



## “新手”在中国

### An Experienced “New Comer”

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West 8城市规划与景观设计事务所创始人  
Founders of West 8 urban design & landscape architecture b.v.

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摘要 ……

West 8是一家获得过众多国际大奖的城市规划和景观设计事务所。自1987年成立以来，West 8已经发展为一支由70多位建筑师、城市设计师、景观设计师和工程师组成的国际化团队。在本次采访中，事务所创始人阿德里安·高伊策就三年来West 8在中国所取得的突飞猛进的发展进行了回顾与评述。

关键词 ……

中国；景观设计；城市设计；诙谐

Abstract ……

West 8 is an award-winning international office for urban design and landscape architecture, founded in 1987. West 8 has established itself as an international team of over 70 architects, urban designers, landscape architects and engineers. In this interview, Adriaan Geuze, the founder of this office, reviews their significantly growing involvement in China during the last three years.

Key words ……

China; Landscape Architecture; Urban Design; Playfulness



**West 8作为一家已创立26年的国际知名设计事务所，设计作品遍布世界各地。而West 8在中国的设计实践却仅开始于2011年。请您谈谈West 8是在何种契机下来到中国开展设计实践的？**

阿德里安·高伊策（以下简称高伊策）：我最初在中国的活动以学术研究为主。通过我在哈佛大学的学生，我曾到北京举办过几场讲座。中国的学生们总是非常热情。

2011年是West 8的一个转折点。这一年，瑞士著名生物医药企业诺华公司委托West 8为他们在上海的新园区进行景观设计。当时，作为2011西安园博会的大师园之一的万桥园也在中国正式亮相。这两个项目为我们带来了能够与中国当地建筑和景观设计公司合作的难得机遇，这些机遇本身就具有高度国际化的背景。随后不久，中国各个省市的政府部门和私人开发商开始更加频繁地与我们接洽。

2012年，West 8成为了香港西九龙文

娱艺术区公园开发项目的最后7支入围团队之一；我们于2013年年初在广州芳村花地可持续总体规划竞赛中获胜；West 8还获得了南京、宁波等地的项目委托，这些项目目前还处于规划阶段，因此尚未对外公布……近三年来，West 8在中国取得了突飞猛进的发展。

**您认为中国不同于其他设计市场的特点有哪些？中国设计市场对West 8意味着什么？**

高伊策：我们在开始着手某个项目前并不会去考虑“市场”。开拓市场也不是我们的目的所在。我们关注的是场地，场地的地理位置或其发展情况，以及场地的自然和地质条件；有时候，项目更受社会和经济因素的影响。场地中原生动植物和地形的保护，以及对文化遗产价值的提升才是我们最终追求的目标。对我们而言，每个项目的新颖之处在于每个场地或国家都是独一无二的，这要比项目所在的市场更加

重要。

West 8的主要实践活动以荷兰鹿特丹为中心。荷兰这个国家赋予了我灵魂。荷兰人民创造了一片广阔而平坦的土地。我们世代与水斗争，祖祖辈辈围海造田。这是荷兰人骨子里的文化传统，就像阿尔卑斯山之于瑞士当地百姓一样，瑞士人无法想象他们的国家如果没有了山脉会是什么样子。我的祖父在我童年的时候，曾指着玩耍的平坦土地对我说，“这是属于你的土地”。我爱荷兰的圩田，我会尽我毕生之力保护它。

这种对自己所属的土地的眷恋和热爱，使我感到我可以通过景观或是城市设计项目，来帮助人们培养并提升他们与土地之间的感情，无论是在中国还是其他地方。因此，中国项目和其他各地的项目对West 8而言是同等重要的。只要项目委托给我们，我们就会全心全意地进行工作，而不论它是属于哪个国家的。

