

绿色景观系列 | (4)

# 景观的时间性

法国亦西文化 编 简嘉玲 译

辽宁科学技术出版社

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联系电话: 024-23280367  
E-mail: 1207014086@qq.com  
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# 前言

我曾经读到的最美的句子来自于我的一位叔叔，他这样写道：“我一边放牛一边给你写这封短信。”正是在看管牛群的间隙，他开始酝酿改造我成长之地的景观，并且之后付诸实践。我的祖先面朝黄土背朝天地在田野里度过无数光阴，他们背靠着古老的苹果树撰写情书、咀嚼着他们的烦恼或者琢磨这些构成每块土地的“微型方案”。他们用荆棘简单地编织成有倒刺的拦网，从这里或者那里引来泉水以省去喂牲畜饮水的繁重劳动，将捡拾来的石子整齐地排列在地块边缘以划定界限，种植橡树或者白蜡树的小树苗作为保护带，几年之后再修剪它们的枝干端头，一代又一代地持续开垦造就如今的绿树成荫。没有什么比土地改造手段的节约更被处心积虑地探索，没有什么比从这样或那样的创造中为未来的日

The most beautiful letter I've ever had the chance to read was addressed to one of my great-uncles and started like this: "I'm writing you this short letter as I mind my cattle." It was while minding the cattle that the landscape where I grew up was pondered, then worked on. My ancestors spent thousands of hours "lolling in the grass", leaning on a venerable old apple tree, to write their love letters, mull over their problems or study the "micro-projects" of each field. From primitive barbed wire interwoven with brambles to the channeling of this or that spring to eliminate the chore of bringing drinking water to animals, from clearing the ground of stones to piling them up in an ordered way on the edges of the plot, from the protection of a small oak or ash tree to its pollarding several years later, from the progressive

法国布列塔尼田野间界定地块的树林  
Breton hedges



常使用寻找获益更被认真地思考：没有什么比我们的居住环境、我们开垦的“可居之地”更经过深思熟虑，没有什么比我们的景观更被审慎构思。

事实上，欧洲几乎所有土地都已经在某时某刻被改造过了。一代代人的持续耕耘逐步改善了我们的环境，所以说我们身边大多数景观都是人类改造自然的结果。

景观是人类建设的成果，是融合了柔性工程和直接改造的建设结果。大多数情况，我们会倾向于运用脑力而不是以大量绿色取胜。这个需要对基地如此洞悉、如此关切的行为可以被视为一种大尺度的艺术、一种掌握基地的艺术：一种真正的社会艺术。其实，这种“掌握基地的艺术”难道不就仅仅是“把土地转变为可居环境的艺术”？

clearing of brush, generation on generation, to the invention of coppicing, nothing was given as much thought as how to balance frugality with achieving the best result for the land. Nothing was as deeply contemplated as how this or that invention could improve daily life in the future. Nothing was more considered than our habitat, our “ecumene”, nothing was more important than our landscapes.

In Europe almost all land areas have at one time or another been managed. Generation after generation patiently improved its environment. The majority of our landscapes are therefore the result of Man's actions on nature.

The landscape is the product of human construction, construction that has mobilised soft engineering and direct transformations. Most of the time we prioritise grey matter over green qualities. This action, which is often so masterful, so considerate of the site, could be described as art on a grand scale, an art of taking the site in hand: a real social art. But isn't this “art of taking the site in hand” simply the “art of making the land area livable”?



作为一个实践者，我在哲学家、社会学家和地理学家的景观学术研究中只能勉强找到认同（除了让-罗伯特·皮特这个值得注意的例外），我最终认为我们谈论的不是同一件事。这也许与我深深地把景观看作被塑造造成的空间有关。由于曾在这样的景观之中长大，我因此具有十足的耐力来赋予这种集体作品的生成所需的时间。

