

绿色景观系列 II (6)

# 对谈

法国亦西文化 编 王美文 译

辽宁科学技术出版社

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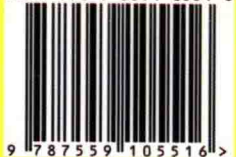
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## 前言

living together  
彼此互应

城市生活的乐趣，来自于城市空间组成元素的质量，以及它们彼此之间建立起的关系。这也便是城市整治的目的，在物体与空间之间建立起和谐的联系，使它们并非彼此排置并列而已，而是能够相互应和，摒弃粗俗与松散，让人获得美感与细致这些有时难以言喻的感受。

## 共通语汇

塑造公共空间是这项挑战的核心，无论是就它带来的生活质量而言，或是为了其他更远的抱负：成为一个地方政府进行城市政策的工具。为了扮演这个重要角色，公共空间必须要能够在时间中更迭转换，成为永续发展过程的一部分，与所有的街区息息相关……街巷工作室在圣纳泽尔的城市项目便应用了取自巴塞罗那的城规经验，唯有城市整治方案才能使道路呈现社会与文化的尺度，并与整体协调一致。

公共空间这个词本身便已说明：这是属于所有人的空间。为了创造“公民作品”，必须将所有相关的人们——政治家、居民、管理者……结合在一起，并且需要塑造一种共通语汇来表达场所精神。这个语汇结合了空间组构线条的严谨性（通过坚固的材质、人行道、组装细节等来呈现）和让人感到舒适的流畅性，不仅不把空间界定的太清楚，同时也遵循规范行事。规范是和谐的基础，因为它界定了如何共存的方式。

## 创造生命力

处理公共空间会触及地面楼层的问题，结合这两者所面临的挑战是：如何创造生命力与建立关系，如何与他人有所接触。思考行人穿梭来去的都市，便是想象如何从一个空间到另一个空间，考虑其途径的安排，思索建筑体量之间的穿透流通，研究入口大厅或一道隔墙的透明性来丰富建筑与街道的关系。

The pleasure of city living comes from the quality of the objects that make up the urban environment and the relationship between them: ultimately, this is what urban planning hopes to achieve. It is about creating relations between spaces and objects, not by putting one next to another, but by making them interact with each other. It is about safeguarding against vulgarity and neglect, and finding beauty and delicacy – sensations that can be felt without always having to be explained.

## A common language

This challenge is at the heart of any work involving public space, both in terms of the quality of life it brings and the wider ambition of being a tool for the urban policy of a local authority. For this to be achieved, however, it should be seen as part of a wider, long-term development that affects all neighbourhoods. This lesson, drawn from Barcelona's urban planning, was employed in France's Saint-Nazaire, where social and cultural dimensions at street level were part of a coherent whole only possible in urban projects.

It is what it says: public space, for all to enjoy. For a real "community project", different groups must work together: politicians, residents, managers... They should create a common language, which helps to create a common state of mind. This language should combine strong lines, expressed in the solidity of materials, sidewalks and construction details, and the fluidity that brings a feeling of amenity. At the same time, it should try to avoid overly defining the spaces, whilst respecting standards that have already been laid down. Such norms define how to live together, allowing people to get along.

## The creation of a living space

The issue of public space encompasses everything at ground level, which is where public and private worlds meet. Both meet an essential challenge – the creation of a living space, of relationships, and being in contact with others. Think of the city from the perspective of the passer-by: it is about moving from one space to another, the pathways and porousness formed between the masses, the transparency of a lobby or an enclosure that enriches the relationship between buildings and the street.

## 工作步骤

街巷工作室的工作步骤由以下几个原则组成：

- 构思让人一目了然的场所：容易解读的空间会让人感到舒适自在，而能够其间轻易地辨认方向是让人产生安全感不可或缺的条件。
- 简约行事：这个严谨的训练能以最低的成本争取最大的使用面积。这代表着避免让空间具有过于特定的使用功能，以保证空间的流畅性。这也意味着对空间持久性的保障，使其能够轻易地获得新的整治，而无需过度干扰或扭曲既存的一切。
- 预先考虑保养维护事宜，并与项目管理者 and 市政单位沟通：空间的质量必须透过妥善的管理来维持。
- 结合新与旧，将空间整治设想随着时间而层层叠合的发展方式，未来的规划将奠基于今日的成果。
- 特别关注方案的实施过程，以发挥所使用材料的最佳效果，如地面、照明、植被、与天空的关系。

