

in situ

尹西图景观事务所 设计作品专辑

开放景观 *public landscapes*



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emmanuel jalbert

埃曼纽尔·加勒贝尔

public landscapes

开放景观

广西师范大学出版社

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开放景观

Green Vision 绿色观点·景观设计师作品系列

本系列图书为法国亦西文化公司(ICI Consultants/ICI Interface)的原创作品，原版为法英文双语版。

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· 桂林 ·

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献给 艾芙·玛尔

法国国家景观设计师与建筑师，曾任本事务所项目设计经理。由于医务上的失误，她在捐赠血浆的过程中丧失了生命，卒于2009年9月29日，仅享年29岁。

如今，她曾经设计过的场所、完成的方案、种下的树木，都各自展现着生机。这些景观以沉默的方式向她过于短暂的生命致意，虽如昙花一现，却传达出喜悦、慷慨、充实……

埃曼纽尔·加勒贝尔

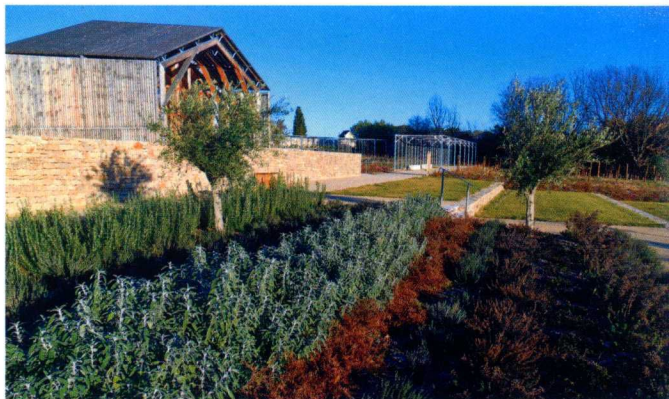
To Eve Marre

DPLG Landscaper, DPLG Architect, Project Leader, who died at 29 years of age, on 29 September 2009, after a medical error during a plasma donation.

The places that she designed, the projects that she seeded, and the trees that she planted, live their lives today. All these landscapes render a silent homage to her too short existence, joyous, generous, intense...

Emmanuel Jalbert

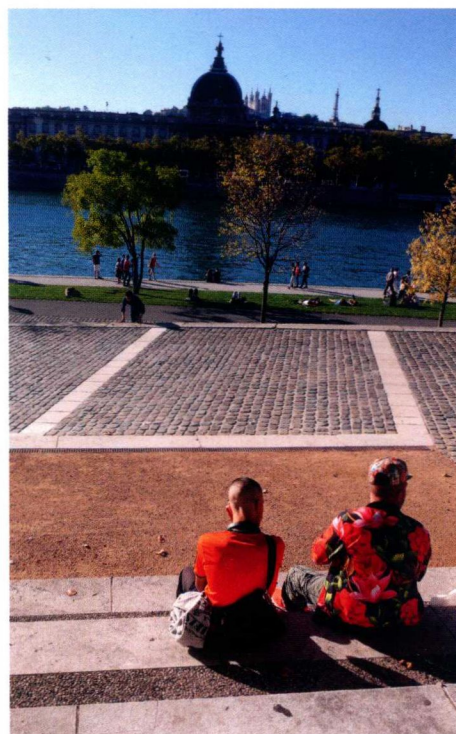
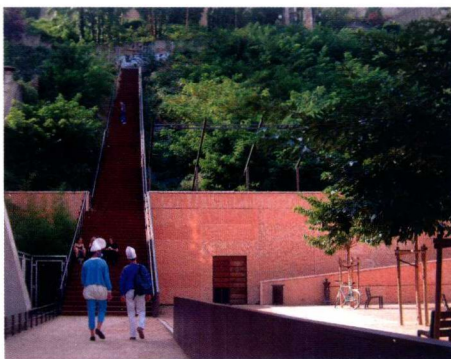
右图：位于圣克里斯托尔、里昂、舍诺夫等城市的整治空间
Opposite: In Saint Christol, Lyon, Chenôve



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environments of life 创造宜人的生态环境

In situ (音译尹西图): 拉丁文片语, 意指在当地、就地、处于自然环境中。在当代艺术中, *in situ* 意味着在进行创作时, 因地制宜的考量。

尹西图景观事务所由景观设计师与城市规划师等“空间匠人”所组成, 致力于创造能够赋予城市活力的开放空间。二十五年来, 我们实现了非常多样化的项目, 包括从大尺度的地域规划到仅能容纳一棵树、一张长椅和过路行人的迷你花园。在我们眼中, 项目无大小之分, 重要的是对每个场所给与持久的关照, 以简约却永续的方案来创造宜人的生态环境。

