

Landscape Design and Practice in Europe
欧洲景观设计与实践

THE SWISS
TOUCH IN LANDSCAPE
ARCHITECTURE

景观设计中的瑞士印迹

[瑞士] 迈克尔·雅各布 (Michael Jakob) 主编 翟俊 译



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004

The Swiss Touch in Landscape Architecture 景观设计中的瑞士印迹

006

The Discovery of Landscape and the Rise of Landscape Architecture in Switzerland 发现景观及景观设计学在瑞士的崛起

032

Projects 案例

La Valsainte Charterhouse, Cerniat

La Valsainte 卡尔特修道院

034

Rudolf-Bednar Park, Vienna

维也纳鲁道夫—贝德纳公园

040

Eulach Park, Winterthur

温特图尔 Eulach 公园

044

The Tree Museum, Rapperswil-Jona

拉珀斯维尔—乔纳树博物馆

054

Prime Tower, Zurich

苏黎世泛利大厦

062

Market Place, Renens

勒南市场

068

Bear Park, Bern

伯尔尼熊公园

076

Letten Swimming Area, Zurich

苏黎世 Letten 游泳区

084

Ruggächern Residential Complex, Zurich

Ruggächern 商住综合楼

088

Spreebogen Park, Berlin

柏林施普雷河湾公园

098

Riedpark, Zug

楚格州里德公园

104

Contents 目录

Tessinerplatz, Zurich
苏黎世提契诺州广场

112

UVEK Headquarters, Ittigen-Bern
伯尔尼伊蒂根 UVEK 总部

120

City Center Leue, Männedorf
门内多夫城市中心

132

Klybeckquai, Basel
巴塞尔 Klybeck 码头

138

Voltamatte, Public Park, Basel
巴塞尔 Voltamatte 乐园

150

SWING Commercial Building, Wallisellen
瓦利塞伦商业大楼

160

Cristal Park, Biel
比尔市克里斯特公园

170

Enlargement to Accomodate Muslim Graves,
Rosenberg Cemetery, Winterthur
温特图尔罗森博格公墓穆斯林墓区扩建

178

Re-naturalisation of the River Aire, Geneva

日内瓦亚耳河的重新规划

190

Cassarate River Delta, Lugano

卢加诺 Cassarate 三角洲治理方案

198

Museum Park, Kalkriese

卡尔克里泽考古公园

212

West Axis, Zurich

苏黎世西部项目

218

East Village, Stratford (former Athletes Village 2012), London

伦敦东村

226

Route de Meyrin, CERN, Geneva

日内瓦 CERN 梅林大道

238

Fensterfabrik G. Baumgartner AG, Hagendorn-Cham

鲍姆加特股份公司窗户工厂的厂房扩建项目

244

Novartis Campus Park, Basel

巴塞尔诺华公司园区

254

Alp Transit-Depot, Sigrino

Alp Transit (穿越阿尔卑斯)

工程: Sigrino 火车站

262

Reconsidering a Mountain, Orselina-Cardada

奥尔塞利纳-卡尔达达缆车改造

266

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巴塞尔 Voltamatte 乐园

150

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瓦利塞伦商业大楼

160

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比尔市克里斯特公园

170

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The Swiss Touch in Landscape Architecture

Michael Jakob

Landscape architecture continually transforms the environment and the way we approach it. This modern discipline, which began around 1800, quickly evolved throughout the twentieth-century. It is now undergoing an even more spectacular rise as it takes a prominent place within society and becomes established as an important concern.

Landscape architecture is now focused on the development of public spaces, in urban and peri-urban projects. It concerns the management of green spaces within the city and the creation of parks and gardens. It also deals with the integration of waste land and agricultural terrain into the landscape.

During the twentieth century and beyond, Switzerland played an essential role in the evolution of landscape architecture. Leading projects by Swiss landscape architects can be found both in Switzerland and the rest of the world. Landscape architects play a central role among those professions which create present and future living spaces, and yet that role is still largely unknown to the general public.

