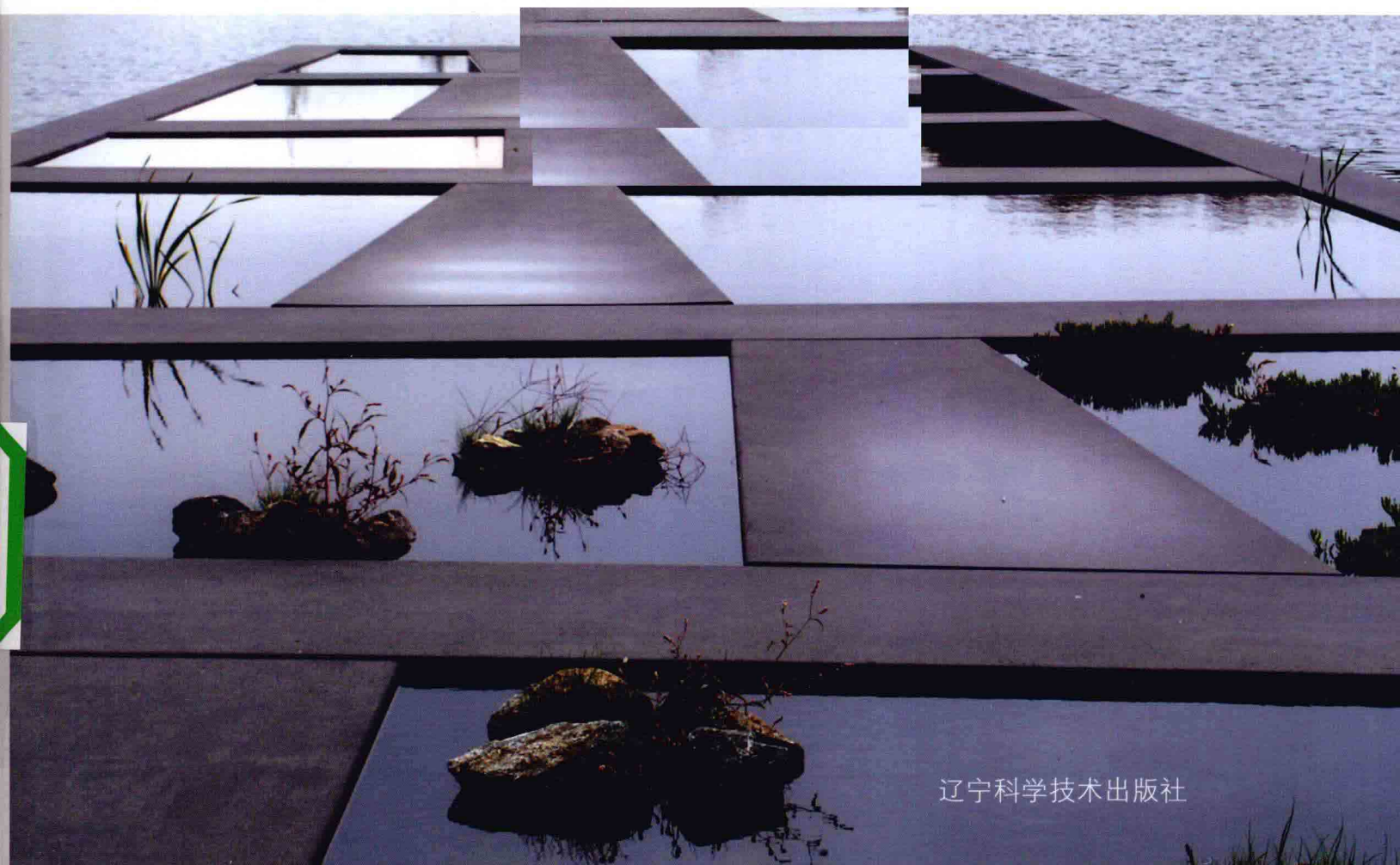


穿越  
crossings

莫斯巴克 设计作品专辑  
*mosbach*



辽宁科学技术出版社

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莫斯巴克

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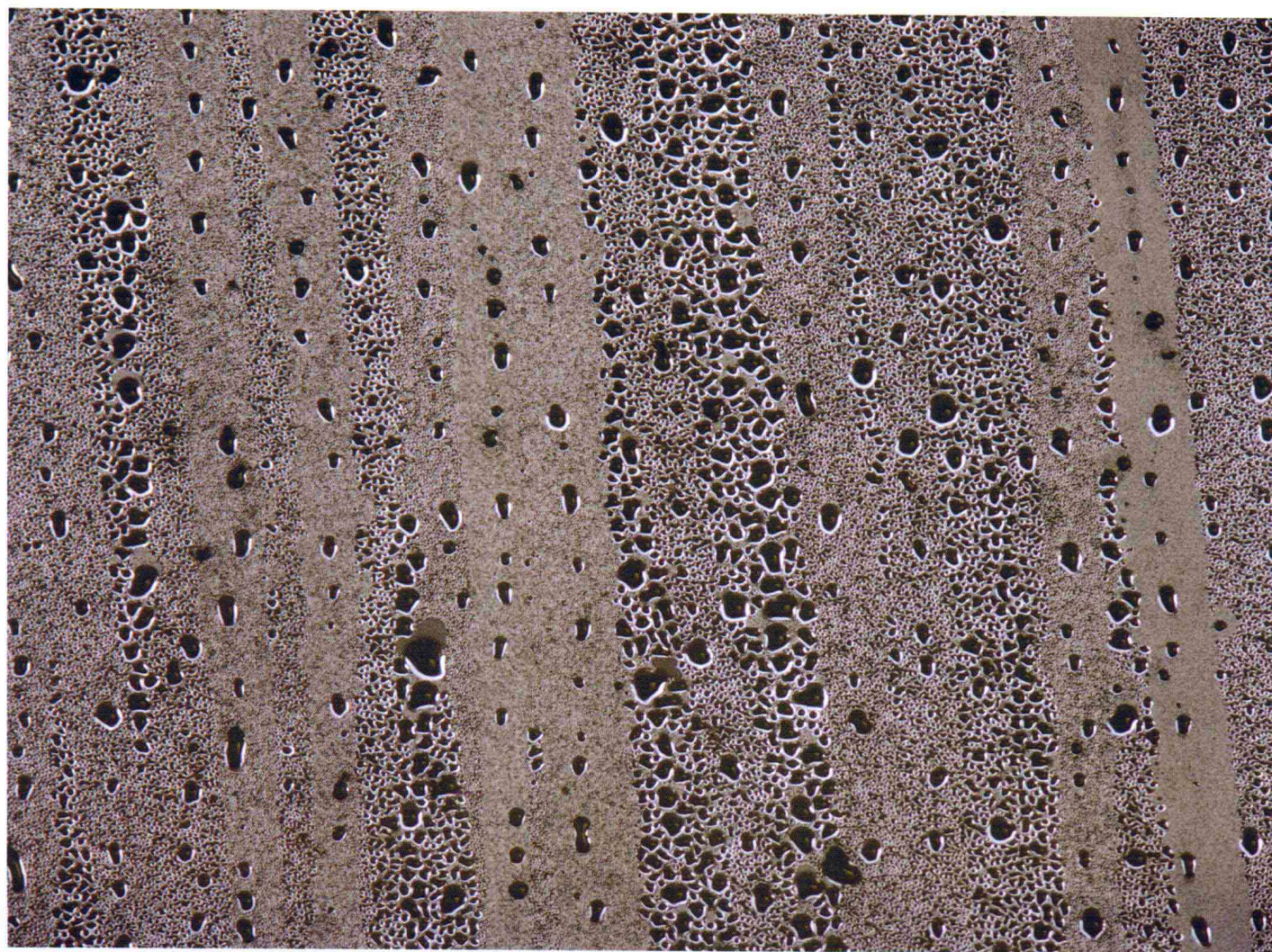
穿越  
crossings

# *mosbach*

莫斯巴克

辽宁科学技术出版社





“我们对纯粹的沉溺、对自身、对太靠近的土壤一无所知。我们对纯粹的抽象、对极高的超越、对遥远的天空也同样一无所知。若要知道，就要采取立场，这意味着必须有所行动，并且不断地为这些行动承担责任。这些行动既是靠近也是分离：带着保留靠近，带着欲望分离。”

乔治·迪迪·于贝尔曼  
“当影像采取立场”  
《历史的眼睛》第一集

*"You know nothing when you're deep inside, completely immersed, nose up against the soil. Nor will you know anything when you're in a purely abstract realm, a lofty transcendence, in the far-off sky. In order to know, you have to take up position, which means moving around and constantly assuming responsibility for the movement. It is a movement as much towards as away - you hold back as you move towards and as you move away you long to draw near".*

