

自然之子

——美国当代风景园林大师理查德·哈格作品集

[意] 卢卡·玛利亚·弗朗西斯科·法布里斯 著
戴菲 李保峰 译



中国建筑工业出版社

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Nature as Lover by Luca Maria Francesco Fabris

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序言

Foreword

理查德·哈格：自然之子

卢卡·玛利亚·弗朗西斯科·法布里斯

理查德·哈格无论是作为一个人，还是作为一位设计师的优势都在于他独立思考的能力。他笑容爽朗，思维开阔。他的眼中总闪烁着探索的光芒，折射出智慧的广度与深度。也许，细节是捕捉这位景观设计巨匠个性的最好方式。当他第一次带我漫步在他最著名的作品西雅图煤气厂公园时，那一刻的安静胜过任何华丽的辞藻与讲述，所谓沉默是金不过如此。在参观的过程中，哈格似乎更着迷于让我了解公园本身而非他作为一位知名教授和建筑师的常用模式以及手法。我恍然反应过来，自己竟有机会去领悟一个项目或者说有效的实践经验的精髓所在，而不是要听取对某种方法的描述。此时此刻，设计带来的体验传递了设计理论。如果我以一种超越视觉的感官去感知这个公园，我便可以理解事物背后的精髓，并且由此抽象出产生这件作品背后的自然哲学。

它多大程度上属于这位来自肯塔基州的年轻人天性的一部分？其父亲已经是一名园艺家和植物杂交技术的开发者。的确，哈格对自然的领悟随着年龄而成熟，通过自身的尝试去理解自然界的韵律与特性。然而，我确信这一份对自然界生生不息、循环往复的敬畏与尊重，是这位年轻人与生俱来的天性；而且，第二次世界大战后，

Richard Haag: A Lover of Nature

Luca Maria Francesco Fabris

Richard Haag's strength as both a man and a designer lies in his independence of thought. His wide smile is as open as his enquiring mind; his eyes, always a-gleam with the light of discovery, reflect an intelligence that is both magnanimous and perceptive. Perhaps anecdote is the best way of encapsulating the personality of this giant of landscape architecture. The first time he took me round his most famous work – the Gas Works Park in Seattle – silence prevailed over words and explanations. Throughout the walk, Haag seemed much more interested in the research that had led me to get to know his work than in talking about his own *modus operandi* as a famous teacher and architect. It took me a little time to see that I was being given not an opportunity to hear a method described but rather the chance to absorb the essence of a project and of the manner in which it had been put into effect. Experience here conveyed theory. If I looked beyond the mere visible, I could understand the mechanics behind things, and from that I could then 'abstract' the natural metaphysics which inspired such work.

How much of this was already part of the young kid from Kentucky, whose father had been a plant nursery owner and developer of plant hybrids? True, Haag's relationship with Nature must have matured over the years, through his own attempts to understand the rhythms and characteristics of the natural world. However, I am sure that this reverence and respect for the cycle of Nature was something that the young man was born with; the long period of study he spent in – a

LANDSCAPE IS ROUTINE
GRE IS THE ULTIMATE
ART FORM - E
THE ONLY PRO
FESSION THAT RE
NATURE IS LOVE

哈格在日本很长一段时间略带神秘色彩的学习和研究开发了他天性中的这一面。

理查德·哈格对日本景观艺术的独到理解与诠释是其设计作品的关键特色之一。有的时候这种影响表现得非常明显，而有的时候又显得含蓄。西雅图煤气厂公园和布洛德尔保护区作为他最具盛名的两件作品，是这种特定的景观艺术如何被移植的完美案例。这些项目中的第一个项目坐落于伸出尤宁湖的半岛上，由巨大的延伸的草地构成，略微起伏错落的地形完美安置着油库光秃秃的机器设备，就像在京都龙安寺禅的庭园里一样，象征海洋的苔藓上构建着沉寂的石头。同样，在华盛顿州布洛德尔保护地，比起现在不幸遭到破坏的水平庭园，苔藓庭园更能例证他早期设计庭园的自然性。死（慢慢腐朽的树桩）在这里与生（不可胜数的贴近潮湿苔藓之中的花朵）共存。这种并列的设计手法将显然无序的景观与东方园林的经典场景完美地糅合了。

