



凤凰空间·上海 编

# 庭园·艺术

SMALL GARDEN

江苏人民出版社



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# Angels' Hair 天使的发丝

2010 The International Garden Festival at Chaumont • 2010 法国肖蒙城堡国际花园艺术节

“松萝凤梨”是一种无头无尾的植物，质轻而无根，在玻璃盒子里无法触及。它向你展示其透明的银发。这超自然的银发犹如天使的发丝，是灵魂的延伸。它浮于未知的表面，水体或天空，光束或镜面，各种折射光相交错。在这个奇特的织物上，庭院的椅子邀请你来此小憩。椅子放置在星罗棋布的白色、红色的睡莲间，微微倾斜，成为象征灵魂的神秘符号。庭院可能会使你想起旋转木马：慢慢地行，慢慢地停，沉思的时间到了，观赏庭院的时间到了。

'Tillandsia usneoides' is a plant without a beginning or an end, light and rootless, untouchable in its glass box. It lets you see its silver hair transparently. This supernatural hair, like angels' hair, appears to be an extension of the soul. It floats above an unknown surface, water and sky, light and mirror with multiple reflections. On this strange cloth, garden chairs invite you to have a rest. They are alongside a constellation of white and red water lilies, which gravitate around the plant, a symbol of the mystery of the soul. It might make you think of a merry-go-round that has slowly come to a stop, time for contemplation, time for a garden.

### 植物列表

白菖蒲 水车前 水蕹属 莎草属 纸莎草 伊乐藻 灯心草 拟莞属  
水薄荷 睡菜 再力花 红花睡莲 “黑色公主” 睡莲属 “红色星  
星” 睡莲属 “红色光辉” 水浮莲 白鹭莞 芋 拟莞属 蒙特登慈  
姑 松萝凤梨 块茎睡莲

### Plants List

Acorus Calamus 'Variegata' Alisma plantago Aponegeton  
Dystachios Colocasia esculent Cyperus Longus Cyperus Papyrus  
Elodea Canadensis Juncus effusus fo. Spiralis Mentha aquatic  
Menyanthes Trifoliata Nymphaea. 'Black Princess' Nymphaea 'Red  
Star' Nymphaea 'Red Glow' Nymphaea. 'Tuberosa Maxima' Pistia  
Stratiotes Rhynchospora colarata Schoenoplectus tab. 'Albescens'  
Schoenoplectus tab. 'Zebrinus' Sagittaria 'Montividensis' Thalia  
dealbata Tillandsia Usneoides

Christophe Marchalot, government approved architect,  
and Félicia Fortuna, author, France







## Credits:

Project Design: Austria

Design Conception: Roland Barthofer, Student; Magdalena Bauer, Student; Manuel La Casta Miras, Student; Joana Kowalczyk, Student; Roland Tusch, Advisor; Institute of Landscape Architecture, University of Natural Resources and

Applied Life Sciences, Vienna

Production: Município de Ponte de Lima



# At The Beginning There Was...

## -E no princípio houve... 源初之园

The 6th Ponte de Lima International Garden Festival • 葡萄牙蓬蒂马国际庭园节

在人类古代文化关于宇宙起源的神话中，“混沌”这个词描述了世界的原始状态：在最早的人类世界中存在着神灵、天空、土地和人类，这些事物的不断演变促进着世界的发展。在这些早期的神话故事中，“混沌”并不意味着“无序”，而是指一种空虚或“无物”的状态，也用于表示一切事物中所共有的统一性。由此可见，“混沌”一词在古代语言体系中是用于形容各种事物的内在统一性，而并非用于描述一种极度不安与混乱的状态。

该园设计的目的在于打破人们一直以来将“混沌”一词与“无组织性”、“混乱”的事物联系在一起的习惯性思维方式。通过景观实物对“混沌”一词古义的诠释，设计师为游客们创造了一种从“与世隔绝”到“豁然开朗”的景观氛围，并以视觉形式强调了“混沌”一词“空”与“统一”的古义。从“混沌”的“统一”语义中衍生出来的生命体的高度分化形式，在该园景观空间的设计中也得以十分形象地体现出来。

“混沌”区域位于庭院空间的中心，而四周环绕着的木条代表它衍生而出的各种生命体，这两种主要设计元素由一条小径连接着。为了使“混沌”更加形象化，设计师们设置了一处专门的地块，以房间、地板、墙壁、天花板这些典型的生活元素为主体，在其间设一边界地带，并使之融于一处结构错综的高大木条结构空间中，使二者融合为一个更大的统一体——“混沌”空间。

