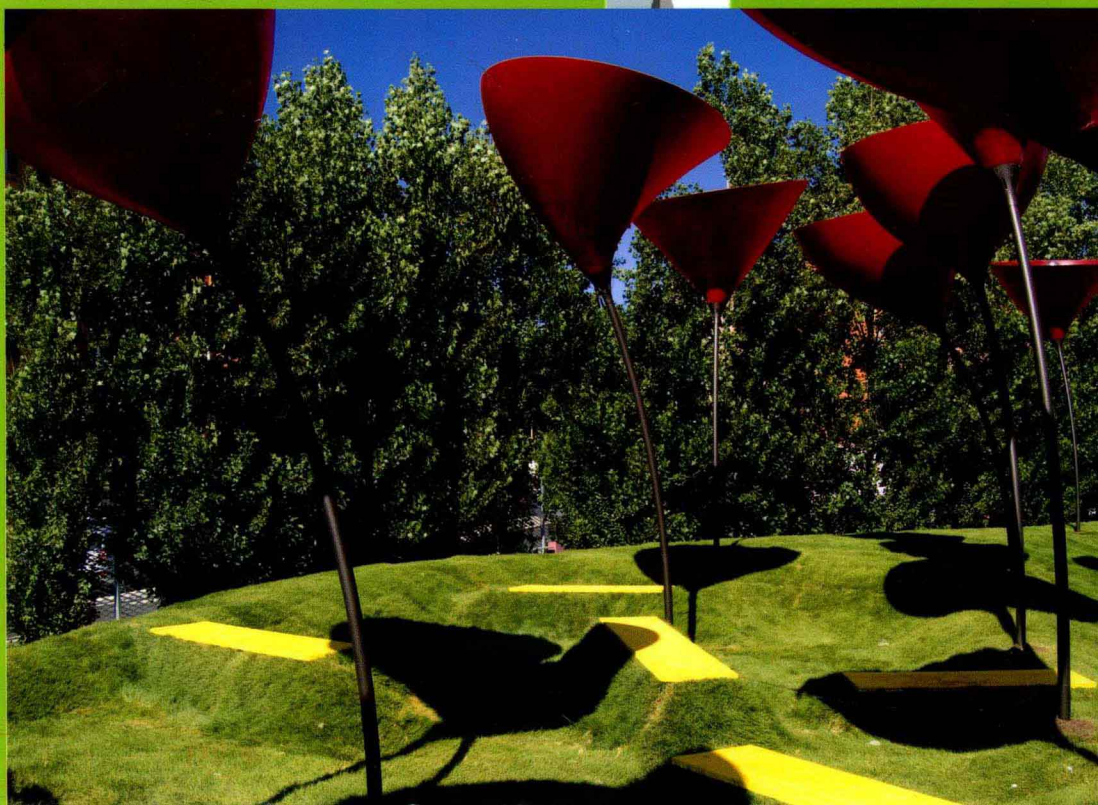
Play and Game
Pavilion and Shelter

Public Facilities
Artworks



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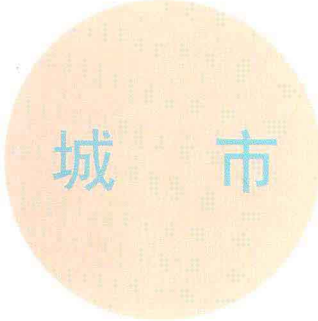
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慕希琳 张秋楠 李晶 杨扬 译