哈格在他的每一次设计中，都通过重新定义连续性来调停边界。煤气厂公园的边界是前方的地平线而非包围着场地的水岸线，西雅图时常变化的城市天际线也融入进来，成为整体设计的一个组成部分。然而，在布兰布里奇岛上，无明显边界的布洛德尔保护地则将人们的视线引向场地内部，恰好反映了人与大自然的现存关系。

作为唯一的一位两度获得最高设计奖

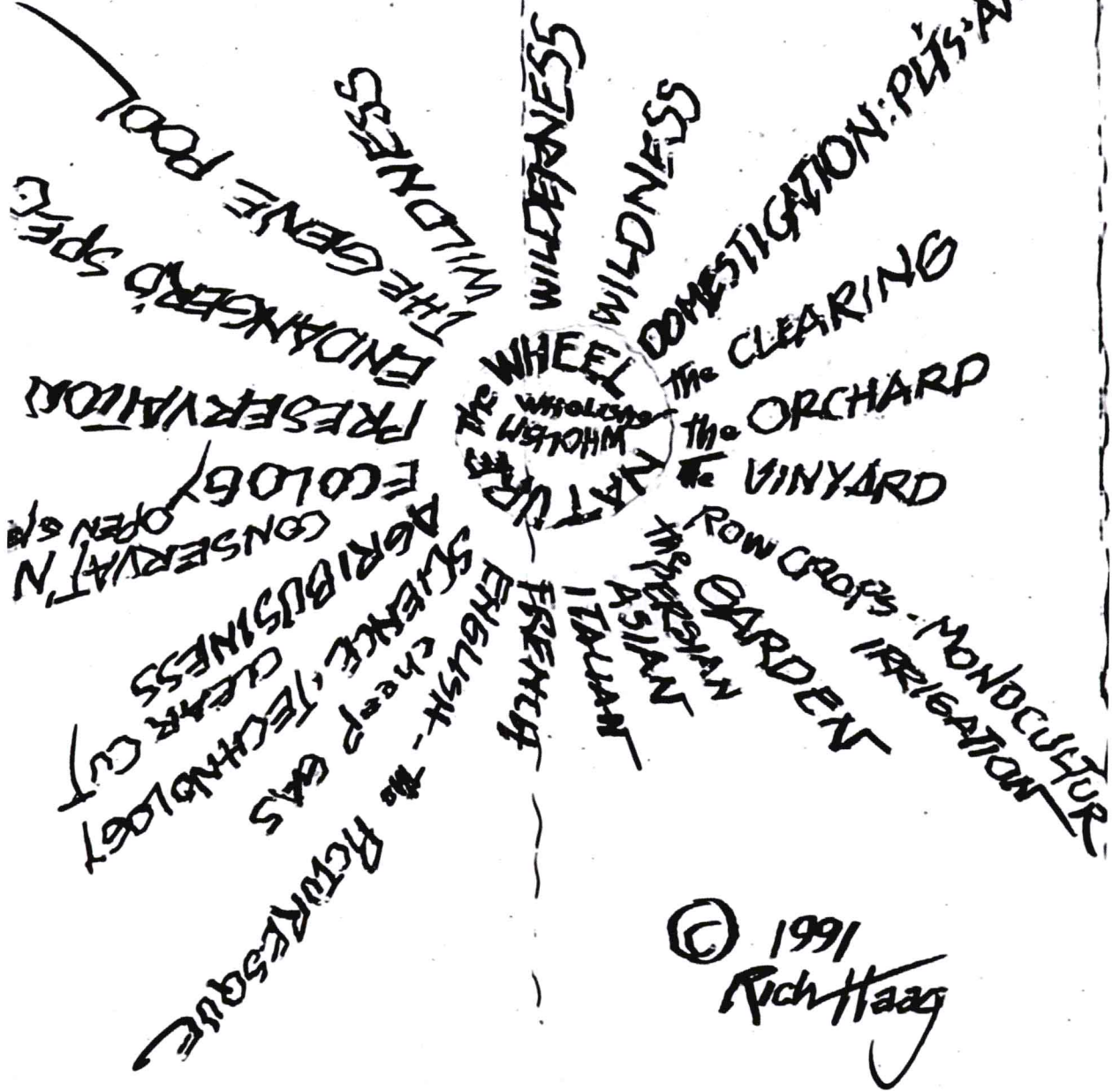
still somewhat mysterious – Japan soon after the Second world War would simply develop this innate aspect of his character.