The projects of Swiss landscape architects privilege formal beauty, but also place emphasis on ecological context. The need to respect both the spirit of a place and its history yields designs which combine, in equal measure, an extreme sense of rigour with elegance.

The present exhibition hints at the richness, diversity and complexity of this fascinating field. The first section deals with theory and history and provides a conceptual framework for the exhibition. The visitor is invited to discover the influence of the history of gardens and the important role played by the pioneers of Swiss landscape architecture.

The visitor will also see the crucial function of national exhibitions, including the more recent Lausanne Jardins – the successful international festival of urban garden design. The second section – the core of the Swiss Touch in Landscape Architecture – provides works of the most significant landscape architecture studios.

景观设计中的瑞士印迹

迈克尔·雅各布

景观设计学正在不断地改变环境以及我们对待环境的方式。这个现代学科大约起始于 1800 年，并在整个 20 世纪迅速发展。现如今景观设计更是经历着突飞猛进的发展，随着其社会地位的不断提升，已成为一项重要的课题。

景观设计当前注重市区及城市周边公共空间的开发，关注城市内绿色空间的管理及公园和花园的创造，同时还把荒地和农业用地与景观相融合。

20 世纪以来，瑞士在景观设计的发展中起到了至关重要的作用。在瑞士以及世界的其他地方，瑞士景观设计师的杰作随处可见。景观设计师在为现在和未来创造生活空间的职业中起着核心作用，但是，这一重要性仍未被大众所广泛认知。

瑞士景观设计师的创作追求形式之美，但是同样重视和强调生态意识。因为尊重地方精神和当地历史，这使得他们的设计作品兼具严谨与优雅的极致感。

本书所展示的案例表现了这个迷人领域的丰富性、多样性和复杂性。第一部分为相关理论和历史，为本书提供了概念框架，使读者了解景观设计的影响以及瑞士景观设计学先驱所起到的重要作用。

读者还将看到国家展览的重要作用，包括最近的洛桑园艺展——有关城市园林设计的国际盛事。第二部分是本书的核心内容——景观设计中的瑞士印迹，介绍了最重要的景观设计工作室的作品。

The Discovery of Landscape and the Rise of Landscape Architecture in Switzerland

发现景观及景观设计学在瑞士的崛起

Michael Jakob (迈克尔·雅各布)



图 1



图 2

In Europe, landscape is a relatively recent invention. Originally, from the 15th to the 18th century, landscape meant exclusively landscape painting. European landscape begins somewhere around 1350, with Ambrogio Lorenzetti's significant *Good Government fresco* (ill. 1), in Siena, Italy. This complex painting already shows that landscape – that which exists outside the city walls, extra muros – is an invention of the city, of urban intelligence, and that it is mastered by it (landscape, here the "contado", is under the control of and belongs to the city and to its techniques of representation). Technically speaking, the Siena wall painting is not exactly a landscape, but still the sum of topographical elements. Only from the 15th century on can we speak of landscape in the full sense: a piece of land represented from a precise point of view. Whether this happened first in Italy or in the Netherlands is still the object of controversy. More important to our subject is the fact that quite early in landscape painting history, mountains became a part of the new genre. We find them, in fact, in Leonardo da Vinci (his earliest work, a drawing from 1473 (ill. 2), shows a hilly region, while later drawings represent the Alps or fantastic landscapes) and in Joachim Patinir's paintings (ill. 3). We approach Swiss territory, that is, the contemporary territory of Switzerland, with the first recognizable landscape painting: Konrad Witz's the miraculous drought of the fishes (ill. 4). It shows a precise landscape in the western part of Switzerland: the city of Geneva, Lake Geneva, and two mountainous forms: the Salève and the Môle.