也许我根本没有超越“原始景观”的阶段，如同奥古斯丁·伯克对此所下的定义“未经过美化的原始空间”<sup>\*7</sup> 简单来说，原始景观就是农民在不知情的情况下生产出的景观作品，他与景观的生成是如此地紧密相关以至于并没能察觉到景观本身的样貌。或许我只是一个生产景观的农民，一个“原始景观师”？（<sup>\*奥古斯丁·伯克，Les Raisons du Paysage 景观的缘由，Hazan出版，1995年 / Thinking through Landscape, Routledge 出版，2013年</sup>）

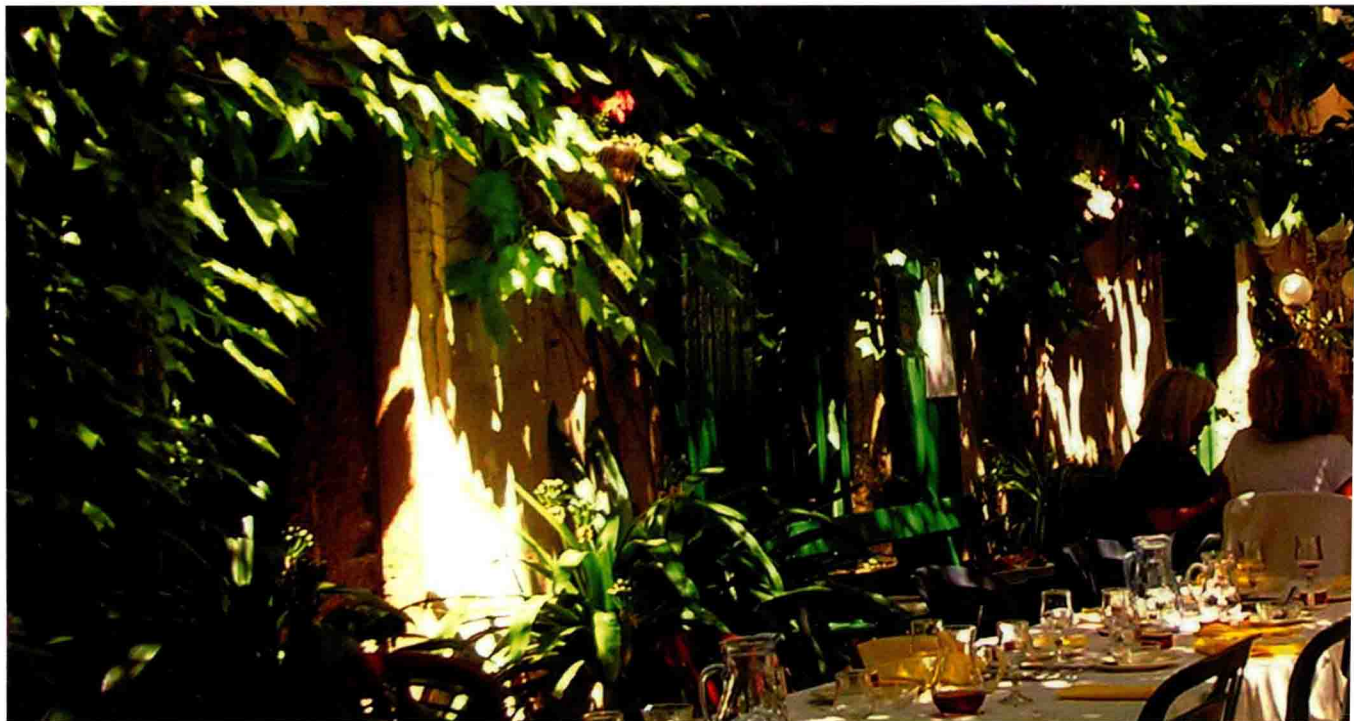
更严肃地讲，伯克想表明的正是人们对景观感知的严重分裂：观看者和生产者之间的对话从此变得相当艰难。或许，正是这种分裂才使专业人员的参与和景观师的介入在景观实施过程中具有必要性。

As a practitioner, I find little to relate to in the theoretical pronouncements on landscape by philosophers, sociologists and geographers (with the notable exception of Jean-Robert Pitte). I have come to the conclusion that we are no longer talking about the same thing. This is perhaps linked to the fact that I have remained deeply attached to the landscape as a space that has been produced. Having grown up in one of these landscapes I remain shaped by the patience and by the length of time needed to produce such a collective work.

