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风景园林

林璦 超越疆界

Maya LIN Beyond Boundaries

从整体的地景综合到跨学科的地景管理

From Holistic Landscape Syntheses to Transdisciplinary Landscape Management

西藏林芝南迦巴瓦接待站

Tibet Namchabawa Visitor Centre

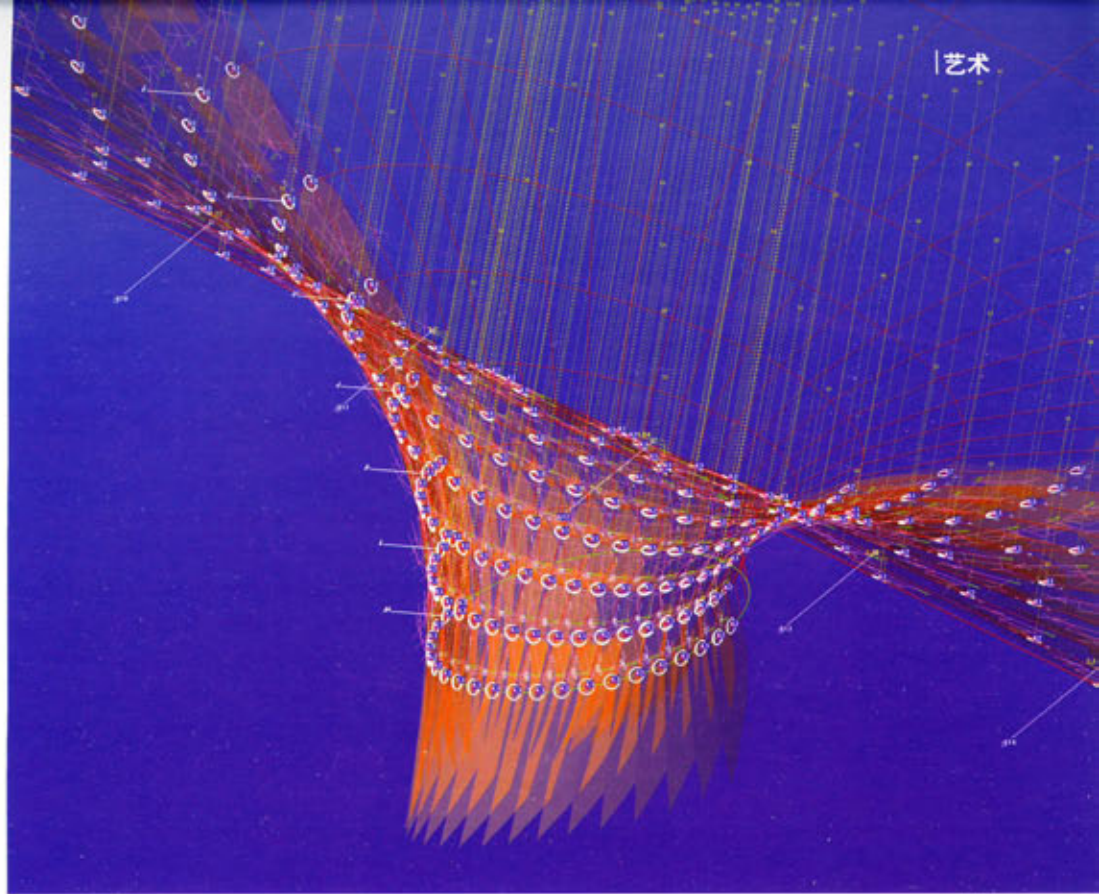


图01

ART INSTALLATIONS

艺术装置

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鲍尔-诺格斯工作室 (简称BNS) 是一家从事设计及装置艺术的综合工作室。它着力于创造实验性的环境, 通过情感体验、场景和肢体接触等手法展现人际之间的互动, 并努力尝试从与时俱进的角度解决建筑环境问题。BNS的设计过程宛若管弦乐曲演奏者之间默契的合作——一位合伙人专注于数码研究, 而另一位合伙人则亲身实践研究、制作过程。BNS将比例模型、电脑模型和实体大模型等信息在一个周期内互相传递, 让设计师能够通过不同的媒介, 研究不同尺度设计的各个方面。