在欧洲，景观的发展历史相对较短。就起源而论，从 15 世纪至 18 世纪，景观专指景观绘画。欧洲景观始于约 1350 年的一幅非常重要的壁画，即意大利锡耶纳安布罗乔·洛伦泽蒂（Ambrogio Lorenzetti）的《好政府的寓言》（图 1）。这幅复杂的绘画作品已经表明景观虽然存在于城市围墙之外，却是城市和城市智慧的产物（景观既是城市和技术的产物，亦受两者的限制）。从学术角度来说，锡耶纳的壁画不能算真正意义上的景观，它只是地形元素的综合。在进入 15 世纪以后，我们才迎来真

正意义上的景观：一块土地某一视点的表现图。而其发源地是在意大利还是荷兰仍是争论的话题。但是，对我们讨论的主题更为重要的是在景观绘画历史早期，山脉成了新题材的一部分。事实上，在达芬奇的绘画（他最早期的作品，1473 年的一幅绘画（图 2），对山区进行了描绘，后来的画作描绘了阿尔卑斯山或者幻想景观）和约阿希姆·帕提尼尔（Joachim Patinir）的绘画（图 3）中我们可以发现对山脉的描绘。康拉德·维茨（Konrad Witz）的《基督履海》又名《捕鱼的奇迹》（图 4），是第一幅能够清晰地辨认瑞士的景观绘画。这幅画描绘了瑞士西部的景观：日内瓦城、日内瓦湖以及萨雷布山和 Môle 山。

What we recognize in Witz's work is a painted 'Swiss' landscape, and it would take a long time before the real experience of landscape, the possibility to enjoy, on the spot, a piece of nature became possible. In Europe, it took centuries for people to learn how to interpret and gain access to Nature, and only once they acquired the mental categories enabling them to frame Nature did they actually create landscapes. The process took such a long time for a fundamental reason: in order to stir fear no longer and be enjoyed as an aesthetic phenomenon, Nature had to be interpreted in a positive way. But such an attitude was impossible as long as Nature was seen as something globally negative. It was considered negative because, for the most influential Christian ideologies, Nature in its totality was deeply marked by human sin.

从维茨的作品中，我们认识了画出来的瑞士景观，但是真正体验景观，并把自然作为景观来欣赏，还是经历了很长时间的等待。在欧洲，人们花费了几个世纪的时间来学习如何解读和走进自然，只有他们学会如何在头脑中对自然进行分类之后，才能真正地创造景观。这个过程十分漫长，其根本原因在于，为了不再畏惧自然，并把它当成一种美学现象来欣赏，人们首先应该以积极的方式解读自然。但是，在当时普遍把自然看作消极事物的观念下，以积极的态度解读自然是根本不可能的。之所以认为自然是消极的，是由当时盛行的基督教意识形态决定的，按照这种意识形态，自然是人类罪恶的载体。

First of all, Adam and Eve had, once they ate from the "Tree of Knowledge", to leave