“混沌”空间设置于象征着生命的各类草丛之中，它有别于“混沌”在古义原始状态中的统一性。各种草类的线性结构与环绕于中心地块周围的线性木条结构空间相互映衬，显示出了线条艺术的魅力。

游客们步入连接着两大主要元素的小径，在满目的草的海洋中行走着，越往里走，小径显得越狭窄，而头顶上的木条也随之增高、增多，周围的空气显得越来越稀薄，氛围也越加幽闭，感觉自身近乎淹没于这茫茫草海之中，正在渐渐与世隔绝。人们感觉不到弯曲的小径究竟要引领他们去往何方。然而，一个急转弯，使得眼前豁然开朗，人们一下子便置身于一个空旷的界域，头顶是蔚蓝的天空。

In the cosmogony myths of ancient cultures, the word chaos describes the primitive state out of which the world, with gods, sky, earth and man, was developed. In these myths, chaos does not mean disorder, but instead a state of emptiness or 'nothing', as well as the undifferentiated unity of everything. In this ancient meaning chaos describes a unity of everything in itself rather than a highly disturbed and confused state.

The aim of this garden is to break with the common meaning of chaos as something unstructured and confused. By showing this ancient meaning of chaos, we want to surprise visitors and underline the meaning of chaos as unity and the undifferentiated primitive state of everything. The highly differentiated forms of life that emerge from the unity of chaos are presented as a counterpart.