2005年, BNS曾设计了一个宛若金色孔雀羽毛天棚的艺术装置“马克西米利安家的谢尔”(图01-06)。这匪夷所思的名称来自1979年迪士尼在美国推出的经典科幻恐怖电影——《黑洞》。片中, 由男演员马克西米利安·谢尔所扮演的莱因哈特博士是一个刚愎自用的暴君, 妄图追求拥有“黑洞漩涡的能量”, 并拥有“未知的伟大真理”。

该装置通过轻质材料模拟天体黑洞, 塑造了扭曲的流动空间, 临时布置在洛杉矶材料及应用展览馆艺廊(M&A)的户外场地内。它由一种类似于彩色玻璃的聚酯薄膜(Mylar)材料建构而成, 占据了一幢公寓楼的面积, 十分引人注目。2005年整个夏季, 它悬吊在M&A庭院上空, 为人们提供了美妙的遮荫。它通过改变庭院内的空间、色彩和声音, 为人们提供了一个社交和冥想的户外场所, 随着太阳的升落, 悬空的“马克西米利安家的谢尔”在地面上投射出奇幻的不规则彩色光影图案。此外, 作曲家詹姆斯·朗设计的音响装置“共振扬声器释放器”不断发出次音速的嗡嗡声, 营造了几分神秘氛围, 令人流连忘返。当人们站在场地中心或“奇异”的一点向上凝视时, 唯见无限的天空。夜幕时分, 整个装置从外部看上去, 如同热烈发光的漩涡, 仅能隐约看到其背后的建筑。

“马克西米利安家的谢尔”不仅是一个能充当建筑和雕刻的装置, 还是一个按统一的制造策略“定制”的产品。设计师通过一台由计算机控制的切割机(CNC), 利用成捆的尼龙和凯夫拉尔纤维对聚酯薄膜进行加固, 以实现美学效果。通过对金色薄板的加工处理, 琥珀色的薄膜不仅具有反射性和透光特性, 还具有UV隔绝功能。它既不是一个帐篷式膜, 也不是弗雷奥托方式的电缆网状结构, 而是一个由504个不同参数成分(“花瓣”)组成的独特拉伸矩阵。切割的每一片都用数控系统(CNC)编号, 每一个花瓣都有三个点与相邻花瓣连接, 利用光亮的聚碳酸酯铆钉, 使整体形状成为一个漩涡, 好像被黑洞的引力扭曲着, 随着与



图02



图03

黑洞距离的变化，花瓣的尺寸和比例也发生改变。

2007年，BNS以“流体天空”的设计理念赢得了纽约现代艺术博物馆的一个设计竞赛，该竞赛旨在为年轻的新锐建筑师提供一个施展才能的机会。BNS设计了一个位于P.S.1当代艺术中心的临时环境装置（图07-12），此装置产生的万花筒图案深深地吸引了观者。这些图案是由日光通过一组带颜色的类似于盛开花朵（无色玻璃状）的透明聚酯薄膜花瓣过滤后产生的，花瓣们组合形成了一个拉紧的表面，重塑了人们的视野范围，悬挂在P.S.1庭院的上空。设计师将未经处理的废弃电线杆制作成6座塔，并在它们基部预留不连续空间，让人们可在这里用亮色渔网搭建休闲的吊床。“流体天空”激活了杂技团、休闲公园和嘉年华的欢乐气氛，把长岛市的热闹街景装扮注入了P.S.1的灰色混凝土庭院。

