

法国亦西文化(ICI CONSULTANTS) 筹划  
(法) 苏菲·巴尔波(Sophie BARBAUX) 编著

# UNIQUE 奇异花园 GARDENS





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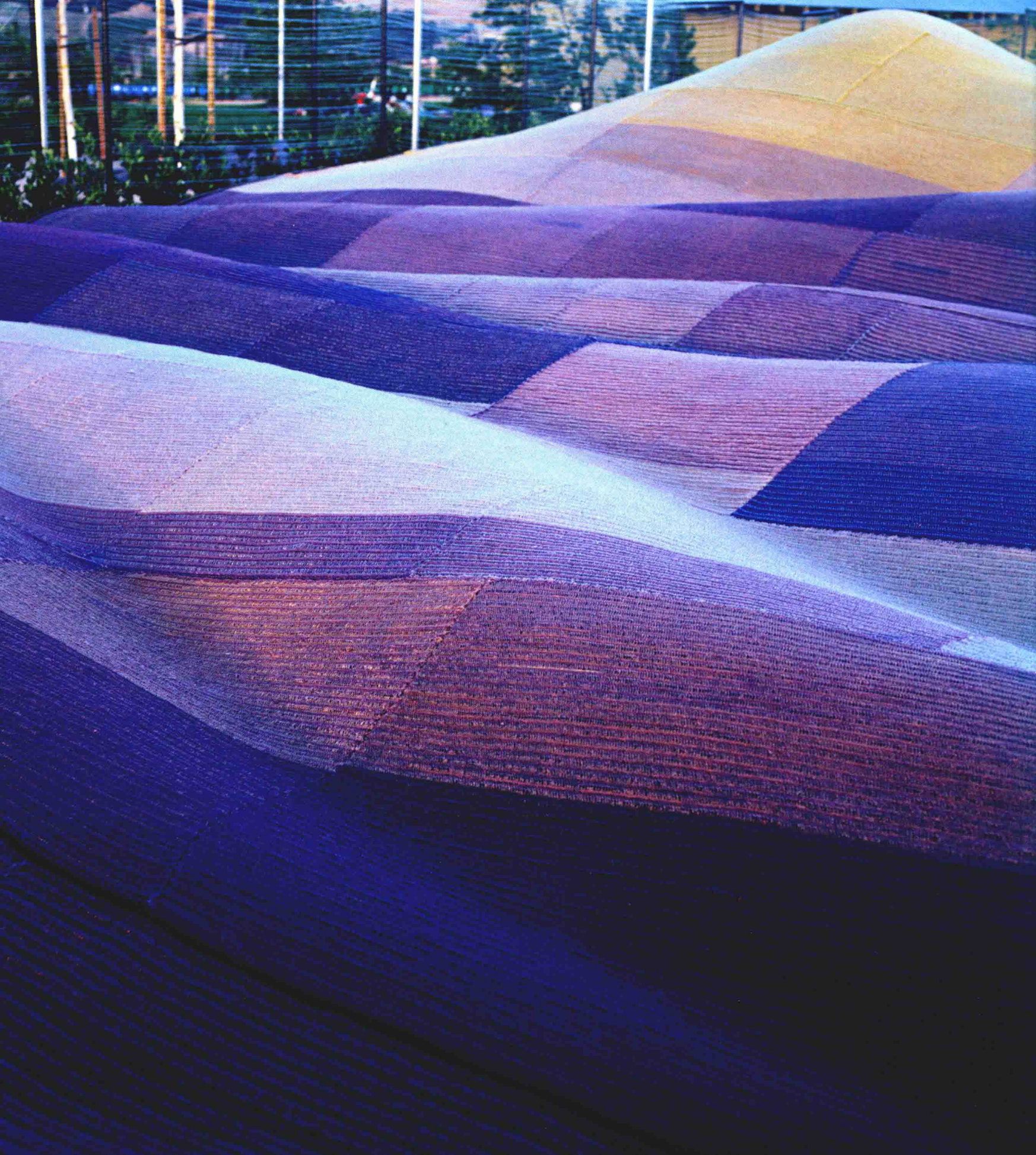
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# 前言 preface