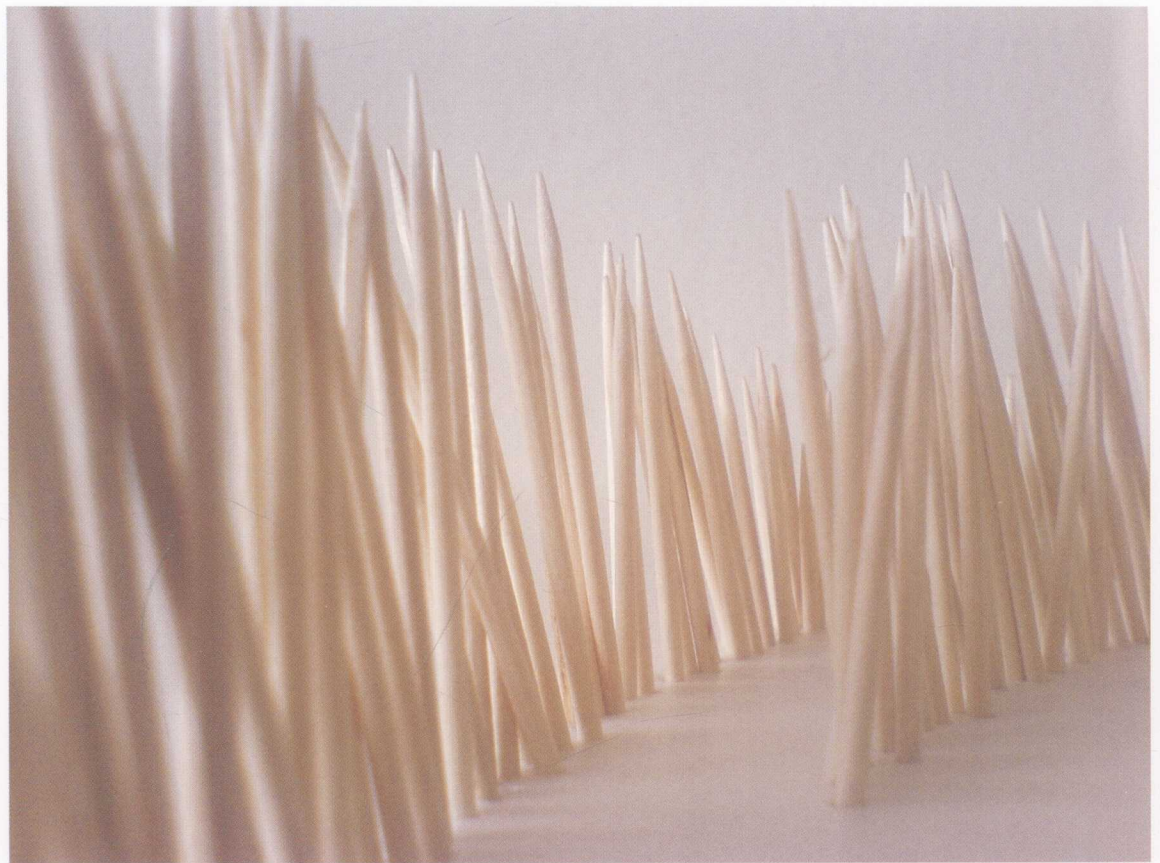
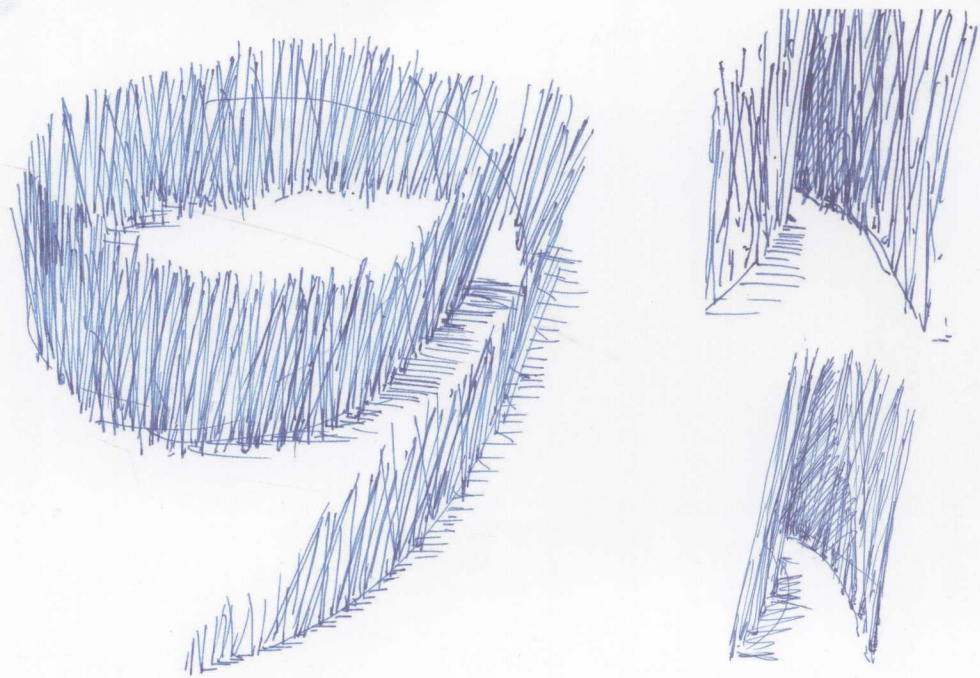
Chaos is in the centre of the garden surrounded by life emerging out of it. Both elements of the garden are connected by a pathway. To visualize chaos we created a spot where the borders between the typical elements of a room, floor, walls and ceiling (sky) dissolve into an elusive mass of tall wooden posts that merge to become a greater undifferentiated unit. This chaotic spot is set in a field of many different grasses that which symbolise life, differentiated from the primitive state and unity of chaos. The linear structures of the grasses correspond to the linearity of the elusive mass of posts that surround the centre spot.

The visitor enters the path, walking through a sea of grasses. The connection with the outer world is gradually lost – the mass of posts grows higher and denser, narrowing the pathway and leaning in, giving a sense of tightness and claustrophobia. The winding path conceals its destination. However a sharp turn gives a surprising perspective of a completely empty spot where earth and sky merge.









