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设计美好世界

Designing a Better World

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摘要 ……

在美国波士顿和中国上海设有办公室的Sasaki设计事务所，是一家囊括各类奖项的国际性设计公司，其业务涵盖规划、城市设计、建筑、景观、土木工程、室内设计和平面设计等领域。自1999年进入中国以来，Sasaki一直站在中国的设计前沿，为中国各地的项目提供创新性理念与策略。在此次访谈中，Sasaki对在中国15年来的实践经验进行了回顾，并对中国的设计前景发表了见解。

关键词 ……

Sasaki设计事务所；中国；景观设计行业；规划；城市建设

Abstract ……

With offices in Boston and Shanghai, Sasaki Associates is an award-winning international design firm focusing on planning, urban design, architecture, landscape architecture, civil engineering, interior design, and graphic design. Since 1999, the firm has been at the leading edge of design in China, developing innovative ideas and strategies for projects throughout the country. In this interview, Sasaki reviews their experiences in China over the past 15 years and provides their insight into the nation's design future.

Key words ……

Sasaki Associates Inc.; China; Landscape Architecture Industry; Planning; Urban Construction

距Sasaki在中国开展第一个项目已有15年的时间了，请您回顾一下Sasaki在中国的首个项目。

迈克尔·格罗夫（以下简称格罗夫）：Sasaki自1953年成立以来，一直以拥有全球化视野和多样化团队为秉承理念。Sasaki的设计师团队来自全球37个国家，会23种语言。多样的文化以及遍布全球的员工网络经常为我们带来新的机会。

在过去的15年中，Sasaki非常有幸能够在中国进行成功的设计实践。与在世界各地其他的项目一样，我们在中国的第一个项目也是源自客户关系。虽然之前已经在亚洲（包括日本、韩国、新加坡等）展开了大量的实践，但1998年我们是通过一家名为“侨鑫集团”的开发商第一次来到中国。当时由于侨鑫集团与我们的一位设计师相识，该集团便询问Sasaki是否有兴趣参与他们的项目。这深深地吸引了我们，随后的事情就众所周知了。我们为广州汇景新城所做的总体规划是在我们概念设计理念的基础上实施的，这也成为了一种在

中国将开放空间融入居住区的新的方式。据我了解，这个项目非常成功。

2012年，Sasaki在中国创办了上海公司——这是Sasaki首个美国之外的国际办公室。请您谈谈中国对Sasaki来说意味着什么？

格罗夫：中国所面临的各种问题（包括栖息地丧失、生态退化、城市化等）恰恰是我们想要去解决的复杂型问题，所以中国成为了Sasaki非常重要的实践场所之一。上海公司的落成，是我们对践行“与客户携手，共创美好世界”的一种强化。我们希望进驻上海的战略，将有助于提升我们与甲方以及中国其他相关行业之间的沟通与协作。此外，以Sasaki上海团队为后盾，我们希望能够从规划阶段到建成阶段都对我们的项目进行更加紧密的跟进。

我们想知道Sasaki在中国的项目主要包括哪些类型？通常会参与到这些项目哪些阶段？在Sasaki参与中国设计市场的这15年

中，投入中国项目的设计人员有着怎样的变化趋势？

格罗夫：对Sasaki来说，我们关注那些能够提升生活质量的项目，这些项目的涵盖范围从公共领域（如能够为城市居民提供开放空间的市民公园、滨水场所等），到能够为城市带来各色活动的城市新区，到具备当地历史与文化教育功能的艺术区，再到能够改善并保护退化的环境以为后代谋求福祉的生态修复项目。在理想的情况下，我们倾向于从项目的概念方案到建成阶段一直对其进行跟进。然而，这也



取决于甲方的意愿及他们的项目推动力。Sasaki上海和波士顿团队由规划师、城市设计师、建筑师、景观设计师、土木工程师和生态学家构成，他们对从方案设计到施工的各个阶段都非常精通。这两支团队间保持着无间合作，波士顿总部会对上海公司获得的第一手实地经验提供支持。