## 一场舞蹈

城市整治项目的精神代表一种永续持久的工作，因此必须建立时间层面上的策略和施行时的务实条件。

这样的方式意味着承担起一种和传统的城规任务全然不同的责任。任务的时间必须充裕，以便研究由不确定因素造成的各种演变情况，并得以和各种不同参与者交涉。和居民、地方机构、开发商及其委任建筑师、政府部门及业主的协商是项目进程中攸关成败的工具。身为城市项目的规划设计者要能够将这些交流视为一种乐趣，即使有冲突纷争，也必须能以温和的态度进行沟通。

城市规划变成一场各种人物参与演出的舞蹈，而每个人对城市的看法各有不同。城市规划师扮演了一个矛盾的角色：他既代表着整体，也呈现属于自我的创作；他在说出“我存在”的同时也表达了：“我要你们存在。”

## The approach

Several principles inform the Atelier Ruelle approach.

- Imagine places that are effortlessly perceived. That they are easily understandable contributes to their comfort. And it is essential to get your bearings easily to feel safe in the city.
- Keep it simple. This Spartan exercise allows us to make the most out of the space at the lowest cost. It is about ensuring a fluidity, avoiding overly specialized designations. And also guaranteeing sustainability: allowing easy interventions that don't disrupt or distort what exists.
- Anticipate upkeep, and discuss this with management and city services. The sustainable quality of spaces depends on their maintenance.
- Combine the old and the new. Think of development as a set of multiple layers deposited over time. What is built today will be built upon in the future.
- Pay close attention to the implementation in order to make the best use of materials such as pavements, lighting, planting, and the perception of the sky.