2008年，BNS应加利福尼亚州科切拉峡谷音乐节的委托，设计了Copper Droopscape（图13-14）。该装置漂浮在喜气洋洋的场地上空，长达十天。它既为人们提供了视觉享受，同时也提供了荫凉，让人们可以远离夏日的炙烤。白天，在该装置的作用下，池中光影交错，斑斑驳驳，音乐爱好者们可以在此休息或进行交流。入夜，Copper Droopscape的底部被灯光“点燃”，宛若一座闪闪发光的灯塔，将占地90英亩的音乐广场上的恋人们和随着音乐起舞的人们吸引过来。

Copper Droopscape是在非标准模块方面的一个研究，虽然它采用了统一的尺寸单元，但是组成它的864个模块均是独一无二。标准单元使得现场组装便于控制，而每个部件的非标准方面——悬挂的卷须状物体的形式和比例——产生了丰富的视觉和听觉体验。

2009年，BNS也来到了中国。在2009深圳香港城市建筑双城双年展上，BNS应邀参展并设计了装置艺术作品“可以穿的建筑”（图15-19）。这个装置位于市民中心的下沉广场，由

10,000多件衣服构成，在双年展结束后，这些前卫的服饰将作为消费品在深圳地区进行流通。这个装置既标志性地宣传可持续发展利用的理念，同时也诗意般地提醒人们，在我们生活的城市里，建筑无论是在产品流通的冰冻时刻，还是在全球贸易的分流中，都不是永久性的。除却环境效益，跨界制作将会戏剧般地重新定义衣服单品，它们将从大众消费的代表演变为可持续发展和希望的象征。

从众多色彩美妙、形式独特而具有神奇想象力的作品中我们可以感受到BNS对创作构建过程充满热情。BNS相信，这一过程与目标产品的物理和美学特性紧密相关，它通过整合物质特性、条件限制以及经济因素，让物质主导结构的最终形式积极探索新方法以打破物质的美学、物理特性及生命周期之间的跨界限制。BNS并非通过数码工具让自己疏远建筑环境，而是努力掌握和精通数码工具的应用，赋予它们新用途，更好地为设计服务。

注释：

图01、图07、图09和图15-17由BNS提供；图02由奥利弗·赫斯提供；图03 由斯戈特·梅悦尔提供；图04由本尼·陈提供；图05和图18-19由本杰明·鲍尔提供；图06由尼尔·可兰提供；图08、图10 和图12由马克·兰茨提供；图11由史蒂夫·高拉尼克提供；

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Ball-Nogues Studio is an integrated design and fabrication practice that creates experimental built environments to enhance and celebrate the potential for social interaction through sensation, spectacle and physical engagement while striving to infuse the matter of the built environment with a downstream purpose. The design process of BNS is a carefully orchestrated collaboration between partners – one focused on digital development, the other using a hands-on approach to fabrication research. Scale models, computer models, and full scale mock-ups inform one another in a cycle of feedback so we may study all aspects of a design at various scales and through various media.

In 2005, BNS created an installation called Maximilian's Schell (Fig.01-06), an art installation resembling a canopy of golden peacock feathers. The assembly paid homage to a character played by actor Maximilian Schell in Disney Studio's forgotten sci-fi adventure The Black Hole. Dr. Reinhardt is a



图04



图05



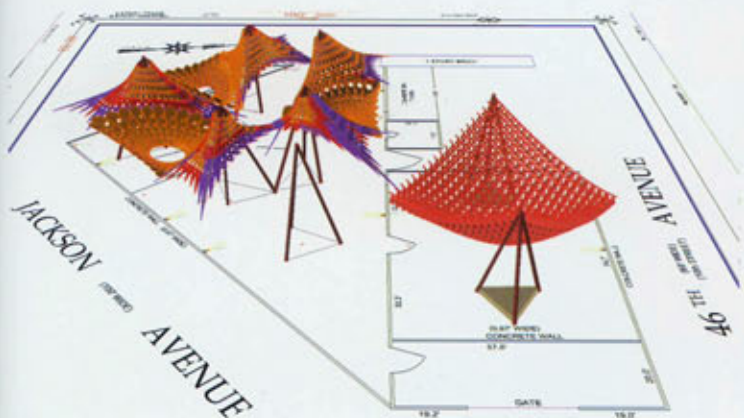


图07

visionary tyrant on a monomaniacal quest to harness the "power of the vortex" and possess "the great truth of the unknown."