URBAN



LANDSCAPE
FURNITURE



ARTWORKS

GREEN

LIGHTING AND WATER

PLAY AND GAME

PUBLIC FACILITIES

PAVILION AND SHELTER

SIGNAGE SYSTEM

LEISURE FACILITIES



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城市设计关乎一方水土的建设，它是一种创建城镇的艺术！

好的城市设计会吸收本土气息，映射出一方文化，并随时关注环境创新或环境管理问题的最新进展。作为专业人士，我们对城市设计所追求的已经远超出视觉的范畴。

城市设计是科技和艺术的双重体现，是把这两者作为一个整体来创建一个实用、吸引人、安全、可持续环保、可拉动经济并且能体现社会公平的地方。

所谓城市设计，就是把街道、街区以至整个城市作为一系列元素，对其进行布局设计。这些集成一体的元素具体包括：建筑物、公共和私人空间、交通运输系统、服务、便利设施和自然体系。我们把这些元素融入到我们生活的街道和地区，赋予了这些地方外形、特征和整体构架的内容设计，最终组成了城市、街区、广场和公园。我们融合了新旧设计，协调了景观设计与城市规划，使其变成功能实用又引人入胜的地方。

我们的工作跨越很多领域，大部分工作关乎于联系人与空间、整合建设环境与自然环境以及通过尊重历史、着眼于创新创建出可持续的独特设计风格。从大处看，我们创建了达令港广场这样的街区，它让我们看到了对功能齐全的公共区域重要性思想的转变和应该提供更多的家庭便利商品的区域零售策略的转变。从小处看，它吸引着人们重新回到被遗忘的城市空间，或重新在人与地域之间架起了纽带并展示出了独特的本土气息，我们正在打造一个又一个这样的地区。我们的工作本质上是既好玩又刺激的，在科学、艺术和景观设计之间打造出一片天地。

经过 20 余年的经验积累，城市设计师们的工作已经超越了城市和交通规划、水利科学、工程学、经济学、建筑学、景观设计和艺术这些独立的学科界限。我们怀着可以实现环境管理、社会平等和经济可行性的理想，尝试着把这些学科融会贯通，来为一处地方设计苑景蓝图，并且用恰当的资源 and 技巧使之成为现实。

Urban design is about place making, it is the art of creating and shaping cities and towns!

Good urban design draws on local identity, is culturally responsive and peruses an agenda of environmental innovation or environment stewardship. As professionals our ambitions working in the urban realm go beyond the visual.

Urban design embodies both the sciences and arts, is holistic in approach and aims at the creation of useful, attractive, safe, environmentally sustainable, economically successful and socially equitable places.

When we think of urban design we approach the arrangement of places, from streets, blocks and entire cities as a collection of elements including buildings, public and private spaces, transportation systems, services, amenities and natural systems as a collective whole. We give form, character and a framework to places which orders these elements into a network of living streets and places – a city, a neighborhood, a plaza, and a park. We blend new and old, landscape architecture and city planning into functional and then attractive areas.

Our work spans many scales and much of it is about connecting people to places, integrating the constructed environment and the natural environment, respecting our past and looking at innovative ways to build sustainable and distinct identity. At the larger scale we are creating neighborhoods such as Darling Quarter which prompted a shift in thinking about the importance of an inclusive public domain and changed the precinct's retail strategy to provide more family friendly offerings. At the smaller scale we are imbuing areas with meaning to attract people back into forgotten city spaces or to remake connections and provide local identity. Our work is often both provocative and playful in nature, occupying a space between science, art and landscape architecture.

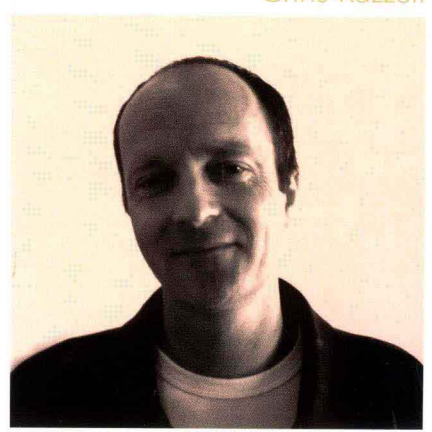
As urban designers with over 20 years experience our work transcends the individual disciplines of city and transportation planning, water sciences, engineering, economics, architecture, landscape and art. Our approach attempts to draw these sciences together with the ambitions of environmental stewardship, social equity and economic viability to create a vision for a place, and, to then bring that vision to life with appropriate resources and skills.