Georges Didi-Huberman  
Quand les images prennent position,  
L'œil de l'histoire, I



# 前言

卡特琳·莫斯巴克

## foreword by Catherine Mosbach

摸索、寻找、设计、制造、思考，好几只手同时进行；对一份敏锐度来说最棘手的是：它的存在方式必须成为其他人的或者来源于其他人的敏感度和其存在方式。在《景观期刊》(pages paysages)中，那些字句、文章、辩驳、图像、生产，从一人转到另一人手上，在我们之间经过、发生，也或远或近地经过、发生在别处。这使我喜爱上了你来我往的交流、具有多样组构形式的提问。我经历了那些有幸和别人一起合作的项目，这些人接受在一个方案成型的时候离开，让清楚稳定的方案在无边界的土地上继续发展演变。这条道路并不舒坦，还差得远：在那些越来越严格地自我保留、自我防御和自我保护的大地领土上，在这种与土地接触和与他人相关的方案成形与变形过程当中，鉴赏力和实践经验变得越来越难得。我邀请亚历山德拉、热罗姆和萨比娜与我一起穿越这本书，相对于我们所预期的行进长度，这个经验总是明显地过长或是过短。

我们通过“面对面”的问题来切入对这本书的构思，那些问题把我们带到鲜为人知的地带，提醒我们没什么是注定的、所有都是可以被建构的。因为当我们太快地沉坠在已经获得肯定的方案中，便经常忘记了它们最基本部分：我们绘制出一些不断代表着我们自己的印记。这些“面对面”的关系强调：一个场所的潜能并不与它的表象相关，而是随着我们与它建立关系的位置和方式而产生。这意味着把一个建立在我们面前的形象价值转移成让我们去实际理解的使用价值。“面对面”的关系把景观的问题当作一种转化的参数，让涉及所有人的“大景观”与关乎个人特质的“小景观”产生关联。它也对于我们在设计、图画与线条等机制中所扮演的角色提出质询，这些机制塑造出了某些形式，能够接纳或者阻止所有其他我们还一无所知的形式。此外，它还促使我们设身处地为一个不认识方案的人进行设想，并透过某些可识别的特殊物体的生产技术来强调视觉理解的活动。它在此书上(也在其他地方)为某些方案项目带来了特殊的素材。

Groping, seeking, drawing, making, thinking with several hands: the riskiest undertaking is trying to pass from one sensibility, one way of being, to another. From "pages paysages", the landscape review I co-edited in the 1990s, when words, texts, contradictions, images, creations would go from one to the other, between us, but also elsewhere, further, closer, I acquired a taste for crossings, interminglings, plural configurations of a question under study. I am crossed by the projects that I have had the privilege of developing with others, who agree to leave behind the stable outlines of what is known and move through shifting spaces. Not an easy path, far from it, as the pull of this attraction-refraction in contact with a site, in contact with others, grows ever more rarefied within spaces that are reserved, preserved and protected behind ever more daunting defenses. I asked Alessandra, Jérôme and Sabine to walk by my side through this book, which is of course too short or too long, depending on how far you're planning to go.

We set about it by tackling the question of juxtapositions, those which take you to unknown lands, suggesting that nothing is played out in advance, that everything constructs itself. For if you plunge too fast into already familiar patterns, you forget the basics: we ourselves design the imprint that sets its lasting stamp on us. These juxtapositions stress that the capacity of a place is not inherent in its appearance but in what it produces, yielded, fielded by the position from which we consider the link that provisionally binds us to it, and by the means that we use to explore this link. They entail a shift from the iconic value that they set before us to the customary value, which they let us perceive. They highlight the role of landscape as a parameter for transformation between "the biggest", which concerns us all, and "the smallest", which speaks to what is unique in each one. They naturally raise the question of our role in the operative thrust of design, of the line that initiates such form capable of accommodating or inhibiting all of the others that are as yet completely unknown to us. They lead us to place ourselves in the position of one who does not know, and favor a movement of seeing through a technique for producing objects of a singular knowledge. They introduce - here in particular - the material specific to several projects.