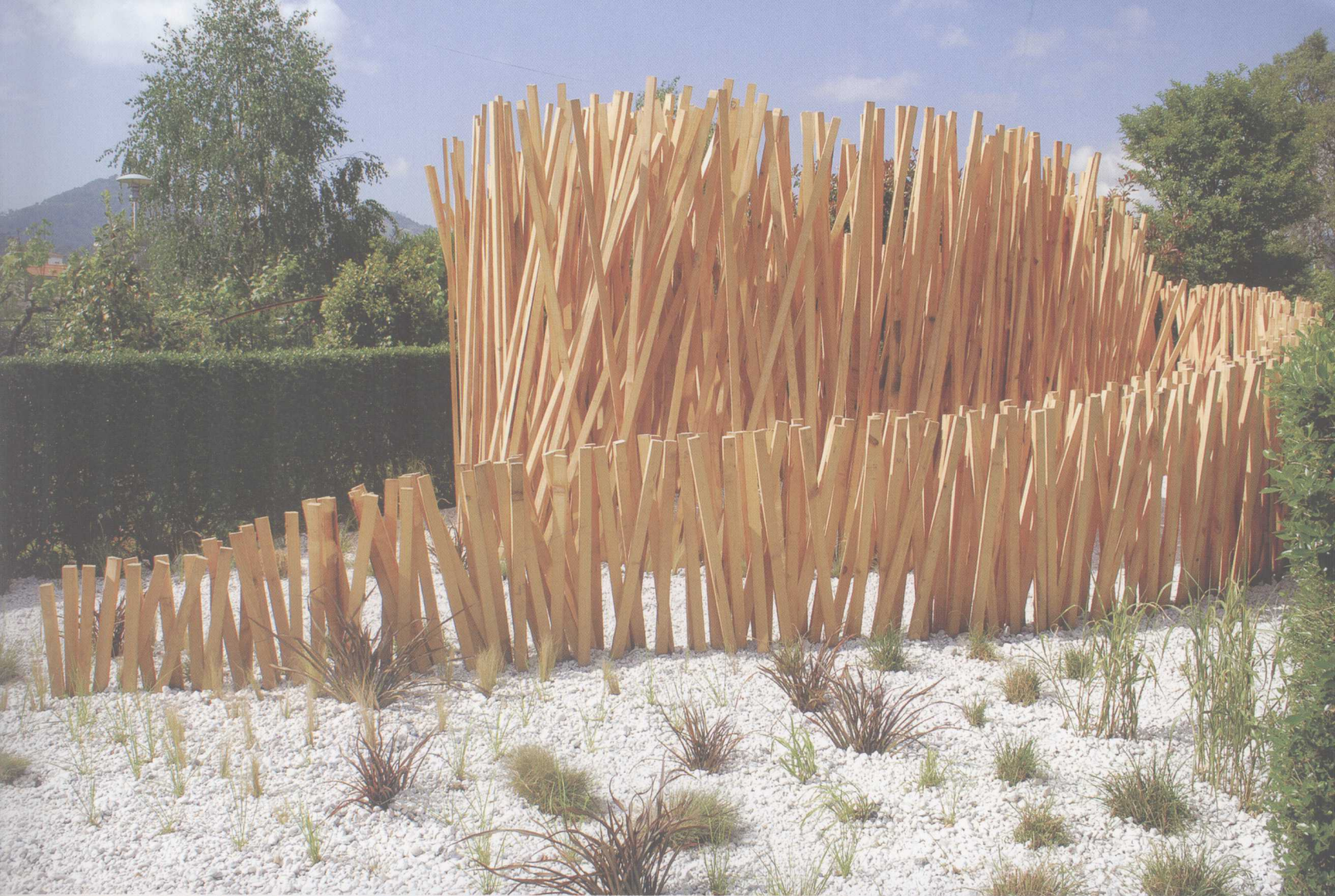
#### 植物列表

蓝羊茅 细叶芒“悍芒” 细叶芒“斑叶芒” 墨西哥羽毛草 狼尾草 刺毛狼尾草 长毛狼尾草 铜孩新西兰麻 秋酸沼草

#### Plant List

*Festuca glauca* *Miscanthus sinensis* 'Malepartus' *Miscanthus sinensis* 'Zebrinus' *Nassella tenuissima* *Pennisetum alopecuroides*  
*Pennisetum staceum* *Pennisetum villosum* *Phormium* 'Bronze Baby' *Sesleria autumnalis*







**Credits:**

Designer: Alex Bartlett & Robert Boltman  
(Canada)

Environmental Award - Canada Blooms

Implementing Partner: Tropic Planners &  
Landscape Pte Ltd



# A Way Forward 前行之路

Singapore Garden Festival 2010 • 2010新加坡花园节

海运集装箱在新加坡是司空见惯的。老旧废弃的集装箱常被用在一些原始场合，例如，提供存储空间、作为棚屋或简陋的作业场所。然而，海运集装箱是否也能够拥有一些更具意义且持久有效的用途？基于此理念，设计师们发挥创意，将一座废弃集装箱改造成一处儿童游戏花园。从而展现出，即便是如此平凡的工业元素，也能得到重生，被赋予全新的面貌及用途，改造成变化的当今世界中的一项基础设施。