PREFACE_1

序言 _ 1

Chris Razzell



Chris Razzell, ASPECT Studios



PREFACE_2

序言 _ 2

Urban Landscape Furniture asks us to look at what is commonly known as "street furniture", to think about how we use our cities' common grounds, and, hopefully, encourages dialogue between designated professionals who design and develop our cities' public spaces and the public for whose benefit these spaces are designed.

Just as we can understand much about the inhabitants of a home by its furnishings, we can also learn much about a city's inhabitants if we know how to "read" and understand the language of its common areas. Whether controlling traffic or promoting pedestrian safety or public health, the fixtures in public spaces can explain how people relate to their environments and to one another. If we understand how profoundly our environments shape our lives, we begin to realize the profound responsibility we entrust to the people who decide how our environments will be shaped.

As a form of cultural signage, urban furniture may tell us what to do, where to look, and how to act. Parks and benches, which once offered a chance to rest or enjoy a patch of greenery, are now often overshadowed by technologically aggressive advertising, triggering synapses in our brains that destroy the calm these resting places were meant to restore.

Perhaps we once could believe that metal armrests to separate seating on long benches protected our personal space; in the second decade of this new millennium, we can't entertain these illusions. We realize how many of us live in cities, how much more and faster we are growing in number, and how interdependent our lives are. Amazingly, despite the reality of each of us losing, literally, a little bit of our personal space every hour, despite how much closer we are crowded together, we embrace the technologies of devices that reach across oceans and continents to connect us even more.

The world is changing rapidly, and we are living more globally and interconnected lives than ever before. Issues such as the global financial system, healthcare and ecology, have us questioning and rethinking how we live and what changes we need to make within our societies to foster a healthier and more connected future for the common good of man and our planet.

What role might a book on urban landscape furniture play among such lofty ideas? The book itself need not do anything but stimulate the public's attention to today's urban signs and trends, and lead the reader to ask questions of how do these trends directly affect our lifestyles and cultures?

The power of our public spaces to offer healthy and sustainable environments is a responsibility and honor to be taken seriously. We hope this book serves as an educational tool to the masses and to decision makers, to initiate greater dialogue among all of us to create mutually collaborative environments which best serve the public and our future world.

PHOTOGRAPHER Tim Knox



《城市景观小品》旨在让我们关注那些我们所熟知的“街道景观小品”，促使我们认真思考城市中的那些常规地角是如何被利用的，同时也希望通过本书能够促进负责设计开发城市公共空间的专家们与从中受益的市民们之间的沟通。

我们可以通过居民家中的摆设了解他们的喜好。同样，如果我们知道如何去“品读”和理解公共区域的规划设计，我们也可以了解整体市民的喜好。我们可以从公共区域设施的建设来诠释这个地方是否能确保交通秩序、行人出行安全、公众健康以及人与环境和人与人之间的密切关系。如果我们能够认识到环境对我们的生活有着多么大的影响力，那么我们就意识到塑造我们生存环境的设计者们肩负着多么大的责任。

作为文化载体的一种形式，城市小品可以告诉我们要做什么，要去哪儿看，要怎样去做。比如公园和长凳，曾经为我们提供了一种休闲方式亦或是让我们享受到了一片绿意生机，然而如今这样的地方已为咄咄逼人的广告所占据，也扯动着人们的神经，破坏了那些休闲场所中的宁静。

或许我们曾经一度相信金属扶手可以在长凳中分隔出我们的私人空间；而在新千年的第二个十年，我们已无法享受到这样的惬意。我们意识到了城市人口有多多，增长有多快，彼此间有多么的相互依赖。令人惊讶的是，尽管在现实中每过一个小时，我们的私人空间就减少了一点点，尽管人们在有限的空间里摩肩接踵，但我们却拥有了高科技的设备，可以跨越大洋和大洲，使我们越来越沟通无障碍。