**West 8会通过哪些途径来理解中国项目的历史和文化背景，并在项目中予以回应？**

高伊策：你可能不会相信，我认为我的灵魂深处非常地中国化。从我很小的时候起，我就对东方景观，以及画家和诗人所表达出的意境十分着迷。当我还是学生时，我曾对日本的景观进行过研究。我遇见的那些最美丽的、出自千百年前的古人之手的花园，它们受到了更早期中国传统园林的启发。我也同样醉心于中国和日本的绘画和诗歌。身处那些禅意花园或迷人的自然景观中，我感觉自己能够与那些歌颂过此地的诗人、画家们产生共鸣。这成为了我的每一个中国项目由表及里的文化基础。

除此之外，每个项目的实地调研都至关重要。我对某一特定场地的理解都是从实地调研中获得的。这是设计过程中绝对必要的一环。在公共环境及周边地区中，人们所喜爱——或是厌恶——的生活的每一个细节都是我的观察内容。要注意人们



在不同文化环境中的不同行为方式，因为我们需要知道人们喜爱的东西究竟是什么。我还会走访当地公园，观察人们如何利用场地和设施。通过观察儿童，你就会发现孩子们在什么时候、什么环境中是开心快乐的。当我们设想人们在场地中的需求时，这些将会是很好的参考及依据。

当地的博物馆也是一种能够在场地的文化和历史方面对我们有所启迪的宝贵资源。读读他们的诗歌，看看他们的绘画，这些艺术常常成为我灵感的来源。我是一个非常诗意的人。在创作的过程中，这些感受和经历将转变为直观的设计。当然，你需要知道每个项目背后的政策，以及客户的期望愿景——这很重要，我们也会尽量满足，因为这是我们的任务所在。我发觉，这一点在中国体现得尤为明显。

**西安园博会的万桥园是West 8唯一建成的中国项目，这个项目从概念设计、方案设计到最后的施工，留给West 8最深刻的感受有哪些？**

高伊策：生活很残酷。百斩荆棘，方成智者。在西安万桥园项目中，我们的确在竹林环绕的氛围中，通过一座座红色的混

凝土桥，创造出了一种相互交错的、如迷宫般的“万桥”体验。园中的小径很长，游人需要不停地上下穿梭；而当你走出园子时，你将非常有成就感。让我们意想不到的是，这并非仅仅是这个项目的理念构想，也能用于描述我们从方案设计到施工建成阶段之间的感受和体验。当第一次与中国当地的工程人员合作时，我们受到了很多的局限；但这些局限并没有令我们停下脚步。我们的团队接受过良好的训练，能够应对那些意料之外的问题；当克服了所有难关之后，我们变得更加专业，也为接下来的项目积累了更多经验。

**您认为中国城市建设和景观行业存在哪些问题？**

高伊策：有时我认为这个国家过于辽阔，我们无法对其一概而论。中国在文化、语言、历史甚至景观条件方面都拥有非常高的多样性，南北东西千差万别，在这里，没有放之四海而皆准的法则。然而有些时候，一些城市项目的规模之大超乎我们的想象，因为项目安置或城市化过程而受影响的人口数量则是另一个难以料想的问题。与当地专家的合作是其中的关键：

当地人自然比我们更了解场地、文化、自然制约和居民的情况。我们需要与不同的利益群体共同协作、建立对话关系，这将激发能够融合众多公共利益的新型交流。这样做很有效，或者说，我们更愿意这样做。

### 您如何看待一些人将中国比作是设计师的“Playground”这一观点？

高伊策：如果这是一种积极意义上的“Playground”，我想我不会反对。作为一个以乐观地建造一个令人有归属感的美好世界为首要目标的景观设计师，也许我会说“每一个场地都是景观设计师的‘Playground’”。有趣诙谐的确能在创作过程中激发出优秀的灵感。我的大部分景观设计作品以活力、对工艺的细致，和对景观与文化的热爱为特色。我设计的荷兰弗拉尔丁斯瓦特大桥被当地人戏称为“扭扭桥”；我们在加拿大多伦多中央滨水区设计了“波浪甲板”——这里原为加拿大的一座工业港口——孩子们乐此不疲地在这上面攀爬跳跃。这种方式将人、文化和景观设计紧密地联系在一起。我想你一定没有忘记自己孩童时期都在哪些地方玩耍过。West 8希望能够在不久的将来也把这种乐趣带给中国。