设计师在被赋予全新生命的集装箱对面，安置了一座老旧废弃的集装箱，以鲜明的对比来阐释人类必须根据未来的需求做出改变。毕竟，除了自然的壮丽，没有事物是永恒的。坚持回收利用被遗弃的事物，对人类而言至关重要。

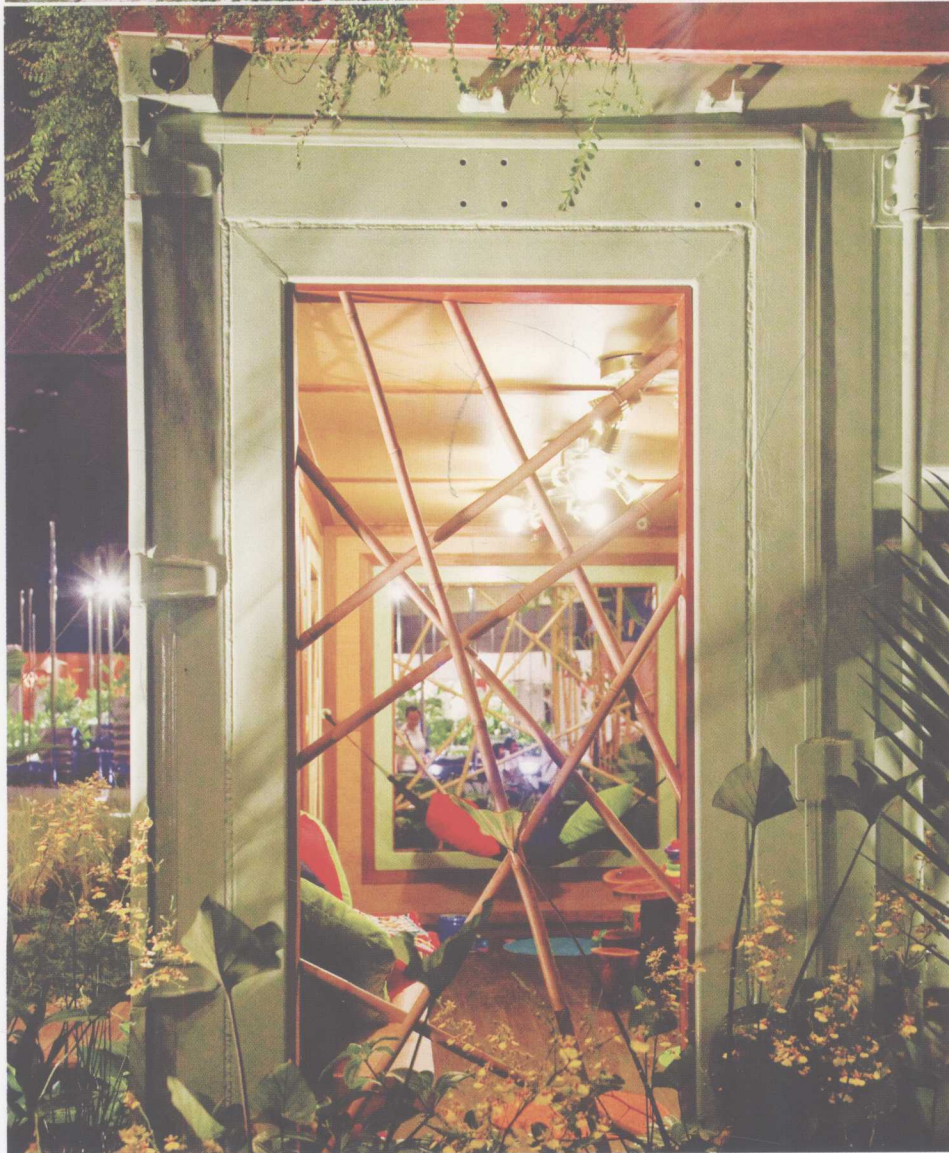
Shipping containers are commonplace in Singapore. Old and discarded containers have often been used in usually very rudimentary ways to provide storage, shelter and crude work spaces. Eventually, it may be possible or even necessary to use shipping containers in more meaningful and longer lasting fashions. Our garden uses a children's playhouse fabricated from a used shipping container as a way of illustrating how such a common industrial item can be given a use, a different purpose and a complete re-birth as a piece of infrastructure in a modern and changing world.