His own personal interpretation of the Japanese art of landscape is one of the key features of Richard Haag's work. Sometimes the influence is explicit, sometimes it remains more concealed. The two greatest achievements of his oeuvre – the Gas Works Park and the Bloedel Reserve – are perfect examples of how that specific art of landscape can be transposed. Located on a peninsula that juts into Union Lake, the first of these projects comprises a massive expanse of grass, gentle rising and falling to become the perfect setting for the bare machinery of a gas plant – just as the moss (a symbol of the ocean) frames the silent stones in the Zen garden of the Ryoanji Temple (Kyoto). And in the Bloedel Reserve, more than the Garden of Planes (now unfortunately disfigured), the Moss Garden exemplifies the naturalness of the very earliest gardens; death (slowly decaying tree trunks) here coexists with life (innumerable flowers nestling amidst the damp moss), and this juxtaposition links the apparently disordered landscape with the classical image of the Eastern garden.

In each case, Haag intervenes through redefining continuity. The boundary of the Gas Works Park is not the water around it but the horizon beyond; the ever-changing skyline of Seattle itself becomes part of the whole design. And on Bainbridge Island, the apparently limitless Bloedel Reserve obliges one to look inwards, to reflect upon the present relation between humankind and Nature.

The only person to have twice received the President's Award for Design Excellence –

File BLOEDEL



(美国风景园林协会最高荣誉)的景观设计师,理查德·哈格自1958年以来一直在西雅图的华盛顿大学任教,并于1964年创办了该校的风景园林系。自从毕业于哈佛大学之后,他的事业从加利福尼亚州开始起步,并且在专业活动中不断揭示设计与教学这两者间的相互作用。这种动态渗透的结果不仅仅是建立了培养风景园林师的学校,一个名副其实的团体,而且也表现在帮助形成俯瞰普吉特海湾的“翡翠城”恰如其分面貌的一系列项目之中。

公共空间在哈格的设计中被定义为生活的空间。随着植物和矿物质参与到阳光、色彩和表面的对话中,这些空间成为城市生活中不可或缺的一部分。那些有冲击力的构造常常能让景观本身变成一种建筑。在每一个项目中,被塑造的空间汲取时间的韵律——生长、开花、休眠——转化为自身的节奏。它意味着每个项目经历时间而成熟,没有这个进程,每个细节背后的设计意图将会丧失而变得模糊。哈格的设计几乎总是使用乡土植物。这样,他的作品创造了一种由美国西北海岸乡土植物定义的新的景观语言。就像在东方的庭园设计艺术中,创新性和稀缺性已经不再是最重要的方面了,取而代之的是设计中的整体布局。确实,设计时注意力都集中在植物的作用上,但是哈格从未忽略空间的实用性,使其必须满足使用者的需求。

the highest accolade of the American Association of Landscape Architects – Richard Haag was in 1964 also the founder of the Landscape Architecture Department at the University of Washington in Seattle, where he had been working since 1958. Ever since his own graduation from Harvard, his own career – which began in California – has revealed the interaction of these two aspects of his professional activity. And the result of this dynamic osmosis has been not only the establishment of a School – a veritable community – of ‘landscapers’, but also a range of projects that have helped to define the very appearance of the ‘Emerald City’ overlooking Puget Sound.