世界发展得很快，我们的生活更趋于全球化，彼此交流比以前更加紧密。全球的金融系统、健康和生态环境促使我们发出疑问、重新思考我们应该怎样的生活，在我们生存的社会环境中需要做些什么样的改变，来为我们的星球和人类共同的福祉营造出更健康更融洽的未来。

对于这样高品质的目标，一本有关城市景观小品的书能起到什么样的作用呢？这本书只想敦促人们关注今天的城市景观和发展趋势，引发读者提出问题：这些趋势会如何直接影响我们的生活方式及文化呢？

为公共空间提供健康及环保的力量是一种责任，也值得我们认真对待。我们希望这本书可以成为大众及决策者的教学工具书，能够促使各行各业的人们进行更广泛的沟通，创造出相互合作的氛围，以便更好地服务公众和我们未来的世界。



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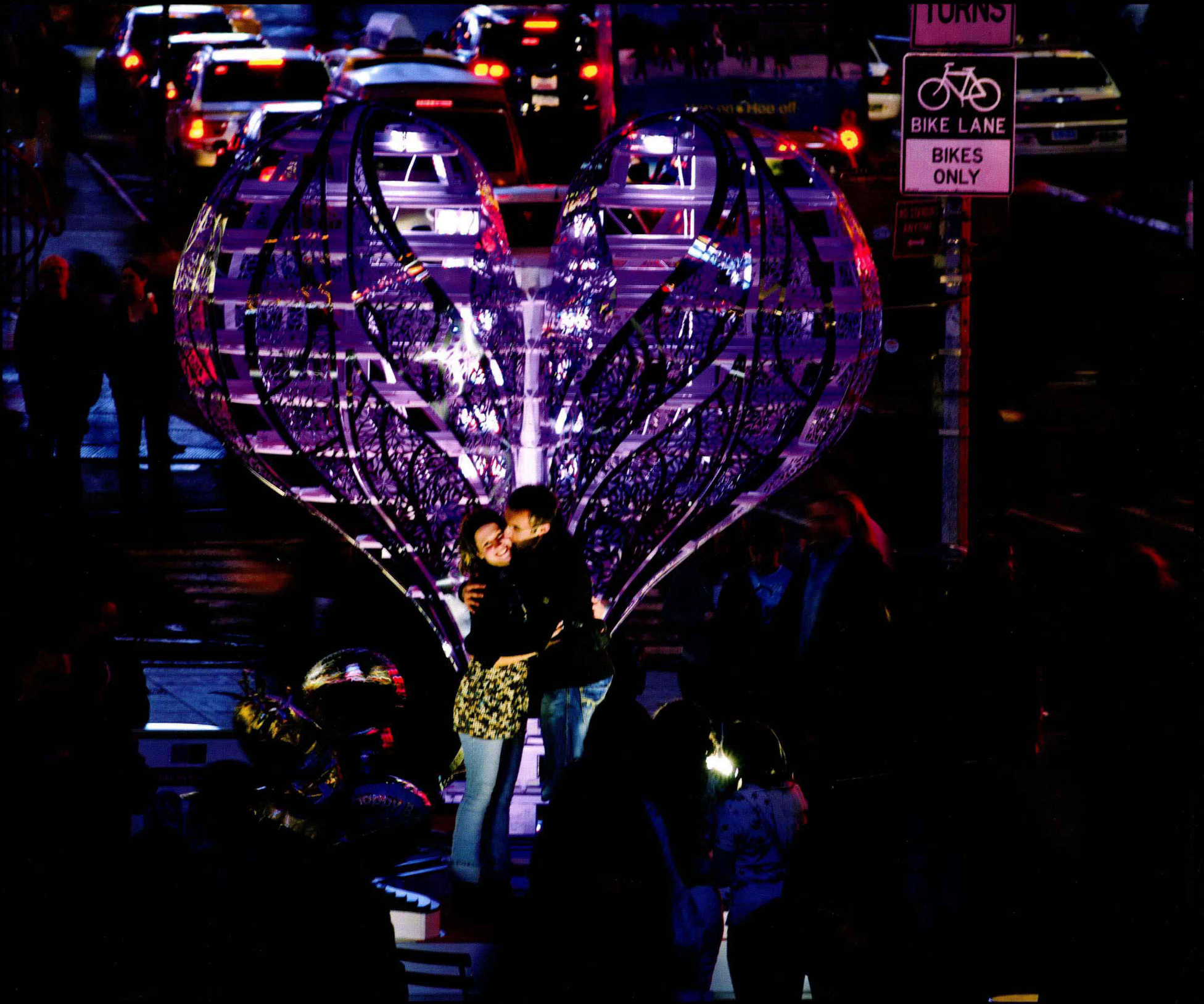
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VALENTINE TO TIMES SQUARE
WATER SKY GARDEN
BLUE CHARM
WHATAMI
FISHES IN THE SKY
HER SECRET IS PATIENCE
IMPRESSION OF THE INFINITE
CLOCKWORK FOREST
SAFE HARBOR
1.26 BIENNIAL OF THE AMERICAS
4-DIMENSIONAL CIRCLE
ECOLE DES MARTEGAUX
LITTLE TREE
OBJECT NR. 425
BRICK CAR
FOLLOW ME
THE LIVING WALL
DIGITAL ORIGAMI TIGERS
STREET LIFE
A MATTER OF FICTION
HOPE TREE
MINATO MIRAI BUSINESS SQUARE
ANGEL PLACE
ORGANIC BASIN
PARKCYCLE