Sasaki在中国的实践过程中遇到过哪些阻力与挑战？在与中国设计师和甲方的合作过程中最深刻的体会是什么？

格罗夫：我们在中国遇到的最大挑战在于如何成功地为那些已经获得政府批准的项目或决议赋予新的想法。作为规划师和设计师，当我们看到那些（还没有开始动工兴建）纸面方案出现严重错误，或错过了某些机遇，却被告知这些问题因为政治原因而无法修改时，感到十分痛心。身为专业设计人士，我们认为我们的建议能够帮助客户获得更佳解决方案。但是在中国，很多设计决策由高层把控，全然不顾场地的实际情况。例如，一条规划好的公路可能会对当地地形产生重大影响，或使脆弱的环境状况更加恶化。尽管我们时常能够与规划部门沟通，但有时候我们的想

法未能激发相关部门的足够共鸣，以至于无法改变那些已预先决定了的政治决策。

您认为中国不同于其他设计市场的特点有哪些？

格罗夫：我们在中国的项目与世界其他地区的项目最大的不同之处在于缺乏社区互动性。通常来讲，随着项目的推进——不论是城市新区抑或市民公园——人们都会提出许多独特的见解和理念。在美国及很多其他地区，社区参与是项目过程中非常重要的一环。我们会定期举行会议，向当地居民和其他利益相关群体通报项目进展，并希望他们能够提出一些有助于改进设计的反馈意见。虽然很多设计师认为这是局限理念、拖延进度的“多余环节”，但我们相信社区居民——作为项目的最终使用者将从项目中获益，而来自居民的宝贵意见也有助于项目获得成功。

您认为中国城市建设和景观设计行业存在着哪些问题？

格罗夫：对我，以及对Sasaki的实践而言，质量和功能是最大的问题所在。经过精心设计的景观应当能够改善水、土壤和



1. Sasaki上海公司位于上海市静安区一座装饰艺术时代前工业建筑。就像Sasaki位于波士顿的总部一样，Sasaki上海公司的选址体现了创意产业对城市环境适应性的再利用理念。
2. Sasaki设计事务所在中国的第一个项目——广州的汇景新城。该项目整合了内部开放空间系统，降低了城市密度，为居民营造出一个舒适的景观休憩空间。
3. 上海嘉定公园的面积约为纽约中央公园的1/4，为居民和游客提供了广阔的城市空间，在创造新的重要栖息地的同时，也保留了该场地的生态功能。





空气质量。这些景观应该在为动植物营建栖息地、为生态系统带来益处的同时，成为人们享受、思考、学习、聚会以及放松的场所。如果它们不具备任何上述功能，那么它作为景观的价值就值得怀疑。与此同时，景观也应当自我维持，以供后人享用。如果它们的建造质量不高，或是使用了耐久性差的建筑材料，那么只能被称为“临时性景观”。尽管景观应当随着岁月变迁而不断得到提升，但在质量方面的初期投入和对生态功能的保证对于这些景观的未来发展仍很必要。

一些设计师将中国比作是设计师的“Playground”，您如何看待这一观点？

格罗夫：在某种程度上，我认为中国确实是“Playground”，因为这里拥有很多结识新人、发掘新理念的机遇。然而，身为景观设计师，我们有责任保证我们的项目能够有益于社会、能够比设计前更好。在面临众多社会与环境问题的同时，中国也为提出有利于其未来发展的大胆解决方案和

展望构想创造了机遇。但是，为了使这些理念获得最终成功，它们必须与经济和环境的现实进行调和。

您认为外国设计师的涌入对中国带来了哪些影响？

格罗夫：我相信，能够有机会与他人一起共事、学习经验、倾听思想以及受到他人梦想的启发，总是一件互惠互利的事。不同文化间的理念交流，能够使全世界从这些共享的知识和增多的沟通中获益。我希望那些在中国进行实践的外国设计师从与他们有过沟通交流的设计人士身上所学到的知识不会亚于其他中国设计师。当我们共同工作的时候，我们渴望以开放的思想获得最好的解决方案，这样才能产生真正优秀的项目。