### West 8在中国的未来计划有哪些？



高伊策：正如前面所讲，West 8在中国没有什么特别的未来计划，中国和其他各地并没有什么不同。与此同时，West 8在中国的很多项目将会在近期展现给你们的读者。

在此，我们想发表一个声明：West 8从未在中国的任何地方成立过设计机构。我们的总部位于鹿特丹，在纽约和布鲁塞尔设有两个分支设计工作室。请警惕那些声称自己拥有West 8注册商标，并以West 8的名义在中国进行实践或课程培训的人士。我们得知最近有些人在南京和香港打着“West 8中国分公司”的幌子招摇撞骗。他们可能还在中国其他城市也进行着

类似的活动。这是多么荒谬的行为！但这就是今天的中国。LAF

#### 注释

阿德里安·高伊策先生承诺，West 8城市规划与景观设计事务所今后如在中国开设中国办公室，《景观设计学》将会被第一时间告知并发布相关信息。尊敬的各位读者，请通过West 8的官方网站www.west8.com获取我们的真实联系方式。

3. 广州芳村花地总体规划是一个在广州花博会的场地上对三角洲地区进行的可持续总体规划。West 8水管理专家将通过大量创新性技术对水体情况进行持续改善。© West 8
3. Master Plan of Guangzhou Fangcun Huadi, a sustainable planning of a delta land area in Guangzhou with flora expo master plan. West 8's water management expertise will help sustainably improving the water condition whereby innovative techniques are much needed. © West 8



### West 8, as a prominent international office for urban design and landscape architecture with 26 years worldwide practicing experience, has begun to expand its efforts to China just since 2011. What was the opportunity that West 8 got involved in the journey of practicing in China?

Adriaan GEUZE (GEUZE hereafter): At the beginning my activities in China were mainly academic. Through my students in Harvard University I traveled sometimes to Beijing to give lectures. Chinese students are always very enthusiastic.

To West 8 there was a turning point in 2011. In that year, Novartis International AG, a renowned Swiss bio pharmacy company, has appointed West 8 to design the landscape architecture for their new campus in Shanghai. At the same time the project “Garden of 10,000 Bridges” presented as one of the Master Gardens in the Xi’an Horticultural Exposition 2011. Both projects gave us great opportunities to start working with local architecture and landscape architecture firms, while these settings were very much international themselves. Quickly around the same time both public civil works department from different provinces and private developers in China started to reach out to West 8 more often.

In 2012 West 8 was enlisted in the seven

finalists of West Kowloon Cultural District Park Development invited competition of Hong Kong; carried on with winning the Guangzhou Fangcun Huadi Sustainable Planning Conceptual Design competition in the beginning this year; let alone there are a number of commissions in Nanjing and Ningbo which are still under planning phases and yet to be unveiled, West 8's involvement in China is significantly growing during the last three years.

### What is the most significant difference between China and other West 8's target bases? How much China means to West 8?

GEUZE: We do not have the concept of “market” when we start working on a project. It is not what we aim for. It is always the site; the location or situation of its development; its natural and geographical conditions; sometimes it is its social or economical situation that is more influential; while it is actually the original faunas and flora, its topography, and the enhancement of its cultural heritage are goals which we serve to in the end. To us, every place or country is unique in a sense that the novelty of each place itself is more important than what kind of market it physically belongs.