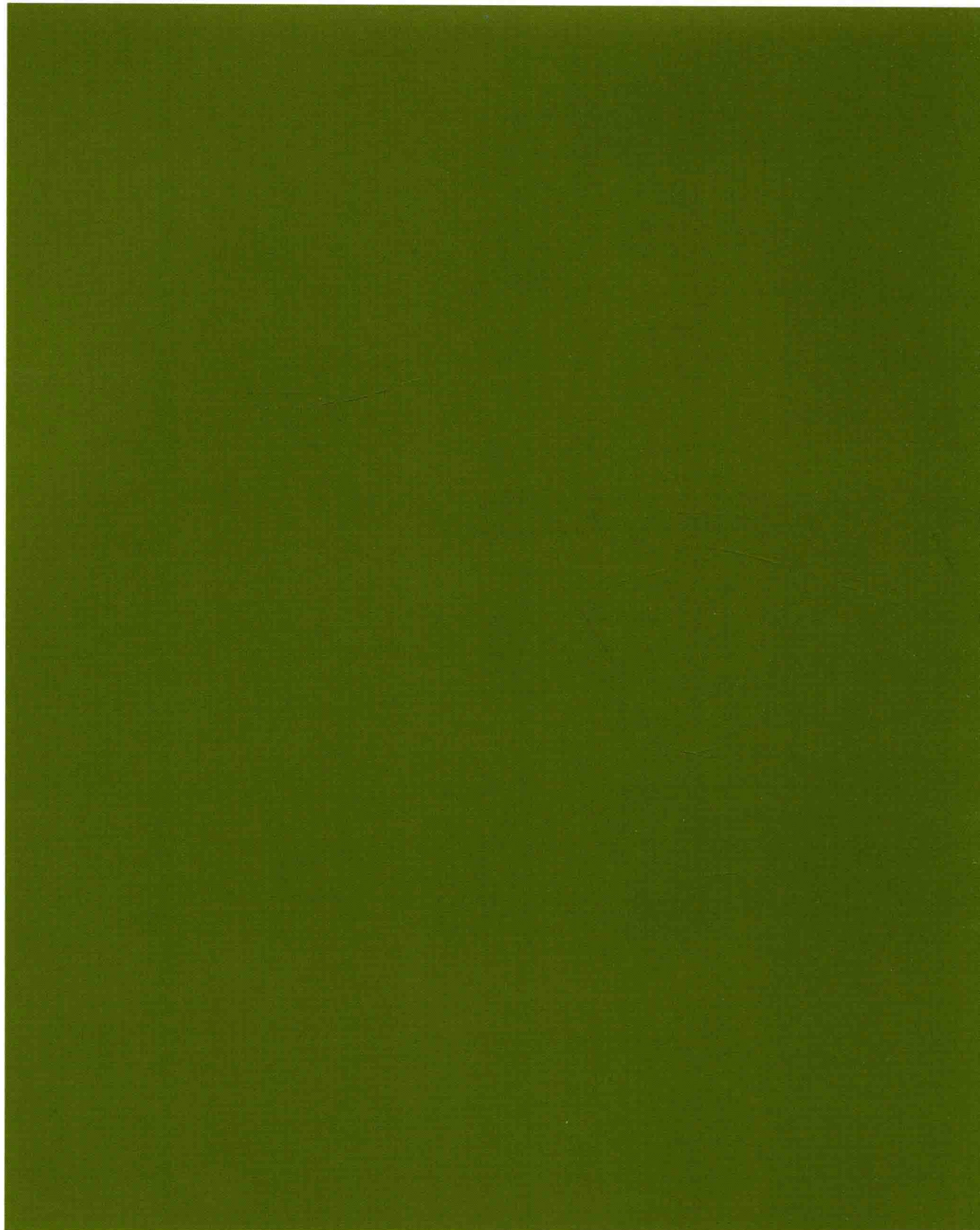
## A dance

The spirit of the urban project requires a long term approach, requiring temporal strategies and pragmatic conditions for completion.

Such an approach requires a commitment that is incommensurate with the classic mission of the planner. Missions must allow planners to take their time, to study the evolving scenarios according to uncertainties, to negotiate with multiple actors. Negotiation is a crucial tool in the process – with residents, local authority services, developers and their architects, institutions and landowners... Being an urban contractor requires being able to take pleasure in these discussions, to be able to take it in one's stride even when there are conflicts.

In this way, the planning process becomes a dance between people who each think of the city in a different way. The planner has a paradoxical role in this: representing the community while at the same time expressing something of himself, saying at the same time "I exist" and "I want you to exist."