The installation warped the flow of space with a golden rendition of a celestial black hole. Constructed in tinted Mylar resembling stained glass, the vortex functioned as a shade structure, swirling overhead for the entire summer of 2005. The interior of the immersive installation created a space for social interaction and contemplation by changing the volume, color, and sound of the courtyard gallery. During the day, the canopy cast colored fractal light patterns onto the ground while a sound installation by composer James Lumb lightly rumbled below the feet of visitors. When standing in the center or "singularity" of the piece and gazing upward, the visitor could see only infinite sky. In the evening when viewed from the exterior, the vortex glowed warmly

while both obscuring and allowing glimpses of the building behind it.

The installation functioned as architecture and sculpture but also as a "made-to-order" product through a unified manufacturing strategy. The designers achieved their aesthetic effects by manipulating Mylar reinforced with bundled Nylon and Kevlar Fibers on a computer-controlled (CNC) cutting machine. Simultaneously reflective and transparent, the amber-colored film offered UV-resistance through a laminated golden metallic finish. The result was neither a tent-type membrane nor a cable net structure in the manner of Frei Otto, but a unique tensile matrix comprised of 504 different instances of a parametric component or "petal," each cut and labeled using the CNC system. Every petal connected to its neighbors at three points using clear polycarbonate rivets to form the overall shape of a vortex. As though warped by the gravitational force of a black hole, the petals continually changed scale and proportion as they approached the singularity of the piece.

In 2007, BNS won the Museum of Modern Art's Young Architects Program Competition, with their 'Liquid Sky'. (Fig.07-12) It was a temporary