公共艺术 

ARTWORKS



Valentine to Times Square

情人节来时代广场

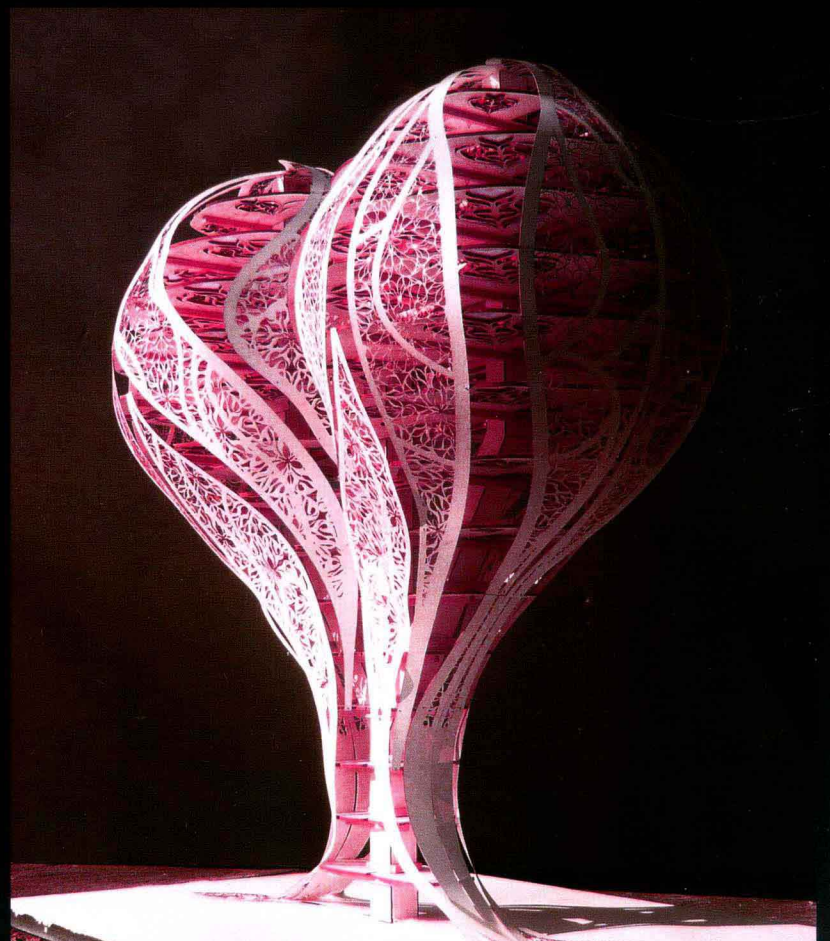
Designer
Mark Foster Gage

Design Company
GAGE / CLEMENCEAU ARCHITECTS LLP

Location
NY, USA

Mark Foster Gage

Mark Foster Gage is at the forefront of a new generation of architects working to combine design practice with the use of today's most advanced technologies. Gage's designs have been exhibited internationally at venues including the Museum of Modern Art (MoMA) in New York City, the Museum of the Art Institute of Chicago, and the Deutsches Architektur Zentrum in Berlin. His firm, Gage / Clemenceau Architects was selected as one of the architecture firms to represent the United States in the 2010 Beijing International Biennale. He has won numerous awards including recently receiving an American Institute of Architects Design Award, and being named an "Avant Guardian" of architecture by *Surface* magazine. Gage was nominated as one of thirteen architects, internationally, for the inaugural Ordos Prize in Architecture – a select group that Rem Koolhaas referred to as "the next generation of great architects".





设计师马克·福斯特·盖奇说：“在设计中，我们将罗马时代的美学理念与21世纪广泛应用的科技相结合，完成了短期内即被认可的雕塑作品，并且我们敢说，这座雕塑不仅美丽至极，而且它就像一座水库，你接触越深，越能体会到更深层的含义。”

该雕塑高约3.7米，伫立在一个0.6米的液态波形平台上，由机械雕刻的粉色半透明可丽耐大理石面板组合而成，所有的面板都被覆盖在由激光切割并有图案的不锈钢发光面罩下面。LED灯光从粉色、紫色到洋红色不断变换着色彩，与半透明图板的视觉频率相匹配，进而营造出一种焕发幽冷色彩的效果。

时代广场联盟的公共艺术总监格伦·韦斯先生宣称：“这一首座雕塑为公共艺术项目树立了很高的标准。自首座雕塑屹立以来，我们不仅看到了当地游客的惊人反应，而且国际反响巨大；有关该雕塑的新闻报道遍布印度尼西亚、中国和泰国。”蒂姆·汤姆金斯表示：“我们期待在有限的三个星期的陈列期内会有上千万人来观看这座雕塑。”

由Gage / Clemenceau Architects设计的“情人节来时代广场”在设计、建造和技术协调方面成绩斐然——在如此浩大的交易中，有20余家承包商和制造商参与其中。这座很大程度上凭借其复杂的金属外表吸引眼球的雕塑，是在纽约长岛一家汽车改装店装配完成的。

