



以非正统的方式创造真正的康乐价值 Creating Genuine Amenity Values in an Unorthodox Way

斯蒂格·L·安德森：SLA景观事务所创意总监、合伙人，学术建筑协会会员，丹麦景观设计师协会会员；哥本哈根大学兼职教授。
Stig L. ANDERSSON: Creative Director, Partner of SLA, Landscape Architect maa mdl; Adj. Professor at Copenhagen University.

我们非常高兴地得知您在2002年以极为卓越的成就赢得了埃克斯贝尔奖章（Eckersberg Medal），这是对您作为丹麦景观设计师代表的一种认可。我们想知道目前丹麦景观设计师的社会和职业的现状是怎样的？设计委托项目主要有哪些类别？

斯蒂格·L·安德森（以下简称安德森）：现在在丹麦景观设计师的主要关注点放在了城市中城市空间的创造上。我们接受的设计委托从政治人士到私人投资者都有，范围很广。人们正逐渐意识到，建筑之间的空间——而非建筑本身——才能创造出好的城市。

作为一家优秀的景观设计公司，您能简要介绍一下SLA团队的作品和您的创作理念吗？

安德森：SLA由建筑师、城市规划师、景观设计师及沟通的专业人员构成。我们的设计理念是以一种非正统的方式创造出一种真正的康乐价值，在与委托人、市民和其他领域的不断对话中通过一种成体系的、综合的解决措施，为日常环境增加一层新的含义。SLA将过程和经济条件以一种成体系的视角结合起来，增加了亮点，为城市赋予了生命。我们的工作涵盖领域很广，从通常的城市和景观规划到细部设施都有涉及。

北欧五国的景观通常被大众认为具有统一的风格和品质，然而众所周知的是每一个地区的多样化都具有独特的不同之处。您是如何看待的？

安德森：建筑应当始终由其环境背景所界定，无论您是一名挪威的建筑师在瑞典建造项目，还是一名瑞典的建筑师在挪威建造项目。重要的不是你来自哪儿，而是你的设计对象是哪儿。

您认为丹麦景观在不可避免的全球同质化的影响下如何保持自身的地域风格与特性？



安德森：扬·盖尔（Jan Gehl）先生和我希望向世界推广的丹麦传统的“城市空间”，依然是丹麦城市规划和景观设计的风格、特色。

我们了解到您既在丹麦皇家建筑艺术学院学习过也曾经带着对日本文化同实体、空间、变化性之间关系的强烈兴趣去日本游学。因此我们希望了解这种经历是如何影响您的作品的？

安德森：我在日本学到了很多关于自然和花园的观念及设计中自然的利用等方面。其中最精华的是：风和水。同时还有土壤和岩石对景观和城市空间的感知的重要性。

进程城市化（Process Urbanism），你所提出的这个概念是一种由景观而发的规划方法。我们通过浏览进程城市化的网站并阅读相关文章之后也对此一理念有所了解。您能进一步解释一下进程城市化、景观城市化和生态城市化之间的区别吗？

安德森：现代城市化认为我们能够规划一切，然而进程城市化则认为并非如此。进程城市化

创立了这样一个系统：城市可以进行改变，并逐渐发展成一种谁也没有曾想到的景象，而不是在原始设计的基础上修修改改。现代城市化的一个例子就是巴西利亚；而进程城市化的一个例子就是SLA在哥本哈根韦斯特伯区（Vesterbro）的作品（图16），城市空间的设计可以持久地适应市民、交通以及城市不断变化的需求。

很遗憾我们错过了您在北京巡回演讲时对您进行个人采访的机会。我们都很高兴的项目——西安园博会的黄土园在中国建成（图17）。根据您与中国景观专业人士合作的经历，您认为中国和丹麦景观设计领域最大的区别是什么？

安德森：中国景观专业人士的效率、热情和素质都非常了不起。我在西安园博会曾与一群非常出色的人员一同工作，并带着对他们和相关参与人员的美好回忆离开了西安。（苏博译，田乐校）

It is glad to learn that you were awarded the Eckersberg Medal for your excellent work in 2002, which was a recognition to you as a representative of Danish landscape architect, and we wonder how does the current social and professional situation of landscape architects like in Denmark? And what are the main categories of design commissions?

Stig ANDERSSON (ANDERSSON hereafter): A lot of attention goes to the creation of urban space in our cities, from politicians to private investors. Slowly people realize that it is the space between the buildings — not the buildings themselves — that creates good cities.

As such a prominent design office of landscape architecture, could you briefly introduce the composition of SLA's team and your design concept?

ANDERSSON: SLA consists of architects, urban planners, landscape architects, and communication professionals. Our design concept is to create genuine amenity values that in an unorthodox way add a new layer of meaning to the everyday environment through architecturally comprehensive solutions in continuous dialogue with clients, citizens and other fields. SLA combines the program and the economical conditions with the architecturally vision to add attractions that contribute to give life to the city. Our business covers a wide field, from general urban and landscape planning to detailed installations.

Scandinavian landscapes in the five countries are perceived by the public as a unified style and

quality, yet it is aware of the diversity of each area is identifiably different. What is your perspective in this opinion?

ANDERSSON: Architecture should always be defined by its context whether you are a Norwegian architect building in Sweden or a Swedish architect building in Norway. It is not about where you are from; it is where you are at.

How do you think the Denmark landscape will consistently present its own regional style and characters involving in the impact of homogenization in the inevitable context of globalization?

ANDERSSON: The Danish tradition of 'the urban space' that Mr. Jan Gehl and I helped introduce to the world is still very much the trademark of Danish urban planning and landscape architecture.

As we learn that you have experiences of both studying in Royal Danish Academy of Fine Arts and travelling to Japan with particular interest in the Japanese culture's relationship to substance, space and changeability, therefore we would like to know what influence they have effected to your works?

ANDERSSON: I have learned a lot from the Japanese view of nature and gardens and the use of nature in the design. Most essentially: the wind and the water. But also the soil and the stones' great importance to the spatial perception of landscape and urban space.

Process Urbanism, the concept you developed which

is a landscape inspired planning method. We also have awareness of this idea after we visited the website of Process Urbanism and were interpreted by the article presented there. Could you explain more about the difference among process urbanism and the landscape urbanism, as well as ecology urbanism?

ANDERSSON: Where modernistic urbanism thinks that you can plan everything, process urbanism knows that you can not. Instead it allows for a system where the city can change and evolve into something no-one had thought of, without straining the original design. An example of modernistic urbanism is Brasilia. An example of process urbanism is SLA's work in the borough of Vesterbro in Copenhagen (Fig. 16), where the urban space is designed to constantly adapt to the citizens', the traffic's and the city's changing needs.

It is a pity that we missed the opportunity to interview with you in person during your lecture trip in Beijing. And we all excited about your project, The Mud Garden in Xi'an Expo (Fig. 17). In respect of your experience in collaboration with Chinese landscape professionals, what do you think about the most difference of fields of landscape architecture between China and Denmark?

ANDERSSON: The efficiency, the kindness and the quality of Chinese landscape professionals are really stunning. I left Xi'an with only good memories of working together with the good people at the Xi'an Expo and the people connected with it. (Translated by Bo SU, Proofread by Tina TIAN)



16. SLA 于丹麦首都哥本哈根设计的作品
 17. 丹麦著名景观设计师 2020 年曾获得丹麦皇家建筑学院之奖金的
 16. SLA's work in the borough of Vesterbro in Copenhagen
 17. Mud Garden designed by Stig E. Andersson in 2011 Xi'an