柑橘的神奇力量 /  
orange power - 2008

Roberto Capecci, Marco Anonini &  
Raffaella Sini, Land - I archicoltura (意大利)  
Ponte de Lima International Garden Festival  
(葡萄牙)

Photos ©: Land - I archicoltura  
p.2

摇篮曲花园 /  
lullaby garden - 2004

Cao I Perrot (美国&法国)  
Cornerstone Gardens Festival, Sonoma (美国)

Photos ©: Stephen Jerome  
p.4

克拉姆溪迷宫 /  
crum creek meander - 2014

Stacy Levy (美国)  
Swarthmore College (美国)

Photos ©: Lia Roggio-Smith  
pp.6-7

“如果人的一生都必须遵循已知事物而行事、自我局限于一小部分他所认识的现象——不论是通过教育或祖传意识所获得的，并且与其他人彼此联结、建立关系网络，这些纯功能性的组织网迟早会成为沉闷的陷阱，一个缺乏欲望的监牢。而他也将其中被捆绑于逻辑这块黑硬面包与滞碍死水之间，直至腐朽。”

*"If during his whole life man had to remain in the known, to keep limited to the small group of phenomena that he knows, by education and inheritance, to connect between them and form a network of relationships, this purely utilitarian network could not help but becoming a trap of boredom, a prison without desires in which he would be condemned to rot bound between the black bread and the stagnant water of logic."*

米歇尔·莱里斯 Michel Leiris

试论西方文学中的神奇性  
Essay on the Marvelous in Western Literature  
1927

这段写于20世纪初期、截取于米歇尔·莱里斯评论中的文字，说明了人类对“神奇事物”的需求，甚至成为一种必要性。它同时也指出“奇异性”出现的各种背景，犹如向平凡、沉闷、既定秩序而展开的挑战。

Written at the beginning of the 20<sup>th</sup> century to explain the need, even the necessity for the "Marvelous", this citation from an essay by Michel Leiris also defines the circumstances of the birth of a singularity as a way of fighting against banality, boredom, and the established order.



奇异性与美感一样，是一种非常个人化、难以定义和无法触知的概念。艺术家们百般追求，或者以生命直接经验着这种奇异性，以表达出其创作与想象力的独特之处。这个概念凭借着日常之中对新颖罕见、陌生好奇甚至离奇古怪的领域的探索，来自我滋养茁壮。

大自然也不例外，不论是植物或矿物，是否借助人为的介入，都孕育着自身的独特之处。

在广义的花园世界里，奇异性显然超越了好几世纪以来人们为景观整治方式所界定出的古典美感与潮流。不论这些花园的创作者是造型艺术家、景观师、建筑师、音乐家、设计师……或者仅仅是“普通人”，他们作品的共通点在于对那些约定俗成的界限的突破。

Like beauty, singularity is a very personal, indefinite, impalpable notion. Artists woo it or simply live it in order to express the difference of their approach to creation, to imagination. This notion nourishes itself daily on the exploration of unknown, strange, unusual horizons.

Nature is not to be outdone, cultivating her own vegetable and mineral anomalies, with or without the help of humans.

In the domain of the garden, in the widest sense of the term, singularity obviously goes beyond the aesthetics and the classic tendencies of landscape design, such as they have been defined across the centuries. Garden creators are personalities in their own right. Whether multi-media artists, landscapers, architects, musicians, designers or simply the guy next door, they have in common the willingness to cross agreed-upon rules and ideas.