Perhaps, deep down, I have never gone past the stage of “proto-landscape” which, as defined by Augustin Berque, is this “wild space whose aesthetisation has not yet taken place”<sup>8</sup>. This proto-landscape is in fact simply that of the peasant farmer, this agent who creates landscape without realising it, this man too involved in the production of the landscape to be able to see it as such. Maybe I am nothing but a peasant architect, a “proto-landscaper”? (<sup>\*Augustin Berque, Les Raisons du Paysage, Hazan, 1995 / Thinking through Landscape, Routledge, 2013</sup>)

More seriously, Berque's theory is symptomatic of a deep divide in how the landscape is perceived:

法国勃艮第地区的餐厅露天座  
Burgundy terrace





在这种情况下，景观领域中一种特殊的整治做法应运而生。这种做法致力于有待开发的景致，并能够调和用途与场所、物体与其所在地、自然活力与城市人为景象、社会与环境生成。这种做法不只关注轮廓和表面，也关注项目的另一种向度。这是一种更倾向于时间性而不是外在形式的方法，一种寻求以不同尺度、从不同角度进行改造的方法，一种处理景观的时间性的实践方法。

在这里，我透过几个我有幸参与的项目来阐明存在于我的景观实践中的这个最基本向度。这些项目被列入四个不同专题之中，以展现我们这个特殊“时间主题”所引导和发展出的一些“回应”。

nowadays those who see it and those who create it are often at loggerheads. It is probably this hiatus that has made the mediation of a professional necessary – the mediation of a landscape architect to operate in the landscape.

Because of this, a development practice specific to the field of landscape is emerging. This practice works on the horizons that remain to be explored. It is a practice that strives to reconcile the place and its uses, the object and its ground, the natural dynamics and the urban construct, society and the production of an environment: a practice exists that is concerned with something other than contours, than the surface, a practice that is to do with another dimension of the project, a practice that is concerned more with temporality than with form, a practice that seeks to put to work another dimension of land management, a practice that would work time into the landscape.

I have chosen here to illustrate this fundamental dimension of my work as a landscape architect with a few of the projects that I've been fortunate enough to lead. Four themes outline some of the "reflexes" that our rather unique "subject" leads us to develop:



— 基地为先：因为景观师必须首先是基地的捍卫者，无论他在其上要展开的方案是什么；因为基地总是建立在深厚的历史基础上，经常使人必须去探寻究竟；因为基地总是以其自身的速度生存和演化。因为，一个基地首先便带有一份内在固有的时间性，其改造和演变必须具有一种属于项目本身、基地本身的节奏与时间。

— 组构生命体：法文Com-poser（组构）这个词，从词源学来讲是把东西摆放在一起的意思，在此定义下，构成与组合便是景观设计的原则。田园相对于农场、挖方相对于填方、城市相对于乡野、森林相对于林下灌木丛等。因此，组构在我们的实践过程中是一种基本的行为：组构形体是理所当然，组构体积和比例更是毫无疑问，但同时也要与生命体相组合，这是更为重要的。既然要与生命体结合在一起，那么把还在不断生长的植物以及其活力带到项目中就成为必然，让植物-社会性的（甚至是人类社会性的）策略开始在此萌芽，并在或多或少被人为塑造和受到掌控的环境化进程中提出适切的使用用途。组构景观，不管是自然的还是人文的，都得预设生命体生长、发展的时间。

- First, a site: because the landscape architect is above all the advocate of the site, whatever the nature of the project he or she will lead; because the site is founded in a deep history that he must often research; and because a site lives and evolves at its own speed. Because a site is first and foremost an intrinsic temporality, and its transformation imposes a rhythm, a time that is unique to this project, to this site.