Public spaces as designed by Haag are spaces to be lived in; they are veritable parts of city life, with the vegetable and the mineral interacting in a dialogue of light, colour and surface. Very often, powerful tectonics serve to make the landscape itself into architecture. In every project, the space created absorbs the temporal rhythms of Nature – of growth, flowering and repose – to make them its own. This means that each project withstands time by maturing with it, without this process leading to the loss or blurring of the intention behind each individual detail. Haag’s designs almost always use local varieties of plant. Thus, his work has created a new language of landscape as defined by the species of vegetation indigenous to the north-west Pacific coast of the USA. In his plant nursery at Everett (just to the north of Seattle), he breeds the shrubs and trees that are now recognised as his signature. Just as in the Oriental art of garden design, it is not originality or rarity that count but rather the



在他的私家庭园设计中，哈格通过让场地响应“干扰”来诠释场地的本身，植物与建筑混合在一起塑造场景，从而表达出庭园主人的性格。这里的空间或许是有限的，但这些设计都反映出理查德·哈格多年来总结出的理论与实践经验。

“哈格模式”可以从他西雅图小工作室钉在墙壁上的打印纸张中找到。它表达得那么明显，以至于都让人有点疑惑。然而，就像所有的明显事物一样，这种模式很难被应用于实践当中，尤其是在设计领域。人类偏偏擅长将简单的事物复杂化，从而加快消耗创造世界的能量，致使人工化的痕迹越来越重。在他的模式中，哈格选择了正确的方向去设计，仅仅依据六个要素：空间、尺度、循环、大地、水和植物，结合了大自然产生的力量与人类活动的主观意愿。这类活动常被视为短视而不能纵观全局的，所以迷失在华丽的细节中。

哈格的景观设计常可以等同于环境规划，不仅仅是因为他把人类科学技术融入环境当中，更因为他预示了一种自然与技术间的平衡。没有什么比再现自然的鬼斧神工更难的了。胜败往往只差一步之遥，实验是前进的唯一途径。将实验成果转换为实践经验然后再提炼成为一种行为模式，需要花费大量的时间。以哈格自己为例，他是第一位进行生物修复实验的景观设计师，运用自然的技术对被化学污染的场地进行改造，以正视后工业基地作为城市公

layout of the design as a whole. True, emphasis is placed upon the role of plant life; but Haag never loses sight of the fact that the space must be functional, must meet the needs of those who use it.

In his private garden designs, Haag interprets the site itself by allowing it to respond to ‘interference’; the plants are used to create settings that blend with architecture at the same time as they reflect the personality of the garden’s owner. Space may be limited here, but these designs reflect the theory and practice that Haag has developed over the years.

The ‘Haag formula’ is to be found on a printed sheet that is pinned to the wall in his small studio in Seattle. What it says seems so obvious that one is left a little perplexed. However, like all obvious things, the ‘formula’ is very difficult to put into practice, especially in the field of design; for as it becomes increasingly ‘cultivated’, humankind seems to specialise in complicating things, in increasing the entropy of the created world. For his part, Haag encapsulates the correct approach to design in just six words: ‘Space – Scale – Circulation – Earth – Water – Plants’, combining the generative power of Nature with the volitional nature of all human activity (an activity that all too often proves short-sightedly incapable of seeing the whole, and so loses itself in the dangerous magnificence of details).