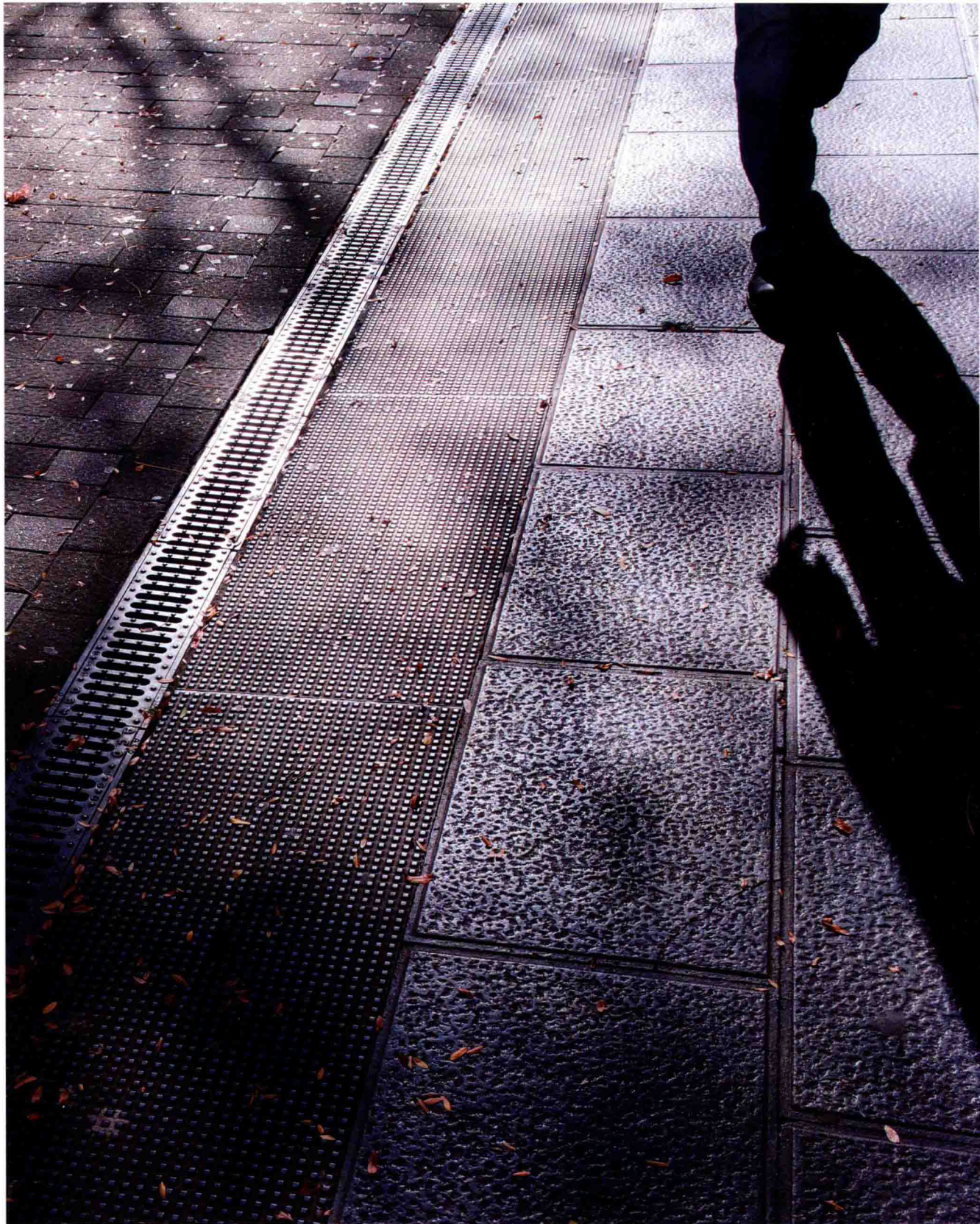




companionship

结伴同行







对一块基地进行规划既与人也与时间相关。街巷工作室相当热衷于这种必须持续多年的工作，借此熟悉一个都市以及其民意代表和部门机构。都市方案所提出的构想往往是一个渐进的实施和发展过程，透过与不同角色的沟通交流而日益丰富，建立了一个共通的文化。

历时长久的城市需要其不同决策者在时间的长河里保持一定的发展逻辑，街巷工作室针对这个持久性的层面发展出一些相对策略，包括：选择从何处快速着手，以便赢得信誉（特别是面对敏感街区的民众与投资商的时候），并激发继续进行改造计划的意愿；由城市外围与边缘开始，进行环状或点状渗透的规划工作；避免不确定因素与障碍对方案造成影响，为其提供既有力又具有弹性的施行条件，不执著于单一而激进的解决方式；不冒险陷入僵局，但绝不轻言放弃。

街巷工作室的工作方法奠基于对下列事项仔细的分析判断：原有物理环境与社会环境的多样性；方案的目标与意图。为了防止规划方案遭到弃置的命运，必须避免提出会造成两极化（赞成/反对）的建议，也必须避免会引起正面冲突的方法（造成合作者筋疲力尽或资金枯竭的风险）。

To intervene on a site is as much a human question as one of duration. The Ruelle team like their work to continue for years, allowing them to get to know a city, its elected officials and its services. Conceived as a process, the project develops by progressive enrichment through exchanges with its actors. It establishes a common culture.

The long view that must be taken when working in any city environment requires a lasting consistency from decision makers, a concern for permanence towards which Atelier Ruelle develops strategies. It is about choosing where to intervene quickly to gain credibility (essential vis-à-vis local communities in underprivileged neighbourhoods as well as investors) and to inspire a desire to carry on, to take a roundabout approach or to infiltrate, to start from the periphery and work in from the edges. To keep the project going despite uncertainties and obstacles, whilst ensuring that the conditions for completion are both strong and flexible, without being attached to a unique or radical solution. Never to risk stalemate, but never to give up.

Atelier Ruelle's approach is based on an exacting diagnosis: the plurality of what exists, both physical as well as social, and the goals and intentions of projects. Faced with the risk of abandonment, proposals should avoid binary situations (for/against) and head-on approaches (which risk exhausting partners and funding).

## building a common culture 造就共通文化

自1988年以来在圣纳泽尔市的经验一直是个非凡的例子。在一段为期长久的时间里，由城市规划师组成的团队陪伴着一个城市、其市长和技术服务部门一起进行了许多不同的方案。这个结伴同行的过程逐渐形成一种共通的文化。对街巷工作室而言，和日后负责落实方案与进行维护工作的人员一起构思整治项目确实是必需的，而不同的工作单位一起共享方案的文化也是相当重要的。

参与这个经验的人员都是开路先锋，他们创造了圣纳泽尔风格，也创立了几个游戏规则，成为随后城市规划领域里的模范准则：1980年代末期，法国境内试行的几个公共空间整治都是从巴塞罗那的城市规划中汲取灵感。

Since 1988, the experience of Saint-Nazaire has been exceptional. A team of planners has served a city, its mayor and its technical services over a long period and across a variety of projects. This companionship has gradually forged a common culture. According to Atelier Ruelle, it is essential to design facilities with those who will make them happen and maintain them, just as it is essential that the services share a project culture.

The original pioneers in this adventure invented the Saint-Nazaire style. In doing so, they also invented some rules that have subsequently become a model in terms of urban design: in the late 1980s, the early developments of public spaces were being tested in France, greatly inspired by Barcelona.