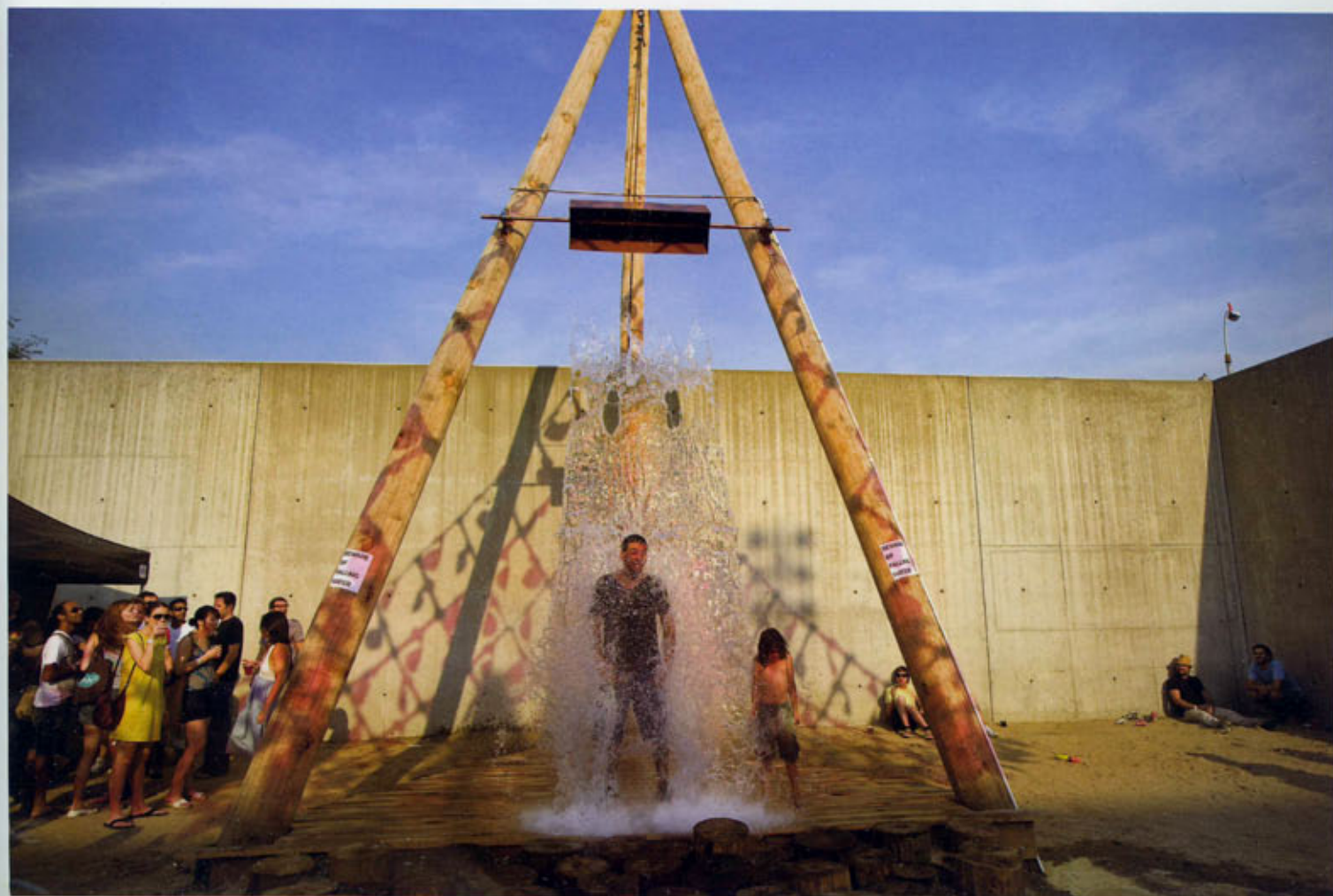
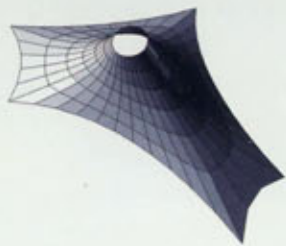
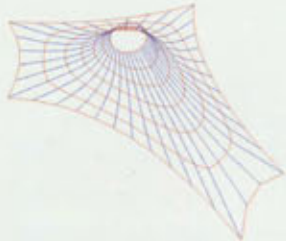


图08



RELAX SURFACE



EXTRACT WIREFRAME



RUN INSTANTIATION SCRIPTS



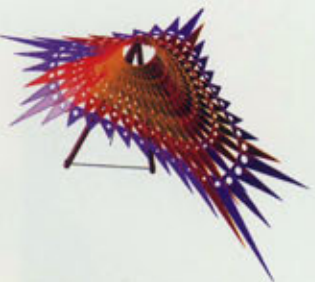
COMPILE PEDALS



CATALOG FOR FABRICATION



INSTALL TRIPOD SUPPORT



COMPLETE CANOPY



图10

environment installed at the PS1 Contemporary Art Center. It immersed the viewer in kaleidoscopic patterns of color created by sunlight filtering through an array of translucent, tinted Mylar petals that resemble blossoming flowers of stained glass. Six towers constructed from untreated utility poles support the surface while providing discrete spaces at their base for relaxing on community hammocks. Liquid Sky evoked the vibrant aesthetics and festive activities of the circus, the amusement park and the carnival while drawing the Long Island City streetscape into the grey concrete courtyard of PS1.

Commissioned for the 2008 Coachella Valley Music Festival in California, BNS designed Copper Droopscape(Fig.13-14), an art installation floating over the expansive festival grounds for ten days, providing both visual spectacle and shelter from the harsh desert sun. Throughout the day, music fans sat, talked, and slept in the dappled pools of colored light and shadow produced by the canopy. At night, Copper



图11

图09





图13

Droopscape was lit from underneath—a shimmering, fiery beacon drawing lovers and dancers from across the 90-acre concert grounds.