Haag’s landscape architecture has always been the equivalent of environmental planning – not simply because it involves the application of human technologies to the environment but because it is predicated upon a balance between Nature and technology. Nothing is more difficult than recreating the alchemy of the created world. Failure is often

the COSMOS
the UNIVERSE
the EARTH
NATURE
the LANDSCAPE

is an experiment
is a park
is a pleasure ground
is the theater
is our stage

Let us write
direct
and embrace
with compassion and joy
for LIFE

the script
the play
the audience

Rich Haug '83

共空间的再开发。这一切都起源于1969年在西雅图建造的油库公园，从那以后的每个项目，都是这第一步迈出之后的结果与续篇。

哈格伏案设计的工作桌便是所谓“有组织混乱”的最好例证。桌子四周贴满了色彩明快的便笺纸，上面满是用铅笔摘要记载的单词和灵感。简短的记录精准地反映出哈格作为一个设计师抑或是艺术家的思想。其中，我印象最深刻的莫过于来自伏尔泰的名言：“不要让完美成为优秀的敌人”。这是帮助人们理解这位伟大的美国风景园林师作品的另一线索。

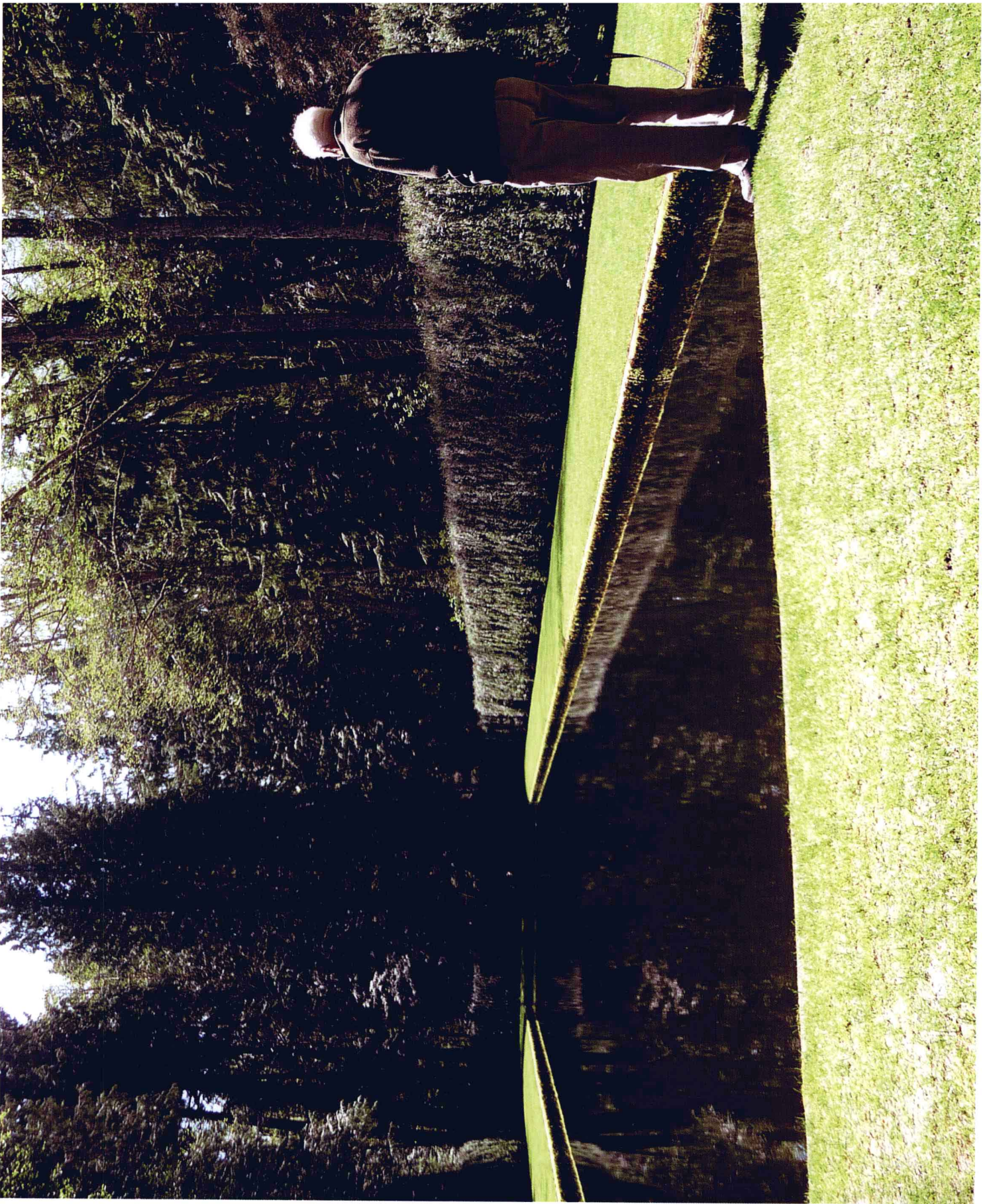
这么多年来，理查德·哈格作为一名风景园林师，一直从事工作和教学，从未出版反映自己理论与实践思想的作品集。但是，他的设计理念已经在无数次的热情洋溢又慷慨激昂的演讲和报告中被全世界所知晓。同样，他从来没有把自己的项目和设计作品收录到一个独立的作品集中，也不曾想让别人这么做。这本图文并茂的专著，在世界上首次回顾了理查德·哈格合伙人公司发展历程，无论是在美国还是在世界各地，对把景观建筑作为环境规划工作关键性考量的人们，不仅产生了而且还将继续产生巨大的影响。作为一名欧洲的研究者与建筑师，我非常荣幸撰写这部专著。这是个相当大的责任和巨大满足感的源泉。