无论在此在彼, 尹西图事务所都就地取材、因地制宜地进行设计, 尽管脚踏实地, 却也发挥着无限想象创意。对每一个基地的造访, 都使我们得以发现其独特的性格、认识其所处的地域, 以及与其不可分割的广大地理环境。我们亲临基地, 用脚步丈量、走遍每个角落、测试坡度, 同时也评估方位朝向、日照状况、土质优劣, 并且感觉风向……在这些阔步探寻的过程中, 方案构思逐渐诞生。我们眼观地平线尽头, 以便将目光放远、领会最大尺度的空间; 同时也超越基地范围, 探索地势的界限与高低起伏, 观察植物生长进程、水流曲线、行人路线及所有当地习俗。我们必须解读这些因素的互动关系与潜能, 才能进行规划与设计。

In situ: a Latin expression that means in place, on the site itself, in its natural environment. In contemporary art, it signifies a work that takes into account the place where it is installed.

As landscapers and urban planners, artisans of spaces, the In Situ studio intervenes in the empty spaces that are the basis of the life of cities. For 25 years, we have had the pleasure of realising highly varied projects that range from the vast scale of the greater area of a city to that of a small garden that hosts just a tree, a bench and some passers-by. To our eyes, there are no large or small projects, but a constant attention to each place, in order to conceive simple and sustainable projects and to install "environments of life".

To be here, there, in situ, feet on the earth and head in the air. Visiting a site is always the discovery of an unique situation, of an area that is part of a much more vast geography. Pacing the expanse, that's where a project is invented: physically measuring a plot of land on foot, exploring it in all directions, checking its steepness, appreciating its sun exposure, the quality of its light, that of its soil, sensing the direction of the winds... The eye embraces the horizon in order to see the farthest and to apprehend the greatest dimension. Leaving the framework, exploring the limits, the inflections of the relief, reading the evolution of the vegetation, the water ways, the routes of the passers-by and all the customs of the place: there are so many interrelationships and potentialities to interpret in order to be able to plan.

左页: 位于里昂、修蒙、罗歇塔耶、舍诺夫、马孔等城市的整治空间, 展现出多样化用途

Opposite page: Different uses in Lyon, Chaumont, Rochetaillée, Chenôve and Mâcon

随后,则由手来接管下一步,手绘过程伴随着思路,更经常领先思路,一笔一画掌握各种线索,画下分水线、等高线、临界点、系统网络。这些绘图犹如描述地域风貌的手稿,记录了自然风土,也记载着历史、地理及文化的沉淀……逐渐地,方案设计从错综交织的草图线条中逐渐成形,先在纸上定位,进而落实到土地上。每个地域都受到强大的活力变数所影响,决不会是沉滞而无生机的。所有方案的组成元素通常都已存在于基地本身,每个地方都蕴藏着促使自身转变的因子。我们需要做的,便是强化、扩张和巩固已经存在的一切,并重新建立连续性,为特定情况顺水推舟。每个方案都从所有“既存”的一切出发,而设计的关键则在于知道如何展现这些基地元素,并加以串连、组合、重缀、修整、恢复活力……进而得以实现项目的宗旨。整治空间也意味着对既有状况的处置,虚心融入万物合奏的乐章中,不仅做好整理的工作,同时也辟出空间、直入核心课题并赋予意义。我们的一切方案设计皆试图朝向更合宜、简约的方向迈进,不断地寻求“以最少的资源达到最佳的效果”。

生物至上。一切景观的首要“原料”便是生物:植物、水、腐殖土、动物和人类,这些都是生态系统的一部分。城市是具有生命力的有机体,而我们日常所见的景观则构成了人类的生活环境,此环境不断地迈向城市化状态。这个观点强化了我们为城市空间注入活力的决心,使其能够同时容纳自然和人类。在每个项目设计中,我们都优先考虑生物与居民的需求,将雨水花园、生态沟渠、草场、林地、树丛等元素与建筑周围的花园、儿童游戏场、公园及行人步道等空间紧密结合,同时也将其融入市集林荫道和城市广场的设计中。我们为“大型居住区”(法国1950-1970年代的社会住宅)重新规划家庭式花园或分享式花园的各种经验,都属于这种兼顾人文与自然的理念和方法,由此创建一个有利生态发展的环境,并促进社会凝聚力。

Then the hand takes over, it accompanies and often proceeds thought, explores, traces the watershed, the contour map, the thresholds, the networks. Manuscripts of an area, these maps record nature's share and the share belonging to the historical, geographical and cultural sedimentations... Little by little, the project is drawn, in the interlacing of the strokes of the sketches, they slowly take root on paper, then in the density of the soil. An area is never inert, it is animated by dynamic powers at work. The defining elements of every project are very often contained in the site itself, each place carrying in itself the seeds of its transformation: the work then becomes amplifying, propagating, supporting that which exists, re-establishing continuities, becoming an actor in a situation. Each project builds on everything that is "already there". The challenge consists in knowing how to reveal it, then to re-connect it, re-unite, re-sew, repair, reactivate and realize. Developing thus means also knowing how to arrange what exists, modestly entering into the harmony of things, cleaning house, freeing the space, going to the core and giving it meaning. Each project must tend towards more relevance and simplicity, always trying to do "to one's best, with less".