West 8's main base is located in Rotterdam, the Netherlands. This country is where my soul is. We Dutch people created a great



4. 圩田项目——一个安设在荷兰一望无际的平坦圩田上的充气奶牛艺术装置。它展现了阿德里安·高伊策对荷兰这片人造之田的热爱之情。© Jeroen Musch
5. 韩国首尔龙山公园总体规划。这将是首尔的第一座中央公园。由West 8与IROJE建筑事务所、DONG IL工程顾问有限公司组成的设计团队在2011年举办的这次国际设计竞赛中获胜，总体规划将在2013年年底完成。这种东方绘画技巧深受中国和韩国传统绘画的启发，（设计师）对东方艺术的欣赏在创作过程中体现得淋漓尽致。
4. Project Horizon. An inflatable cow art object is installed on the flat endless horizon in the Netherlands; it is a manifestation of Adriaan Geuze's passion for the Dutch DNA on the landscape of the Netherlands, the man-made land. © Jeroen Musch
5. Master Plan of Yongsan Park, Seoul, South Korea. It will become the first Central Park in Seoul. This is an international competition won by West 8 + IROJE + DONG IL in 2011 and the master plan phase will be completed end of this year. The oriental drawing technique is inspired by the Chinese and Korean traditional paintings. Great admiration for oriental art finds its important position in the process of creation.

flat horizon. We have fought against the water and we have created lands. This is our cultural heritage, this DNA of Dutch people just like the Alps for Swiss folks. No Swiss can image their country without their mountains. My grandfather, at my very young age, pointed to the horizon where I went to play, saying, "This land is yours". I love my horizon. I do everything to protect it.

This kind of love and passion for one's own soil, a place where they belong, is what I feel I can help to cultivate and enhance through each landscape or urban design project, no matter it is located in China or anywhere else. Therefore, projects in China means as important as any project in other places to West 8. As long as there is a project assigned to us, we will work on that wholeheartedly no matter which country it belongs.

#### How do you understand and then respond to the specific historical and cultural context of each project site in China?

**GEUZE:** You may not believe, but I am very Chinese I feel, deep in my soul. From a very young age I have been fascinated by the oriental landscape and its expression through the eyes of painters or poets. Japan was my research target country when I was a student. Thereby I encountered the most beautiful gardens that are already hundreds of years old, which were actually inspired by the traditional landscape architecture from China for even much earlier time. Chinese and Japanese paintings and poetries have always fascinated me. Standing in those Zen gardens, or between that captivating natural landscape, I felt I could resonate with the creative minds of those poets and painters who once painted it or wrote about it. It builds the base for the cultural context of each Chinese project to surface.

Aside from that, project site research is very important for each project. My insights of certain place are gained along my project site travel. It plays an imperative role in the design process. Every detail of how people

enjoy their lives, or sometimes not, in their public environment and surroundings, is observed. Notice how differently people behave in different cultures; we need to know what tickles people. Go to the local parks and I see how they use their places and facilities. Watch the children, you will also see when children are happy and in what settings they are. They give an excellent parameter for envisioning the needs and demands of people where the place belongs.

Local museums provide another precious inspiration about the culture and history of a place. Read their poetries, watch their paintings; the art always inspires me. I am a very poetic person. During the course of creation these experiences become the intuitive input. Of course, you need to know about the politics of each project, what anticipation do the clients envisage for a certain project plays a big role in every project and we do take good care of it, that is our assignment, the mission which we need to accomplish each time. In China, this factor is