在哈格合伙人公司的大量项目中，本

just a short step away, with experimentation the only way forward; and it takes time – a lot of time – to transform that experimentation into experience and thence into a model for activity. Haag, for example, was the first landscape architect to experiment with bio-remediation – the use of natural techniques for the reclamation of chemically polluted terrain – and to envisage the redevelopment of post-industrial sites as public urban spaces. All of this began with the Gas Works Park (Seattle) in 1969, and everything thereafter is a consequence of those first steps.

Haag works at a drawing-table that is the perfect example of organised chaos. All around it are brightly coloured post-its with pencil jottings of words and ideas – short notes that give a very precise idea of the man, the designer and the artist. One among the many that struck me was this warning by Voltaire: “Don’t let the perfect become the enemy of the good” – another clue that helps one to understand the work of this great American landscaper.

In all the years that he has been teaching and working as a landscape architect, Richard Haag has never published a collection of writings on his ideas regarding theory and practice – ideas which he has, however, discussed with great enthusiasm and generosity in numerous lectures throughout the world. Similarly, he has never gathered together all of his projects and designs in a single corpus; nor has he wanted anyone else to do so. Combining texts and images, this monograph is the first in the world to recount the history of a studio – Richard Haag Associates – that has and continues to have such influence not only within the United States but wherever



书选取了 50 多年间的 26 件作品。这半个世纪的历史通过大量首次被发表的照片和图像进行回顾，这些大量的、通过时间标记清晰的插图，原本是用作工作档案和研究资料，没有打算发表。在华盛顿大学西雅图校区专业收藏图书馆里的私人档案现在被公开，将在非常专业的工作中变成使用工具：景观建筑，就像理查德·哈格注释的那样，是抱着愉悦感和坚定的信心，拥抱自然作为情人的唯一职业。

2010 年 7 月于米兰

people have taken landscape architecture as a key point of reference in their approach to environmental planning. And the honour of producing this monograph has fallen to me, a European researcher and architect. It is a sizeable responsibility - and an enormous source of satisfaction.

Amongst the Haag Associates' numerous projects, this book covers 26 from a period spanning more than 50 years. This half-century of history is recounted using images and photographs that are often being published for the first time; clearly marked by the passage of time, numerous of these illustrations were originally produced as working documents, as studies that were never intended for publication. A private archive, now at University of Washington, Seattle, Special Collections Library, is thus being made public, to become an instrument for use in a very special kind of work: landscape architecture, which Richard Haag notes, with both amusement and unshakeable confidence, "is the only profession that embraces Nature as a lover".

Milan, July 2010

LANDSCAPE ARCHITECTURE IS THE ONLY
PROFESSION
THAT EMBRACE
NATURE AS A LOVE