Copper Droopscape was a study in non-standard modularity. While it employed a uniform cell dimension, each of its 864 parts was unique. The standard cell made field assembly manageable, while each part's non-uniform aspects—the form and proportions of the hanging tendrils—yielded a rich visual and aural experience.

BNS is also invited to create a new installation "Built to Wear" at the 2009 Shenzhen Hong Kong Biennale (Fig.15-19). Located in an indoor exhibition hall beneath the Civic Square, the installation will be made of more 10,000 articles of clothing. Over the course of the Biennale, the installation will be dismantled and these fashionable items dispersed into the consumer product stream flowing through the region. The installation will serve as a symbolic gesture of sustainability and a poetic reminder that the buildings in our cities are impermanent:



图14

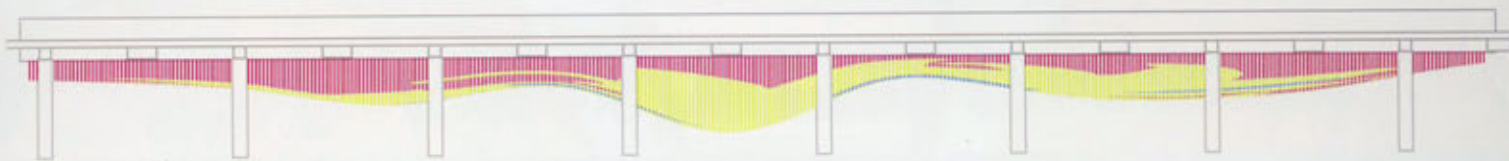


图15

frozen moments in the flow of products through the tributaries of global exchange. Outside of its environmental benefits, the strategy of cross manufacturing will dramatically recontextualize the clothing item – a symbol of mass consumerism – into an alternative gesture of sustainability and hope.

BNS share an enthusiasm for the fabrication process as it relates to the built object both physically and poetically by letting the properties, limitations, and economic scenarios associated with a material guide a structure's ultimate form while developing methods to extend the intertwined boundaries of a material's aesthetics, physical potential and lifecycle. BNS does not seek to distance themselves from the built environment through the use of digital tools... rather BNS seeks to master their use, reinterpret their capabilities and adapt or modify them to suit our intentions.

Photo Credit:

Fig.01, Fig.07, Fig.09 and Fig.15-17 BNS; Fig.02 Oliver Hess; Fig.03 Scott Mayoral; Fig.04 Benny Chan; Fig.05 and Fig.18-19 Benjamin Ball; Fig.06 Neil Cochran; Fig.08, Fig.10 and Fig.12 Mark Lentz; Fig.11 Steph Goralnick

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SZHK INSTALLATION - SECTION & AXON