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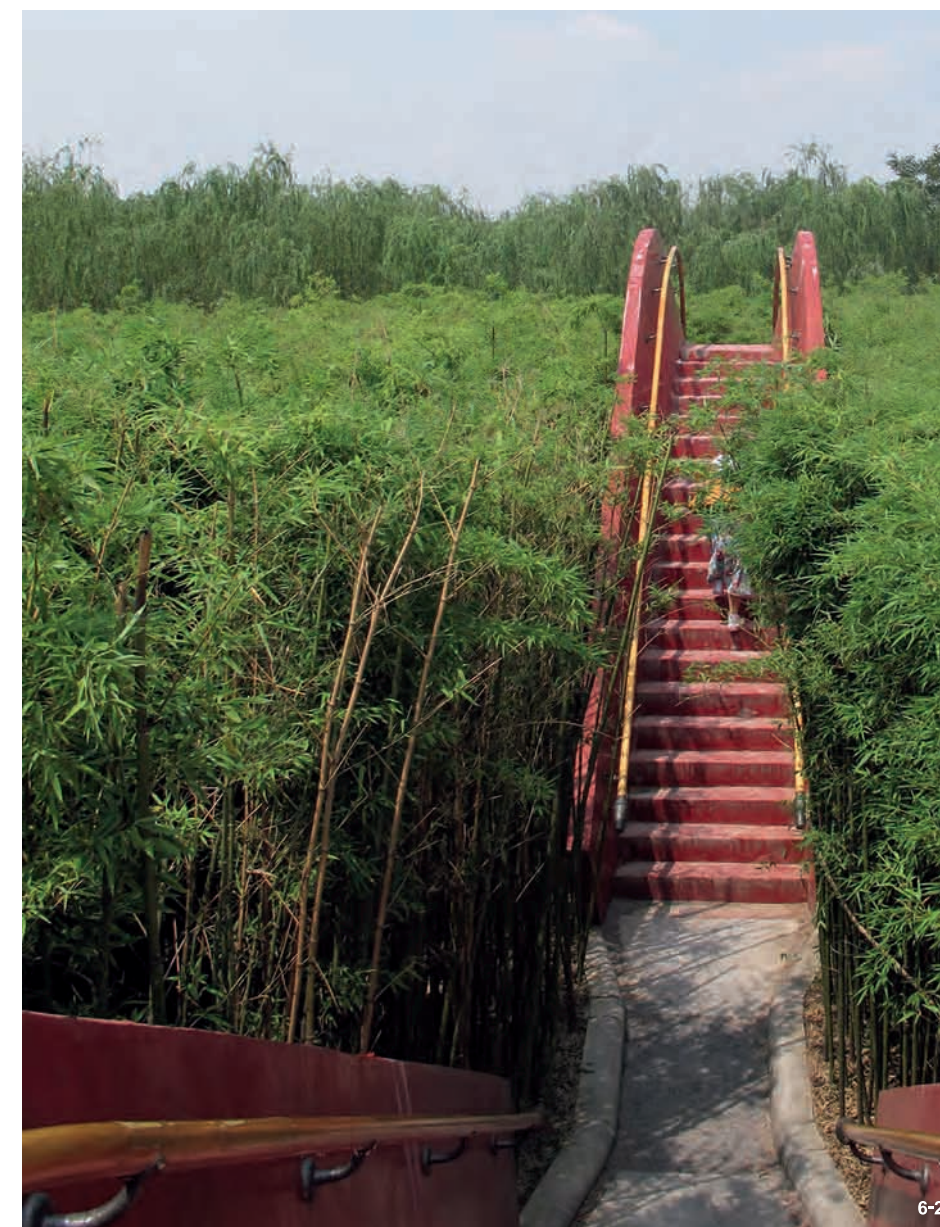
rather weighty, we notice.

#### We learnt that the "Garden of 10,000 Bridges" for Xi'an Horticultural Expo is the only one built project in China. What impressive thoughts and experiences you have ever had during the process from the conceptual and schematic design to the construction stage?

**GEUZE:** Life is tough. To achieve wisdom, one has to cross many "rivers". For this Garden of 10,000 Bridges in Xi'an, we actually created the sense of crossing thousands of bridges by setting a series of red concrete bridges within a maze-like pattern in an enclosing bamboo forest. The path through is long, there are ups and downs, but once you get out, you will get a boost of self-esteem. Ironically, this is not only the philosophical concept of this project; it was actually how it really happened when we went through the schematic design and construction stages of the project. Many constraints we encountered when working with the Chinese local engineers for the first time, but after all, it did not stop us. Our team is well trained to handle those unpredictable problems, and after we overcame all constraints, we have eventually grown stronger again, better equipped for future projects.