图 3



图 4

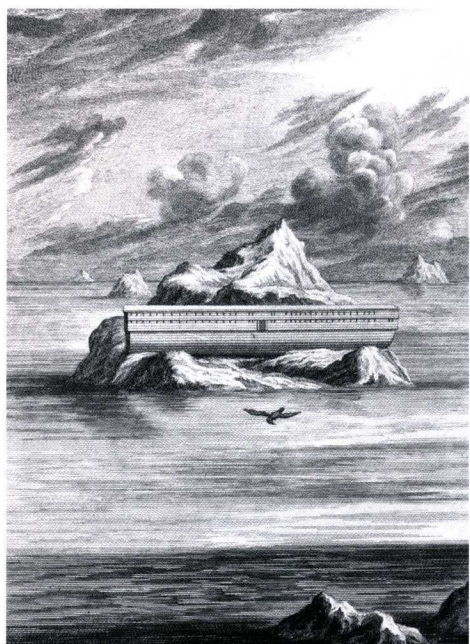


图 5



图 6

paradise and live in an imperfect, cruel and sometimes gruesome Nature. The second 'event', the Great Flood, was even more important, because well into the 17th century the official theology insisted that we actually live in a postdiluvian world. Before the Deluge (ill. 5), the Earth had "not a Wrinkle, Scar or Fracture in all its body, no Rocks nor Mountains, no hollow Caves, nor gaping Channels, but even and uniform all over", as Thomas Burnet stated in his famous *Sacred Theory of the Earth* (ill. 6). But afterwards, mankind had to face a hostile environment (the "natura lapsa", Nature marked by the Fall) and to resist Nature, as far as possible. Everything linked to the senses, especially to sexuality, was considered a permanent source of danger for more than a millennium, which clearly explains why the mere fact of observing Nature was interpreted as a capital sin. A worldview with such an imprint consequently considered that untamed and wild Nature was full of diabolic forces, like dragons, snakes, basilisks and other fantastic beings, all embodying the Devil.

首先，亚当和夏娃吃下智慧树的果实后，不得不离开伊甸园，生活在严酷、恶劣甚至阴森恐怖的自然中。第二个事件大洪水之说也起着更为重要的作用，因为进入 17 世纪后，官方神学坚持认为我们实际上生活在大洪水后的世界里。在大洪水（图 5）之前，地球上无任何褶皱、疤痕或破裂，也无任何岩石、山脉、洞穴或峡谷，如托马斯·伯内特（Thomas Burnet）在他著名的《神圣的地球理论》（图 6）一书中所描述的那样，它是平整且统一的。但是后来，人类不得不面对恶劣的环境（亚当和夏娃堕落以后），不得不竭尽所能地抵抗自然。在相当长的一段时期内任何与七情六欲有关的，尤其是性欲，都被认为是罪恶的永久来源，这也解释了人们为什么把自然解读为罪恶源这一事实。在这种世界观的烙印下，不能被驯服且野性十足的自然被认为充满着魔鬼般的力量，如龙、蛇、蜥蜴以及其他怪物，它们都是恶魔的化身。

As long as people trembled before Nature (which they hardly observed at all) and as long as they thought that it represented the empire of diabolic forces, access to it as something worthwhile looking at or beautiful was a matter of impossibility. The same Swiss Alps that almost everybody began to admire and wished to experience at first hand from the 1750s on, were regarded until the 18th century as the territory of Evil. Only very few exceptionally enlightened individuals already understood in the second half of the 16th century that the most mysterious territory of Switzerland, the Alps, was full of positive "wonders" of Nature, of useful plants and other resources – and that the fresh air you could breathe there was a source of good health. Conrad Gesner (1516 – 1565), a famous Zurich physician, scientist and humanist (ill. 7) was such an exception.

只要人类在自然面前感到战栗恐惧（人们几乎觉察不到），只要他们认为自然是魔鬼的化身，那么把自然作为值得观察或有美感的事物去接近几乎是不可能的。自 18 世纪中期起几乎人人称赞并渴望体验的瑞士阿尔卑斯山仍被认为是邪恶之地。在 16 世纪后期，只有极少数进步人士把充满神秘色彩的瑞士领土如阿尔卑斯山，看作是积极的自然“奇观”，认识到这里充满有价值的植物以及其他资源，有可以呼吸的、有益健康的新鲜空气。康拉德·格斯纳（Conrad Gesner）（1516—1565），著名的苏黎世医生、科学家和人类学者（图 7），就是其中的代表之一。

As early as 1541, Gesner, the "German Pliny", a pioneer in various fields, including zoology, botany and plant geography, had written to his friend Vogel (in his preface to *Libellus de lacte et operibus lactariis*) about the healthy effects of the mountains and, in 1555, he even climbed one of the peaks of the Pilatus. Another famous Swiss scholar, Johann Jakob Scheuchzer (1672 – 1733), shows how powerful the idea of the biblical Flood still was at the beginning of the 18th century. Scheuchzer (ill. 8), a physician, mathematician and prolific author, discussed in his *Itinera alpina tria* (London, 1708) the presence of dragons in the Lucerne canton, attested by men of "good faith". Although he doubted the value of such testimonies (ill. 9), he added a series of illustrations of the terrible dragons. Furthermore, he was convinced that the fossils, an important object for his studies (as for Gesner), were without any doubt remnants of the Great Flood.