Concerning the living. The essential primary resource of every landscape is the living: the trees and the plants, the water, the humus, the fauna and also all the people who are an integral part of these eco-systems. Cities are living organisms and our daily landscapes form existential environments of human beings, more and more urban. This point of view feeds the desire to enable places to host both nature and humans. At every occasion, priority is given to the living and its inhabitants: rain gardens, ditches, meadows, woods, groves of trees are closely associated with the gardens around buildings, with playgrounds, parks and routes, but also with the mesh of the market as well as town squares. Our various experiences of family or community gardens at the heart of large ensembles participate in this hybrid process that creates a fertile environment that both feeds people and reinforces social ties.

时光造化。自然景观诉说着光阴岁月的造化，也展现时间流逝的痕迹，犹如以大地为羊皮纸稿，一再让前文隐迹之后又重新写就的篇章；自然景观具有持续演变和转化的杰出特点，因此能穿越时光而恒存。每个场所都带有记忆，对于能够辨识此记忆的人而言，为一个场所进行整治规划，意味着对其历史进行了解，以便预测它日后的变化，将其过去、当下和未来串联起来。基于对持久性的关注，我们采取结合了近程、中程和远程目标的景观策略，规划出具有演化能力的发展进程，在其中纳入了施工与短暂活动的时间，以及白天和夜晚、四季更迭、植物生长的时间……而植物通常是不会停滞不前的！以规划来伴随景观的转变，意味着对方案实现后的阶段也赋予关注：预测方案的持久度与远期效果、设想其未来发展与管理模式。大自然与景观的时间缓慢悠长，而仅是过客的人类的时间却短暂而紧促，我们经常得为这两种不同的时间尺度找到和谐的步调。

开放景观。公共椅凳、公共过道、公共空间……城市景观在更大的尺度上具有名副其实的公共使命：河畔、自然空间、街道、广场、公园，这些属于每个城市居民的空间形成了绿色网络、开放的路径、流通的空气，以及城市肌理中的连续性元素。它们并非城市的“布景”，而是不折不扣的生活场所，是人们共同生活的联系与共享的资源。城市发展区域总是越来越拥挤、受到各种规划的限定、呈现片段状态，同时也更加封闭孤立，并走向私有化，而自然景观则提供了人们绝佳的喘息休憩场所，这个自由的空间向多元化的大众敞开，为所有公民所共享共有。此概念同时表达了我们对于景观规划的观点以及设计伦理，即致力于推广具有高度立场的城市政策，以创造高质量、具有连续性且自由开放的公共景观。

With time. Landscapes speak to us of time and of seasons. Terrestrial palimpsests, they have the great virtue of evolving and transforming without cease in order to endure. All places have a memory, for those who know how to see it and the act of intervening on a place implies understanding its history in order to envisage its future, in a continuum that links past, present and future. This constant taking into account of the span of time leads to the implementation of landscaping strategies that join the short, the medium and the long term. We project evolutive processes that integrate the time of work and construction, that of ephemeral events, that of days and nights, of seasons, the time of vegetation... which more often than not do not vegetate at all! Accompanying the transformation implies anticipating, observing the resiliencies, managing expectations and imagining the future and the maintenance of its realisations, beyond the mere delivery. It means very often reconciling the slow and long time of nature and of landscapes and the much shorter and more urgent time of humans, who are just passing through.

Landscapes open to the public. Public benches, public passages, public spaces... On the largest scale are the landscapes of the cities that have a veritable public vocation: river banks, natural spaces, the networks of roads, town squares, and parks belong to everyone, they make up a green mesh, open routes, currents of air, elements of continuity in the urban fabric. They are not "décor", but places of life in themselves, connections and common assets to use and to inhabit together. At the heart of urban agglomerations that are always more encumbered, programmed, fragmented, closed in and privatised, all these public landscapes form a breath of fresh air, spaces of liberty, open to diversity, commonality and citizenship. This notion expresses both a viewpoint and an ethic of a process, of a city's policy engaged in developing the quality, the continuity and the liberty of landscapes open to the public.