BALL-NOGUES STUDIO SZHK BIENNALE

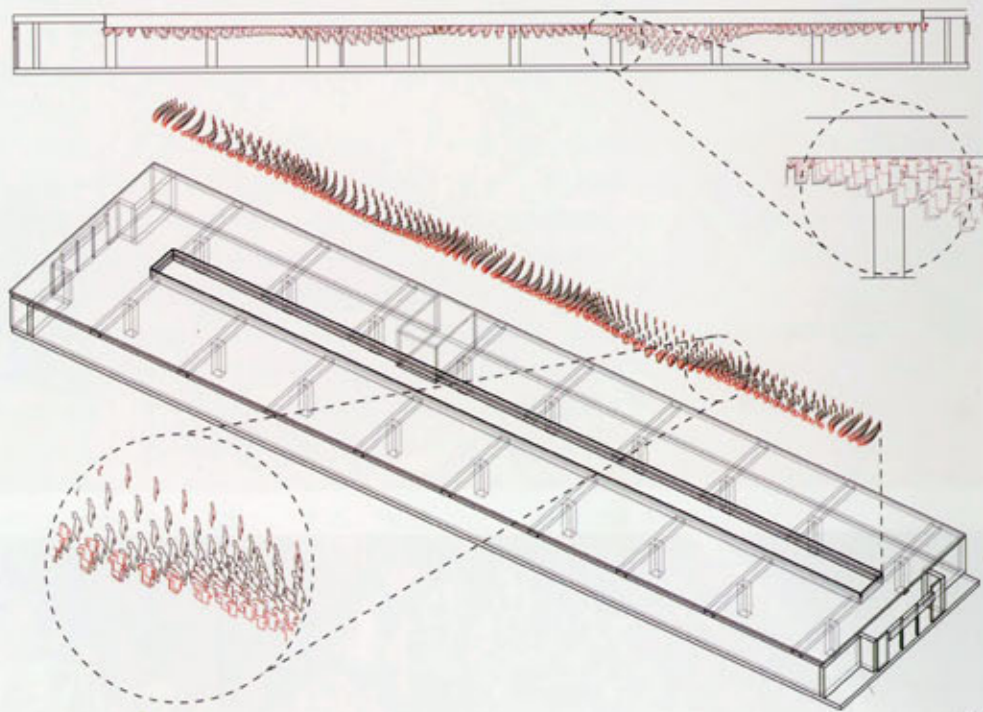


图16

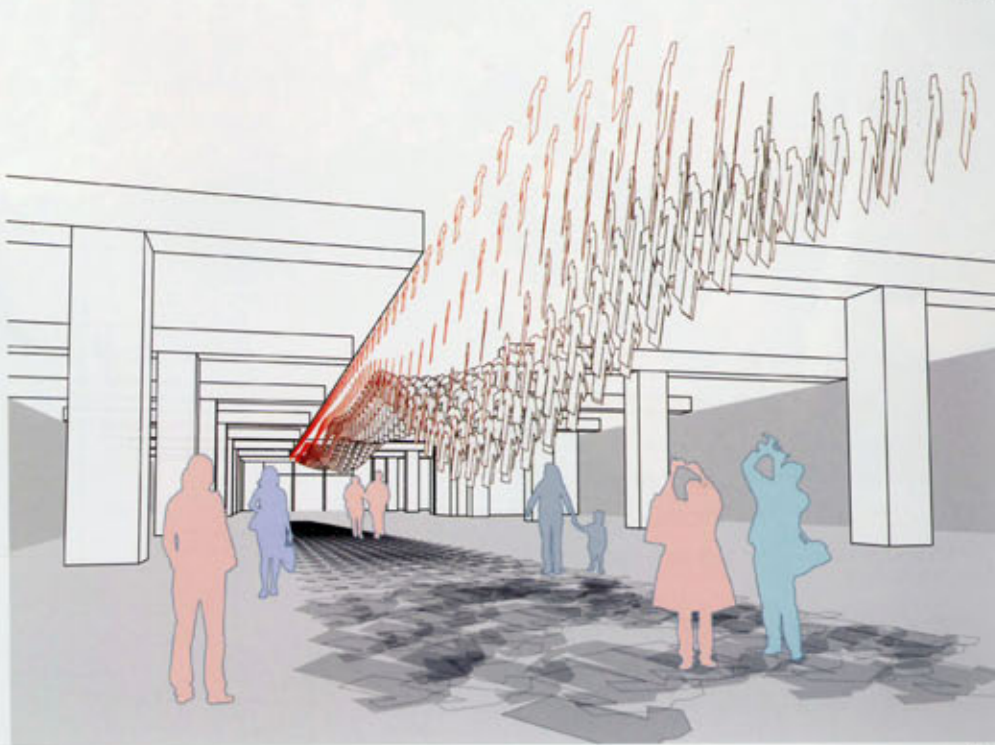


图17



图18