早在 1541 年，格斯纳作为多个学科领域的先驱，包括动物学、植物学和植物地理学，在给朋友沃格的书信中提到了山脉的健康效用，1555 年，他甚至登上了皮拉图斯山的一座顶峰。而另一位著名的瑞士学者约翰·雅各布·居泽尔（Johann Jakob Scheuchzer）（1672—1733），则表明进入 18 世纪时强大的圣经大洪水思想仍然存在着。居泽尔（图 8）作为一名医师、数学家和多产作家，在所著的 *Itinera alpina tria*（伦敦，1708）一书中讨论了卢塞恩州龙的存在性，以及“虔诚”人士的证词。虽然对这些证词的价值存在怀疑，他还是在书中增加了一系列可怕的龙的插图。此外，他确信，他所研究的重要对象——化石，毫无疑问是大洪水的遗迹。

The necessary and fundamental element in gaining access to nature – a process that at a certain moment gave rise to landscape, that is, the framing of certain places and the pleasure linked to it – is culture. Culture creates Nature. There is, in other words, nothing more artificial or manmade than Nature. The desire or love for Nature is therefore never natural or given: it is rather the result of complex and long cultural processes.



图 7



图 8



图9

促使人们走进自然（走进自然这一过程在特定阶段导致了景观的产生，也就是说，只有进入自然的一些区域后，才引发人们对自然的兴趣）的必要和基本要素无疑是文化。文化创造了自然。换言之，没有任何事物比自然更具人造性或人塑性。对自然的渴望或热爱从来都不是天生的或赋予的，而是复杂而漫长的文化作用的结果。

The fact that, globally speaking, 'Swiss Nature', and especially Alpine Nature, became the object of (European) desire during the 18th century, is the result of several historical factors. The first one was Physicotheology, a very influential philosophical and scientific theory between 1650 and 1730. In opposition to the traditional Decay-explanation, Physicotheology stated the existence of divine "Design". Marked both by Anglican Protestantism and by the New Sciences and their mechanistic worldview (the world as a perfect machine), it explained that Nature was not negative, adverse to man and ugly but, on the contrary, the mirror of divine order. The new religious idea of a principally positive Nature gave way to the encounter with her and actively invited everyone to study even its smallest details and mechanisms. Physicotheology acted in this way as a prime motor pushing people to "go out" into even the wildest Nature, exploring and representing it in both words and by images. Starting in Britain, the physicotheologic movement spread quickly on the continent where it contributed greatly to a new reading of Nature altogether. However, for a long time, to recognize and to study Nature didn't imply any aesthetic attitude. The positive quality of the natural phenomena was the result of their utility and not of their beauty.

广泛而言，“瑞士自然”，尤其是阿尔卑斯自然，在18世纪成为（欧洲）渴望之地是多种历史因素共同作用产生的结果。第一个是自然神论，它是1650至1730年之间非常有影响力的哲学和科学理论。与传统的解释相反，自然神论说明了神圣“设计”的存在。以英国新教徒、新科学以及他们的机械论世界观（把世界作为一个完美的机器）为代表，他们认为自然不是消极的，不是不利于人类和丑陋的，相反，它是神圣秩序的反映。积极自然新的、主要的宗教观念使其与自然的本质相契合，积极邀请人们研究其最微小的细节和机制。自然神学以类似于原动机的方式促使人们“走出去”，进入并探索最野性的自然，并用语言和图画的方式把它表现出来。起源于英国的自然神学运动很快就传播到整个欧洲大陆，这对重新解读自然做出了巨大贡献。但是，在很长时间以内，这种对自然的认识和研究并未涉及任何美学上的态度。对自然现象的积极解读是出于它的实用性，而与美丽或美学层面无关。