“边界是一种特殊的空间形态，
各种关系间的密切张力在这里显得更集中、更显明。”
米歇尔·寇拉儒

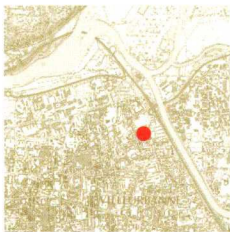
*"A boundary is a specific form of space where, more than anywhere else,
the intensity of relationships is concentrated and made manifest"*
Michel Corajoud

clearings / border areas 空场与边界

11

在森林深处，一如在密实的城市肌理中，空场构成了相当独特的景观形态：这些充满着空气的虚空间与土地和光线紧密相连；其边界形成一个天空框景，并且构成一个丰富且密集的生态环境。城市广场便犹如林中空场，形成一种虚与实之间的张力，一种内容物与容器之间的对话，并产生如剧场空间般的特点：中央开阔的空间经常为“演员”所使用，而“观众”则更常靠在边界地带——露天咖啡座上或建筑立面墙下。这种开放空间的设置不仅具有象征性意义，也成为居民交往的社会性场所，尹西图事务在许多不同项目设计中都加以深入发展。同样地，对抗社会空间的拥挤、封闭和隔离现象也是尹西图事务所始终如一的设计态度，其经手整治的空间必须兼具开放性格和社会责任。我们不该对“空”有所恐惧，而是应该懂得如何为它留出一席之地，并加以定位、塑造，使城市生活和人际交往来都能在其中自由开展。

In the depth of forests, as in the density of our cities, clearings are unique features of the landscape: bare spaces, these airy volumes unite earth and light. The border area around clearings frame the sky and form rich and intense environments. Town squares, essentially urban clearings, create an analogous tension between filled and empty space, a dialogue between the contained and the container that evokes a theatrical set: the open central space often hosts the "actors", while the "spectators" occupy the border areas, at the cafe terraces or at the feet of building facades. This open spatial arrangement, conveying both meaning and social practices, has been developed through several projects of the In Situ studio. Similarly, combating the problems of encumbrances, confinement and segregation is a constant of the studio's projects: their developed spaces are both open and maintained. One should not have fear of the "empty", but rather know how to make it a place and shape it, so that life and all its social activity can freely unfold.



法国 维勒班 / 1997

the gardens of Péligsson city 佩里松小区花园

花园城市的居家景观

位于里昂郊区的佩里松社会住宅小区内，四处都是随意停放的车辆，而其外部空间也破败失修。限于拮据的工程经费，尹西图事务所对这些空间的整治只能进行重点处理，无法重新考量现存道路系统与设备网络。方案以重新改造每个空间为要务，透过功能和景观的结合来重新建构一个“花园小区”。

街道经过重新调整，以方便停车及栽种樱花树。中央草地被重新整治为下沉式空间，而从挖出的土方则被堆在周围，形成围堤，并在其上栽种不同的植物。这个混合处理的边界地带为此空场建立了框架，中央成为嬉戏与街区节庆活动的场所。小区之家的中庭、儿童游戏场、小区前广场等其他开放空间则成为用途各异且具有互补氛围的城市空间。每个场所都界限分明，容易辨识。在两栋长条形、不设有阳台的建筑之间，居民们利用中庭来晾晒衣物。尹西图事务所建议强化这一用途，设置了一个长形晒衣棚架。这个住宅花园兼顾了实用与舒适的面向：小区居民会聚于此，在芳香扑鼻的白色紫藤花下一边晾衣服，一边闲话家常。

这个早在1995年便已实施的项目显示出事务所在公共空间的设计上重复出现的主题：以最少的经费赋予每个空间价值，透过植物栽种、实际功能（尽管是十分平凡的用途）的改善，以及对场所形态的关注，来促进邻里和睦。

此方案荣获1997年法国景观锦标奖。

The domestic landscape of a gardened estate

On the periphery of Lyon, the low-income housing estate of Péligsson was invaded by cars, and its exterior spaces were much deteriorated. The very small construction budget led In Situ to keep itself to the essentials, without changing the lay-out of the existing streets and the transportation network. The priority was thus given to the renovation of each space through work divided between public use and landscape, in order to create, in retrospect, a "gardened estate".

The streets were re-graded to make space for parking and for the planting of ornamental cherry trees. The central meadow was slightly dug out and the backfill moved to the perimeter to form a small embankment, lined by a rim of various plantings. This mixed border drew a frame around the little clearing used for games and neighbourhood parties. The courtyard of the social centre, the playground and the parvis formed other urban "rooms" with complementary uses and ambiances. Each place was delineated, and identifiable. Between two long buildings, equipped with balconies, the residents dried their wash in the courtyard. In Situ proposed to reinforce this custom by installing a long clothes-line trellis. This domestic garden marries the useful and the pleasant: the inhabitants of the neighbourhood come together to hang laundry and to chat under the white and perfumed wisteria.

This project, started back in 1995, is a manifesto of In Situ's recurrent working themes in regards to public spaces: the desire to renovate each space at the lowest cost, the choice to restore a sense of dimension through planting, the preservation of customs as modest as they might be, and the attention given to the configuration of the spaces, in order to promote neighbourly relations.

The project received the national prize of the Landscape Trophy in 1997.