The old, abandoned containers sit opposite the newly repurposed shipping container illustrating this stark contrast of what will happen if we do not change to meet the demands of the future. In the end, nothing is permanent except for nature's beauty, persistence and ability to reclaim anything that we will leave behind.

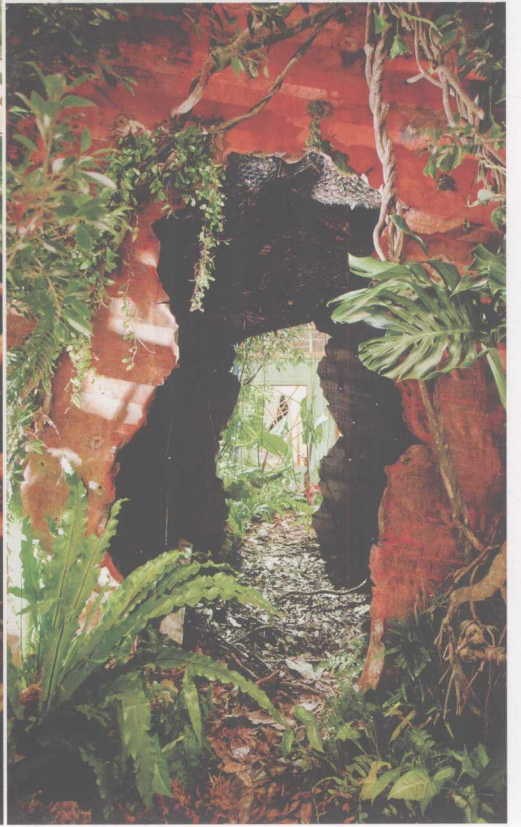
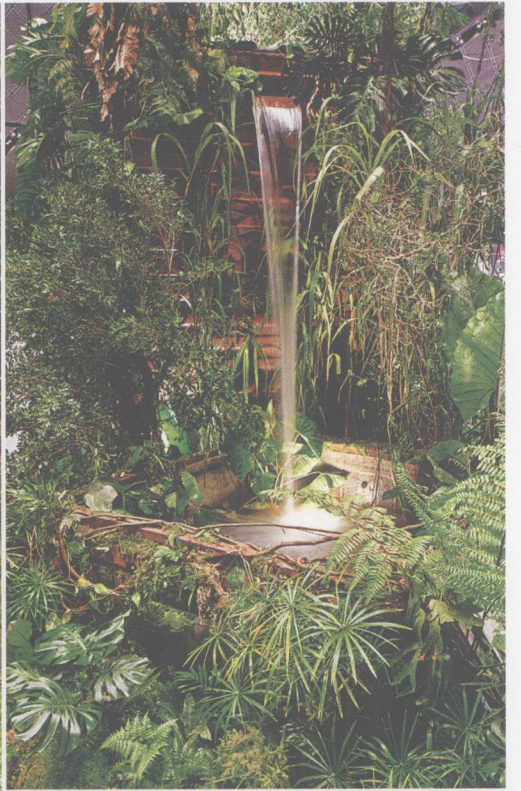
















## Bascule 秋千之园

Festival International de Jardins, Métis, Quebec, Canada • 加拿大国际庭院艺术节

纯朴的乡土景致、忙碌的农耕场面和乡间游乐场的独特魅力都在这一简约的交互式庭院得以体现。撇开华丽的设计与拘泥的环境，Cédule 40在这一庭院中营造了一种随机的种植环境。设计师重新审视了传统的农业生产模式，极力吸引到访此园的游客亲历这些农业种植活动，对庭院采取颠覆传统的设计模式以及战略性的规划与设计。

庭院的中央有一个巨大的秋千装置可供游客玩耍，秋千最高可荡至18英尺（约5.5米），人们可在高空中向地面随意地撒下谷物的种子，让每一个游客都能亲自体验一番农耕与植物种植的生产模式。坐在秋千架上播撒种子，游客能感受到这一新鲜无比的体验。除此之外，园中的庆典广场与周边的美丽景致也受到了游客的青睐，广场上的沟渠式设施更令游客有机会深入地了解植物种子的根部系统，以及播种与生长的全过程。简而言之，这个沟渠就是一个植物根部土壤与空气的输送系统，其功能只有在夏季种子生根的时节才能显现出来。这种庭院的设计完全打破了传统的花园设计理念，是一种全新的设计创意。