Both the new optimistic worldview and commercial interests drove more and more

people into even the remotest regions. In order to prove divine providence and design, every single corner of Nature had to be studied carefully. The wild Nature of the Alps didn't yet please the eye, but it provided pleasure to the intellect. In this regard, the presence of artists in the Swiss Alps is very revealing. The first artist who studied and depicted the Swiss mountains, the Dutch painter and etcher Jan Hackaert (ill. 10), did so because commissioned by a wealthy lawyer from Amsterdam, Laurens Van der Hem.

新的乐观主义世界观和商业利益驱使着越来越多的人开始探索甚至是最遥远的地区。为了证明自然是神的安排和设计，它的每一个角落都被细致地研究。阿尔卑斯山的野性自然本性不仅悦目，而且还能带来心智上的愉悦感。关于这一点，瑞士阿尔卑斯山地区的艺术家对此进行了很好的揭示。首位研究并描绘瑞士山脉的是一名荷兰画家和蚀刻师 Jan Hackaert (图 10)，他这样做是因为受到了阿姆斯特丹一位富有律师 Laurens Van der Hem 的雇佣。

Hackaert worked between 1653 and 1665 in the eastern part of the Swiss Alps. Whether he was a "spy" and his admirable topographic drawings really served commercial purposes – to use the Via Mala as a particularly practical way of crossing the Alps – or whether he only contributed to the topographical Atlas of the powerful Van der Hem, the interest to study these remote places was indirect and mediated neither by scientific nor by artistic reason. One century later, at a time when the European Alpo- and Swissomania were already fully developed, the Swiss painter Caspar Wolf (ill. 11) discovered the mountains of his own country, motivated by external factors.

1653至1665年，Hackaert在瑞士阿尔卑斯山的东部开展工作。不管他是不是一个“间谍”，其令人钦佩的地形绘画能力的确为商业目的的活动提供了便利——把维亚马拉峡谷作为跨越阿尔卑斯山的切实可行路线，或者不管他是否只为律师的地图集做出了贡献，可以证实的是研究这些偏远地区的兴趣并非只出于科学或艺术的目的。一个世纪以后，当欧洲 Alpo and Swissomania 已经被完全开发以后，受外界因素的激发，瑞士画家卡斯帕·沃尔夫（图 11）才发现了自己国家的山脉。

Only after his stay in Paris, and influenced by the great interest in Alpine landscapes in the French Salons of the 1770, did Wolf come back to Switzerland and start a journey across the Bernese Alps in particular. The result of his discoveries were commercialized by an art dealer in Bern, Abraham Wagner, who had a stock of 150 Wolf-landscapes; and disseminated in Europe, thanks to a famous series of ten etchings of the Lauterbrunnen valley. At the time when Wolf came on the landscape painting scene, a third factor had