## 二平方米的永恒 / 2 m<sup>2</sup> of eternity - 2013

Laurence Garfield & Nathalie Houdebine  
(法国)

Photos ©: Leila Garfield & Nathalie Houdebine

为了打破法国墓园的矿质特性，“二平方米的永恒”建议以传统的墓石以及能够象征性地唤起对死者记忆的花园，来取代一般的设计。此花园在灌溉上具有独立性，并且只需要极少量的维护工作，体现出生命的自然周期，不仅有利于创造城市的生物多样性，同时也将城市墓园转变为花园墓园……

Alternative to all the stone found in French cemeteries, “2 m<sup>2</sup> of eternity” proposes, instead of traditional tombstones, the creation of gardens symbolically evoking the memory of the deceased. Conceived to be low-water and low-maintenance, they evoke the cycle of life and participate in the biodiversity of the city and the metamorphosis of cemetery cities into cemetery gardens.





罗马尼亚山地聚落 / rou - 2010

Ciguè, Diplomates &  
Alexandre de Dardel (法国)

Images ©: Ciguè, Diplomates &  
Alexandre de Dardel

在罗马尼亚中心的布拉索夫，五栋住宅巧妙地利用一块15公顷基地的地形，形成一个完全融入野生山地景观的小聚落。这些住宅犹如托尔金小说《指环王》当中虚构的霍比特人房子，仿佛从丘陵中生长出来一般，其边缘设置着铺板平台，将四周自然环境里的如画风景尽收眼底。

Inscribing themselves into a wild and mountainous landscape, five houses form a hamlet, aptly utilizing the topography of this 14-hectare site in Braşov, in the centre of Romania. Like the fictional houses of Tolkien's hobbits, they seem to emerge from the hills. At their edges are wood-planked terraces that greatly enlarge the opening onto the surrounding natural scenery.





他们转化、改变和超越人们对花园与自然的惯有概念，展现创意独到的眼光，有时令人疑惑，却经常是乌托邦式的，甚至包罗万象的。他们以不同规模的空间将参观者、过路人、街坊邻居们……带领到充满诗意、趣味与魔力的新奇世界，时而弥漫着质询精神、积极性与互动性。

这些奇异花园散发着自由精神，强调距离效果，重视差异性、环境、欢愉……它们赋予空间集体性格或私密氛围，并根据各自的特性而启发人们的深思与好奇心。

对花园的设计者而言，这些超乎寻常的避风港或独特象征提供了人们分享与交流的场所，也像是一场逃逸与梦想的邀约，为当今世界重新带来活力与魅力。

These singular gardeners divert, metamorphose, and transcend the notion of garden, and even of nature, offering their original vision, which is sometimes disconcerting, often utopian, even universal... They take the visitor, the passer-by, the neighbour to a disorienting elsewhere, where poetry play and magic meet up, but also where interaction, activism and questioning are encouraged, no matter what the scale.

Singular, or unique, these garden speak of liberty. Trying hard for detachment, they are concerned with otherness, with the environment, and with pleasure, but also with the collective as well as the intimate, arousing curiosity, both active and contemplative, by playing with their particularities.

These havens, these uncommon symbols, are places of sharing and exchange for their designers, each in their own way. Invitations to escape, to dream, they re-enchanted a world that has great need for it today.