Sasaki在中国的未来战略计划有哪些？

格罗夫：我们在中国的未来战略计划与我们15年前初到中国开始实践时并没有很大

的不同。15年前，我们怀抱愿望，期待能够和与我们志同道合，相信“有思想的设计能够改变世界”的客户共创伟业。我们在中国的实践活动并不旨在扩大业务量，而是专注于如何更好地提升项目质量。换言之，我们希望新成立的上海公司能够将更多的规划理念转化为实体建成项目，为人们创造将会世代留存的美好场所。**LAF**

4. Sasaki为济南新区所做的总体规划使用创新的雨洪管理、景观基础设施以及其他可持续措施，解决了洪泛区建筑的相关复杂问题。
5. Sasaki对云南丽江附近的一处环绕拉市海的空间进行了概念设计，运用当地材料，并对当地传统的建筑特色进行整合，以当代表现形式体现地区影响力。
4. Sasaki's master plan for the Jinan New District solves complex issues related to building in floodplains with innovative ideas for managing stormwater with landscape infrastructure and other sustainable ideas.
5. Sasaki's concept for the area around Lashihai near Lijiang in Yunnan Province integrates locally sourced materials and adapts traditional architectural vernaculars in a contemporary expression of regional influences.

We learn that it has been 15 years since Sasaki began its first design practice in China. Could you please briefly introduce the first project for our audiences?

Michael GROVE (GROVE hereafter): Since our founding in 1953, Sasaki has always been a firm with a global outlook and a diverse team. Collectively, as a firm, we have people from 37 different countries who speak 23 languages. This culture of diversity, and our alumni network of professionals around the world, often leads us to new opportunities.

Sasaki has been very fortunate to have had such a successful history in China over the past 15 years. Like many of our projects around the world, we were first led to China through a client relationship. Although we already had a strong practice in Asia, with project work throughout Japan, Korea, and Singapore, our first opportunity in China came in 1998 through a developer in Guangzhou named Kingold Group. The developer contacted one of our designers who he knew personally, and asked if we would be interested in working with them. We were intrigued, and the rest is history. Our master plan for the Favorview Palace community in Guangzhou was implemented based on our conceptual ideas, and represented a new approach to integrating open space into a residential area in China. As far as I am aware, the project has been quite successful.

In 2012 Sasaki founded its Shanghai office which is known as Sasaki's first international office outside of the US, and we wonder that how much the target base of China means to Sasaki?

GROVE: China has become a very important part of Sasaki's practice because the issues that the country is facing (habitat loss,

ecological degradation, urbanization, etc.) are exactly the types of complex problems that we enjoy solving. With the opening of our office in Shanghai, we are strengthening our commitment to working together with our clients in China to plan and design a better world. We hope that our sustained presence in Shanghai will help us increase the level of communication and collaboration we have with our clients, and with related professionals in China. Additionally, with a strong team in Shanghai, we hope to follow our projects even more closely from planning to building up.

We would like to know what types of project Sasaki mainly focuses on in China? In your design practice in China, which sections do you usually engage in? What changes have you noticed in your team for China's projects in the past 15 years?

GROVE: At Sasaki, we look for projects where we believe there is a significant opportunity to improve quality of life. This could range from public realm projects such as civic parks and waterfronts that provide access to open space for people living in cities, to new urban districts that offer vibrant activities, to arts districts that can educate about local history and culture, to

ecological restorations that enhance degraded environments and protect them for future generations. Ideally, we prefer to stay with our projects as they transition from conceptual plans to built realities. This, however, depends on the will of our clients and their ability to move their projects forward. Our teams in Shanghai and Boston are a mix of planners, urban designers, architects, landscape architects, civil engineers, and ecologists who are skilled in all stages of the design and construction process. We work seamlessly between both offices, with talent from Boston supporting the on-the-ground local knowledge of our team in Shanghai.

What is the biggest obstacle or challenge you have encountered and experience you have harvested in your practice in China? What is the most impression you ever have during the cooperation with Chinese clients and designers?

GROVE: Our biggest challenges in China emerge when we offer new ideas for projects or decisions that have already been approved by the government. As planners and designers, it can be quite frustrating when we see plans on paper (that have not even begun construction!) that have significant mistakes or missed opportunities, yet they cannot be





changed for political reasons. We feel our contribution, as design professionals, is to help our clients achieve the best solutions. However, many design decisions in China are made at a high level, without regard to local conditions on the ground. For example, a planned roadway may mean significantly altering existing topography, or damaging an already fragile environment even further. And although we are often able to interact with planning agencies, sometimes our ideas do not resonate enough to change predetermined political decisions.