这个理解的活动以感知的、摸索的、带着疑虑的方式引领人去探索实验性的形式的沉淀过程。在此描述一些项目的深度与经验(其中大部分历时多年,而有些已经不复存在)必需十分地谨慎,以避免不论是在事实层面或构想层面所产生的有关辨识、排斥和类型学上的所有狭隘假设。而针对项目不同级别的现实性之间的关系进行解释、澄清、陈述、记载,也必然导致与客体之间的距离,并且必须面对某些讯息因为迟到或不完全所造成的缺漏现象。在我们的描述背后总是存在另外的事实。对于那些没有在叙述中提到的、没有透过实际证明呈现的,我们将试图通过一些准确调整或刻意错位的片断剪辑来展示们。

这本书作为设计工具及片断程序的影像组合,其方案索引反映出一种具有过渡性的多样化阶段的节奏,这些阶段不论结果如何,都展现了时间及材料的磨损性。这个索引对影像问题提出质询:它们通常被当作是一种信号,一种即时的、固定的、能被所有人立刻看到的讯息,但我们在这里所呈现的影像更属于是材料性的影像,介于方案的构思程序与生产程序之间。对于影像可见性的要求不应忽视存在于项目本身复杂的时间层面:用以生产的短期时间,达成了形式的完成过程;用以积累的长期时间,以保留记忆的方式来转化一切。

这本书带我们穿越一些项目产生及其使用的过程序列,呈现一个由短暂储存在一个秩序混乱的工作室、处于中间状态的片断资料所组成的形式世界。看到的、读过的、搜集到的资料被汇总于此,这些资料连接不同的生产阶段,并扮演着联合多种试验性系统网络的中介者,这些试验性网络以复制多种形式选择的方式引导着方案的未来。本书的资料也开启了一个联系网络,阐明了渐次出现的设施之间的关系,并指出所有项目常规里面出现的矛盾、冲突与疏漏。一个方案假设具有捕捉来自偶然(因为无法预测、无法掌控且随意发生)的自然性格的能力,而这份能力总是需要被检验证实,因此必须在提案假设的建立以及计划功能与使用期望的强制性之间确定一种开放的辩证关系。

“影像,能够表现奇特的效果,因而能够实现某种体验,借此向我们展示出:也许事物并不一定要是它们原来的样子,这取决于我们是否以另一种眼光来看待它们,透过这种开放性,而使得它们成为想象中的另外事物,之后也就真实地成为另外事物。”

莫里斯·布朗绍

“奇特效应”(1957-1960),《无止境的对谈》,1969

The movement of understanding - tactile, tentative, anxious - leads us to an exploration of the sedimentation of forms in an experimental mode. Retracing here the ins and outs, the experiences and depths of the projects, most of which run for several years, and some of which have already vanished, means taking precautions to avoid any hypothesis hostage to identifications, exclusions and typologies, at the level both of facts and of ideas. Explaining, clarifying, enunciating, re-transcribing - the web of relations on several tangible levels for the projects - inevitably comes up against the far-off nature of the subject matter and the fragmentary character of information that is always lagging behind and always incomplete. There are always other realities behind what is being described. That which does not lend itself to being told through a narrative or shown through evidence we shall try to show through aligned and unaligned montages of cognitive operations.