“In the design we aligned our interests in some aesthetic theories of the Romantic period with a wide range of 21st century technologies, producing a sculpture that is at once recognizable, and, dare we say, beautiful, but also one holds a deeper reservoir of ponderous meaning the deeper you go,” said designer Mark Foster Gage.

Rising 3.7m tall and standing on a 0.6m fluidly contoured podium, the sculpture is formed from a combination of robotically carved translucent pink Corian panels, all covered in a shimmering veil of laser-cut and patterned stainless steel. The eternally changing colored LED lights shift from hues of pink, purple and magenta, matching the visual frequency of the translucent plates and creating the effect of a luminescent glow.

“This inaugural sculpture has set the bar very high for our new Public Art Program,” said Glenn Weiss, Director of Public Art for the Times Square Alliance, “and since it has been erected, we have seen not only a remarkable reaction from local visitors, but there has been significant international interest as well; being covered by news organizations from as far and wide as Indonesia, China and Thailand.” “We expect the sculpture to be viewed by upwards of 10 Million people, in person, even over its limited three week presence” said Tim Tomkins.

Gage / Clemenceau Architects “Valentine to Times Square” is a significant achievement in design, engineering and technical coordination – involving over 20 contractors and fabricators in a vast array of trades. The sculpture, largely due to its complex metallic skin, was assembled by a Hot-Rod shop in Long Island City, New York.