- Composing the living: com-pose – its etymological roots are "put" and "together". In landscape, by definition, composition is the rule. A field implies a farm, excavation brings backfill, a town impacts on the countryside, a wood implies an underwood, etc. Composing is thus a fundamental act in the practice of landscape architects: composing the form, it goes without saying; composing the volumes and the proportions, of course; but also and most importantly composing with the living. Now, composing with the living must mean using plants that will develop, setting up plant dynamics, sowing the seeds of phyto-social (or social) strategies, suggesting uses in the midst of environmental processes created and mastered to a greater or lesser degree. Composing the landscape therefore means using the abilities of living time, whether it is that of nature or that of Man.

成排植树的径道  
Planted avenues



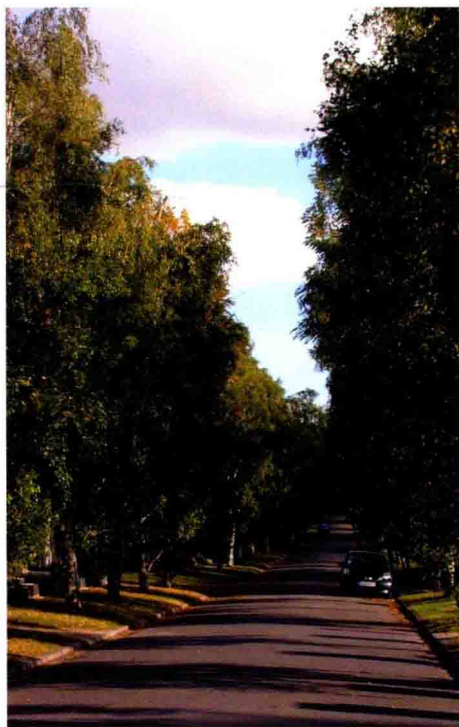


- 培植用途：在大多数情况下，规划景观就是规划一个正在使用的空间，一个已经被认知、被浏览过的空间。因此，组织景观必然牵涉到一种变质艺术。因为不论是规划自然或者规划使用用途，不仅需要将方案付诸实践，也需要陪伴方案的成长。从本质上讲，景观方案既需要对未来有所预知又需要控制其中的各个元素在所有范畴上的的变化与流通。时间，又是时间……

- 自己做和让别人做：从花园尺度到城市尺度或者土地尺度、从园艺到城市规划，并不存在两种不同的态度。但在自己做和让别人做之间却存在不同之处，如同学识和应用学识之间具有差别一样。从一方通向另外一方、在两者之间的往返过渡，需要很长时间的实习才能达到。然而，要能够掌握设计景观的种种机制，更需要特殊的实习，必须通过几个项目的锻炼才能得心应手。我的经验不仅建立于在不同尺度的项目间的游走，也来源于对农民的景观实践的观察，以及对那些为我们这一代景观设计开辟道路的景观师的项目的观察。我的经验建立在其他人的经验基础之上，在此聊表感谢。我的经验根植于这些前辈的方案和他们所留下的基地为我们所展示的时间性。时间，总是时间……

- Gardening uses: most of the time working the landscape means working a space that is used, a space that is recognised, that is travelled through. Composing the landscape therefore goes back to an art that has been corrupted. Because working with nature, or working with uses, necessitates putting things in place as well as seeing them through, and by nature the landscape project calls for anticipation as much as the management of movements and flux of any kind. Time, once again...

- To do and to have done: on all scales, from that of the garden to that of the town or the land area, from gardening to town planning, the attitude is the same. There is as much difference between doing and having done as between knowing and knowing how. Passing from one to the other, between one and the other, demands a long apprenticeship. And yet specific to the landscape project is that in order to master the mechanisms you have to have seen a few projects mature. I have based my experience as much on the transition between the scales of my projects as on observing the landscapes of other peasants, and on observing the projects of other landscape architects who have opened the way to my generation. I have based my experience on that of others, and I wish to thank them here. My experience is anchored in the time of the projects they have offered us, the sites they have left us. Time, always time...



总之，基地是不会说话的，而生活于此的居民经常是健忘的.....  
Above all, a site is mute and its inhabitants are often forgetful...



first, a site

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基地为先