Vernacular rural, agricultural, and playground vocabularies come together in this very simple interactive garden. Rather than a highly designed and controlled environment, Cédule 40 developed a planting system based on chance and random distribution. By revisiting traditional modes of agricultural production and integrating visitor participation in the planting of the garden itself, they subvert one of the primary principles of the garden, which is the strategic organization of a place. Visitors are invited to swing on an oversized swing set, this action triggering the rotation of cylinders perched eighteen feet above, which randomly disperse corn on the ground. Chance becomes the guiding principle of the plantation scheme, the participation of the visitor its mode of production. By embarking on the swing, visitors become active participants. They are also offered a different perspective of the garden, Festival site, and surrounding landscape. In addition, the trench that cuts through the site allows visitors to go below the earth's surface and experience the root systems of the seeds they have sown. In sum, there is a returning to the earth, a cutting through air, a cutting through the earth. The effect, which will become visible only as the summer progresses and the seeds take root, is anything but a conventional garden design.







## Credits:

Project Design: Portugal  
 Design Conception: Ângela Ribeiro da Silva, Student;  
 Maria Teresa Costa, Student  
 Technical Design: Ângela Ribeiro da Silva, Student;  
 Maria Teresa Costa, Student  
 Production: Município de Ponte de Lima; Ângela  
 Ribeiro da Silva, Student; Ana Luís Sousa, Student;  
 Maria Teresa Costa, Student  
 Sponsors: Município de Ponte de Lima



# Blank Garden 空灵之园

The 6th Ponte de Lima International Garden Festival • 葡萄牙蓬蒂迪利马国际庭园节

空灵之园是一个以若干网状空心球体为主体所构成的庭院空间，与众不同是园中并没有芳香扑鼻的鲜花、五颜六色的植物，也没有绿树成荫的景象，只有清一色的绿草和藤蔓植物作为装点。设计师们在园中支起了一个庞大的不规则网状物，它延伸至园中的每一个角落，形成一个个形状各异的子空间。在这些子空间之间，随意放置着大小不一的网状空心球体，它们似乎在汇聚着一种能量，这种能量足以改变园中的现状，将人们带入一个充满生机与欢乐的时空之中。然而，每个独立的球体本身所产生的压抑感却阻碍了这股能量的汇聚，使得欢乐与和谐的气息无法得以释放。

这些网状空心球体的表面零星地攀附着一些五叶地锦，每个球体周围都设有种植区，里面种植着一些草本植物，球体就如同这些植物的能量空间，这些种植区与球体的距离越远，植物所得到的养分就越少，因而可能出现长势不良、色彩暗黄等现象，最终枯竭而亡；而毗邻球体的种植区则能获得充分的养分，长势旺盛，球体周边种植区进而形成了从充满生机的绿色空间向杂乱而荒芜的空灵空间逐渐转变的过程。

那些缺乏养分，阴郁而荒芜的空灵空间灰色地带，在象征着障碍和阻力的那些坚硬而生锈的球体的映衬之下，显得更为悲凉。

此外，场地上各式不规则的网状物，它们虽然是充实整个庭院的主要元素，但同时也也在空间上制约了植物的生长。空灵空间的设计与建造在于唤起公众的环保意识，使得地球上的所有生物都能获得充足的养分，还给地球更多的绿色与健康。

What would a garden be like without shade from trees, colour from plants and scent from flowers?

The Blank Garden is the materialisation of a garden in a state of Kaos.

Here Kaos is mainly physical. An irregular net extends across the space and hinders movement. In the midst of this net, several spheres concentrate all the energy that can convert the space, currently in a state of Kaos, into a healthy and attractive garden. However, the spheres resist the sought-after balance and the energy cannot be released.

The spheres are wrapped in Virginia creeper and surrounded by herbaceous plants that are concentrated in small areas surrounding the energy centres. The further away from the spheres, the more these groups of plants lose vigour and chromatic contrast until their survival become impossible. Those that can survive the deprivation of vital energy become toxic.

The result is a place of disorder, bare, void – blank –, disturbed by the limited energy conditioning all activity in the garden as a place that generates life as well as actions, states of mind and feelings.

The areas of melancholic grey, symbolic of inert soil, contrast with the hardness of the rusty spheres (representing obstacles and resistance), full of imprisoned vital energy.

The unbalanced dimension of Kaos is also represented in the distribution of elements which, despite existing in sufficient quantities, are spatially restricted.