What is the most significant difference between China and other Sasaki's target bases?

GROVE: One of the most significant differences between our work in China and our work elsewhere around the world is the lack of community interaction. Often, many unique insights and ideas can come from the people that are impacted by proposed development, whether it is a new urban district or a civic park. Community

engagement is a significant part of our process in the United States and in many other countries, with regular meetings to brief local residents and other interest groups on our progress, and to solicit their feedback to help improve the design. Although many designers

feel that this is an added layer that can inhibit their ideas or delay project schedules, we believe that the community can offer valuable contributions, as they are the ultimate users who will benefit from the project and help to make it successful.



What do you think are important issues in the industries of landscape design and urban construction in China?

GROVE: Quality and function are some of the most important issues to me, and to our practice at Sasaki. Landscapes, when designed thoughtfully, should contribute to improving water, soil, and air quality. They should provide habitats and benefit ecological systems. They should be places for people to enjoy, reflect, learn, gather, and relax. When they are not meeting any of these functions, then I believe their value as a landscape is questionable. Landscapes should also sustain themselves for future generations to enjoy. If they are built without a certain level of quality, or with materials that will not last the test of time, they become temporary landscapes. Landscapes should be improved over time, though an initial investment in quality and ensuring their ecological function is necessary to help them thrive into the future.

Do you agree with the view that China is a "Playground" for designers?

GROVE: I believe that China is a "Playground" in the sense that there are many opportunities to meet new people and explore new ideas. However, I also believe that, as designers, we have a responsibility to make sure our projects contribute to society and help to make the world better than we found it. With a multitude of social and environmental issues, China offers an opportunity to propose bold solutions and visions that will contribute to its future. However, for these ideas to succeed in the long run, they must be tempered with economic and environmental realities.

What influence do you think has the surge



of the engagement of foreign designers brought to China?

GROVE: I believe that the opportunity to engage with other people, to learn from their experiences, listen to their ideas, and be inspired by their dreams, is always mutually beneficial. When different cultures exchange ideas, the entire world benefits from this sharing of knowledge and increased communication. It is my hope that foreign designers practicing in China have learned just as much, if not more, from the professionals in China they have had the opportunity to interact with. When we work together, and are open-minded in our desire to achieve the best solution, that is when truly great projects emerge.

We wonder what are Sasaki's future strategies / plans to the design base of China?

GROVE: Our strategy for Sasaki's future in China is not that different from our strategy when we first started practicing in the country

15 years ago to do great work with engaged clients who share our philosophy that thoughtful design can change the world. Our presence in China is not necessarily to grow our practice in size, but rather to enhance the quality of our projects even further. That said, we hope that with our new office in Shanghai that we are able to transition more of our planning ideas into built realities, and create places that people will enjoy for generations to come. **LAF**

- Sasaki正在将北戴河七里海泻湖恢复为原始的潮汐盐沼栖息地，以为游客创造出休憩与接受环境教育的机会。
- Sasaki为北京东部宋庄所做的规划，对艺术家聚居地和围绕现代农业生产与研究而建立的新经济区进行了整合。
- Sasaki为2008年北京奥运会所做的总体规划确立了可供以后的建筑师——例如赫尔佐格和德梅隆（鸟巢的建筑设计师）和PTW建筑事务所（水立方的建筑设计师）——所用的城市设计的指导方针。
- In Beidaihe, Sasaki is restoring the Qilihai lagoon to its original tidal salt marsh habitat, while also creating recreational and environmental education opportunities for visitors.
- East of Beijing, Sasaki's plan for Songzhuang integrates the artist community with a new economy for the area centered around modern agricultural production and research.
- The Sasaki master plan for Beijing's 2008 Olympic Games created the urban design guidelines that were used by follow-on architects such as Herzog & De Meuron (architects of the Bird's Nest), and PTW (architects of the Water Cube).