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

**GEUZE:** Sometimes I feel this country is too big for anyone to analyze it in one go. It has such a huge diversity in cultures, languages, history and even the landscape conditions have so enormously differences from North to South, or from East to West that we noticed there is no one single formula to solve all problems of this whole country. While some



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urban projects have a total site area of a figure that is sometimes beyond imagination, the problem caused by the huge number of people who will be influenced during the process of relocation or urbanization is another issue which is hard to envision. Collaboration with local experts offers a key. There are always people in the local level who know more than what we know about the place, about the culture, its natural constraints and its people. Working together with different stakeholders, have dialogues with them. It will instigate

new conversations that can begin to integrate many common goals. It works in this way, or say, we prefer to work this way.

- 2011年西安园博会中的万桥园（与北京多义景观规划设计事务所合作）。该项目体现了人类的一生：人的一生犹如园中小径，虽然充满了未知和辛劳，但也同样拥有亮点与巅峰。
- The Garden of 10,000 Bridges for Xi'an Expo 2011 in partnership with Atelier DYJG (Beijing). It represents the human life; the path of people's lifetime, which is a route of uncertainty and burden, but also of highlights and elation.



### Do you agree with the view that China is a “Playground” for designers?

**GEUZE:** Perceive that statement in a positive way I will not disagree. Owing the optimism of willing to create a dreamland that one’s heart eventually belongs is the prime goal of being a landscape architect, maybe I would say that, “every place can be a playground for every landscape architect” instead. A

great degree of playfulness does create good impulse during creative process. Much of my work and idea of landscape architecture are characterized by robustness, sympathy for craftsmanship, and love for landscape and culture. I made the Bridge Vlaardingse Vaart, which is given a nick name “The Twist” by the locals; we made the “Wavedecks” in Toronto Central Waterfront at the former industrial harbor site in Canada, where

children passing by cannot stop climbing and jumping across it. There is a close bond between people, culture, and landscape design in this approach. You do remember where you played when you were a child. West 8 hopes to bring such playfulness also to China very soon.

### What are West 8’s future plans in China?

**GEUZE:** As I mentioned, not any particular plans will prescribe West 8’s way or working in China, differently and separately from the way we work elsewhere. Whilst, there are many projects in China will be unveiled to your readers in the near future.

We need to however, make a clear statement that West 8 has not any official business location registered in China. Our main office is located in Rotterdam; we have two branch offices in New York and Brussels. Be aware of anybody who claims that he owns a registered trademark of West 8 and trying to practice or train classes under the name of West 8 in China. We have encountered lately such person who disguises to operate as member of Chinese branch of West 8 in the area of Nanjing and Hong Kong. They may even operate in some other Chinese cities we know not yet. How ridiculous that he does it! Yet this tells much about today’s China. **LAF**

### NOTE

Mr. Adriaan Geuze promised that once in the future when West 8 does open its Chinese branch office, *Landscape Architecture Frontiers* will be the first being notified. Dear readers, only under the official web-address: [www.west8.com](http://www.west8.com) you will find the genuine contact info of West 8 urban design & landscape architecture b.v.

7. 另一个“有趣诙谐”的案例：荷兰弗拉拉丁斯瓦特大桥。© Jeroen Musch
8. 另一个“有趣诙谐”的案例：加拿大多伦多滨水区波浪甲板（由West 8与DTAH建筑事务所合作设计）。© West 8
7. Another playfulness example: the Bridge Vlaardingse Vaart in the Netherlands. © Jeroen Musch
8. Another playfulness example: Wavedeck of Toronto Waterfront project in Canada, designed by West 8 in joint venture with DTAH. © West 8