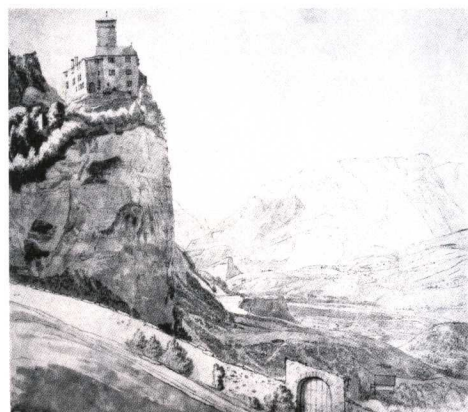


图 10

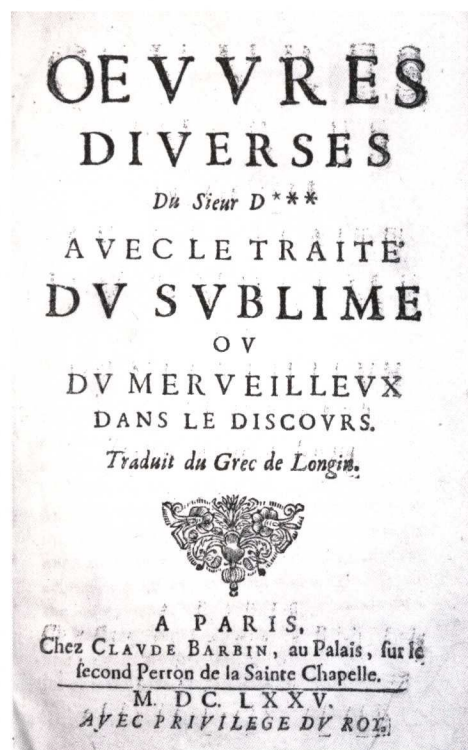


图 11



图 12

already changed the representation of Nature, both artistic and mental. This factor consisted, once Nature was interpreted positively, in the aesthetics of the sublime. The new category of the sublime really transformed the way people experienced Nature because it permitted them, for the first time ever, to look at it in a different way. The sublime, originally a category of antique rhetoric and almost completely forgotten until the 17th century, was rediscovered by the French critic Boileau (ill. 12) and applied primarily to art. The fundamental step was the transposition of the religious and artistic sense of the sublime to Nature itself. It was accomplished by a rather obscure Englishman, John Dennis, a playwright and a critic who, while crossing the Alps during his Grand Tour of 1688, applied the sublime to the stunning scenery of impending rocks, precipices, torrents and peaks he encountered. Dennis had actually read both Burnet and Boileau, and the combination of these two sources with the scenery he discovered on site gave birth to an entirely new experience: "The sense of all this produced different motions in me, viz. a delightful Horror, a terrible Joy, and at the same time that I was infinitely pleased, I trembled."

1770 年, 沃尔夫在巴黎居住, 当时法国绘画沙龙对阿尔卑斯景观表现出极大的兴趣, 受此影响他返回了瑞士, 并开始了横跨伯尔尼阿尔卑斯山脉的旅行。他发现的成果被伯尔尼的一位美术经纪人变成了商品, 这个人就是亚伯拉罕·瓦格纳 (Abraham Wagner), 他保存了 150 幅沃尔夫的景观画作, 其中关于卢达本纳山谷的 10 幅蚀刻版画在欧洲广受传播。在沃尔夫回来开始景观绘画创作时, 有一种因素已经改变了对自然的态度的, 无论是艺术上还是心智上, 这种因素就是自然的崇高美学。这发生在对自然进行积极解读之后。这种新的分类的崇高之处在于其实实实在在地改变了人们体验自然的方式, 因为这使人们可以首次以不同的方式看待自然。崇高, 这一起源于古代修辞学的词语, 直到 17 世纪几乎被完全遗忘, 却被法国评论家波瓦洛 (Boileau) (图 12) 重新发现, 并首次应用于艺术中。最初只是把宗教和艺术上的崇高意义转移到自然上。而实现这一转移的是一个不太知名的英国剧作家和评论家约翰·丹尼斯 (John Dennis), 他在 1688 年的修学旅行中跨越了阿尔卑斯山, 并开始用崇高一词形容他所遇到的岩石、悬崖、急流和山峰等令人震撼的风景。丹尼斯实际上读过伯内特和波瓦洛的著作, 把这两人著作中的信息与他所发现的风景结合后, 他产生了一种全新的体验: "所有这些所带来的感官体验在我脑海中产生了不同的效应, 有令人愉快的震惊和极度的喜悦感, 同时我被无限的愉悦包围着, 我颤抖了!"

Burnet and Dennis's travels were only the starting point of a series of Tours by