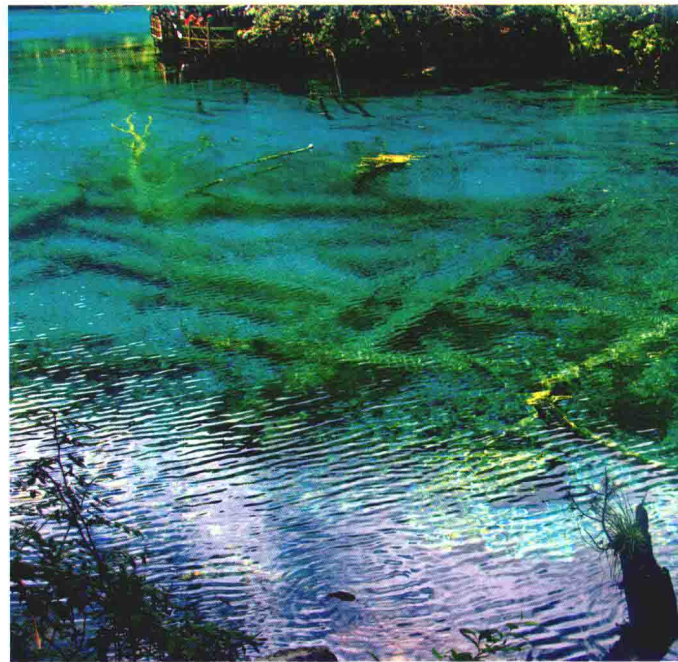
## 绿色岛屿 / green island - 2014

Parc de Jiuzhaigou (中国)

Photos ©: Sylvie Henrionnet

位于中国四川省的九寨沟国家公园被世界教科文组织列为世界遗产，同时也成为生物圈自然保护区。九寨沟里分布着九个藏族村寨，倘佯在108个湖泊之间。这些湖泊来自于遭雪崩阻断的河流，而青藏高原的石灰岩则使得湖水呈现出令人惊异的祖母绿颜色，并且极为晶莹剔透。让人可以看到水底及其非凡出众的海洋花园。漂浮于海洋花园之上的树枝群承载着一个个绿色岛屿。

Jiuzhaigou National Park, in the Sichuan region of China, has been classified as a UNESCO World Heritage City and Biosphere Reserve. Its name means "Nine Village Valley", for the nine Tibetan villages along its length, themselves surrounded by 108 lakes created when avalanches interrupted the flow of rivers. Thanks to the calcium carbonate found in the Tibetan Plateau, the water is an astonishing emerald colour and of a rare transparency, allowing one to see to the bottom of the lakes, with their amazing marine gardens, over which grow little green islands floating on branches.





虞美人 / poppies - 2010

Laurence Garfield (法国)

Photos ©: Leila Garfield

此花园具有瞬息即逝的特质，却又拥有无穷尽的更新能力，因此劳伦斯·加菲尔德从2010年起便让他的巨型虞美人四处流浪，从瑟里西国际文化中心到塞纳-马恩省的黄磨坊花园，再到巴黎第12区的空中绿色步道。虞美人的搪瓷花冠，既有火红艳丽的也有深暗婉约的，它们带着诗意与趣味到各处逗留一阵，仿佛随着风的动向自由流动。

Gardens must confront the ephemeral and contain an exhaustible power of renewal. Because they share these very qualities, the giant poppies of Laurence Garfield have wandered since 2010. From the International Cultural Centre of Cerisy to the Promenade Plantée that overlooks Paris's 12<sup>e</sup> Arrondissement, as well as the Garden of Moulin Jaune (Yellow Mill) in Seine-et-Marne, these flamboyant or understated poppies, of enameled terra cotta, stand poetic and playful, as if carried by the wind.







这个极具艺术性的方案为立体花坛的创作带来全新的面貌，在发型师达维达·恩希阿的参与下，几块花坛中的禾本植物像头发一样被编织、打结，成为具有原创性的黑人发型。从17世纪末到19世纪初，南特港曾经是奴隶贩卖中心之一，这个花园设计则借此机会向奴隶贸易条约受害人民的文化致敬。

This project of artistic mosaiculture renews the genre. For example, grasses of several beds of the botanical garden are braided, knotted, becoming original afro hairdos. With the assistance of stylist Davida Nsiah, the plaited grasses render homage to the cultures of people victim to the black slave trade, of which the port of Nantes was one of the centres from the end of the 17<sup>th</sup> century to the beginning of the 19<sup>th</sup> century.

发辫艺术 / twist in cocody - 2010

Marie Denis (法国)  
Jardin des Plantes &  
Musée des Beaux-arts de Nantes (法国)  
Photos ©: Marie Denis



01

植 物 之 歌

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VEGETATION