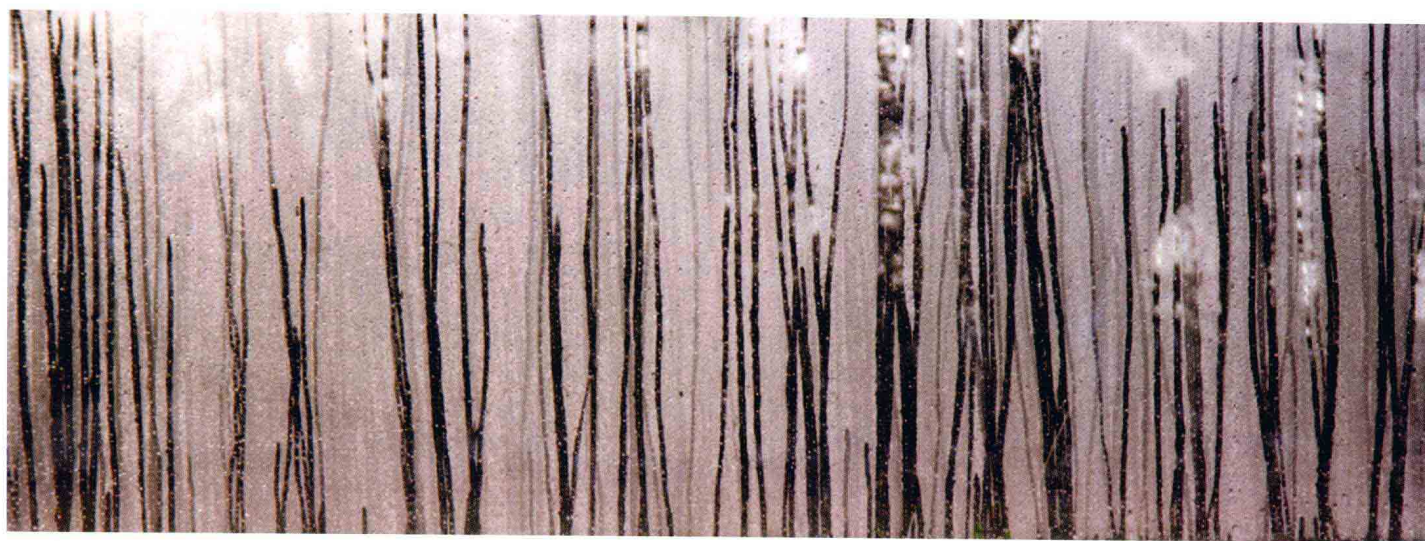
The charting of this iconographic compilation - tools and fragments - conveys a rhythm of transitory and variable stages which, irrespective of outcome open themselves to the erosion of time and matter. It raises the question of the image as signal, as instant message, fixed and immediately legible to everyone. The image that we are proposing here is more of the nature of image as material, a neither-here-nor-there, between fabrications that precede it and processes that extend beyond it. Its visibility requires that the interwoven layers of several time-spans be shown: the short-span of production which threads and commands the taking of form; the long-span of accumulation which transforms everything even as it perpetrates its memory.

This book takes us through sequences of project-making tools and their uses, a formal universe of intermediate fragments all jumbled together in a workshop temporarily in disorder. An anthology of things seen, read and found, these documents relay steps of fabrication, recreate the interface of experimental plottings which orient the ways forward while multiplying formal choices. They outline a network of connectivity which sheds light on successive installations while pointing out the contradictory, conflictive and incomplete nature of all project protocols. For there is always a question of testing the capacity of a hypothesis to capture "features" of nature, which are in many ways accidental - unforeseeable, uncontrollable and random - that is to secure an open-ended dialectical relationship, between the set of hypotheses and the constraint of a program with its functions and uses precisely set within a specific time frame.

"The image, capable of producing the effect of strangeness, thus enacts a kind of experiment, by showing us that things are perhaps not what they seem, that it is up to us to see them otherwise and, through this openness, to transform them through imagination, then to make them truly different"

Maurice Blanchot

L'effet d'étrangeté (1957-1960), L'Entretien infini, 1969



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这场魁北克北方之旅的几个歇息时刻穿越本书、出现在某些页上，与方案的取样产生面对面的关系，呈现出我们创作产品的视野。

The pauses of this journey crosses these pages. In juxtaposition of project samplings, they design the horizon of our productions.



# journey to the north of Quebec

by Alessandra Ponte

亚历山德拉·庞特 魁北克北方之旅

理解 (麦克鲁汉的) 媒体  
understanding (McLuhan's) Media

11

“电力资源并不能使人口集中，而是使其分散……这个原则具有普遍适用性……。这使魁北克能够脱离加拿大联邦，而在铁路时代这是不可想象的。铁路网的建设依赖政治和经济的协调统一，而飞机和无线电正好相反，在空间组织的不连续性和多样性上允许极端情况的存在。”

马素·麦克鲁汉,《理解媒体》, 1964

“Electricity does not centralize, but decentralize (...) This principle applies in toto in the electric age (...). It would permit Quebec to leave the Canadian union in a way quite inconceivable under the regime of the railways. The railways require a uniform political and economic space. On the other hand, the airplane and radio permit the utmost discontinuity and diversity in spatial organization.”

Marshall McLuhan, “Understanding Media”, 1964

在这里，加拿大北部，景观的传统似乎并不符合这种观点，但这并不只是因为其土地极其辽阔。历史上景观的构思方式追随着单一视点的中央透视构图，并且符合绘画惯例（竖向构图，裁剪并且命名）：它的实践方式与视觉经验的实践相同，形成一系列稳定的、永恒的影像。“景观”同时也表达了来源于欧洲美学传统的样式：秀丽如画、田园牧歌或者雄伟壮丽。在北美，田园及雄伟壮丽的景观明显带着工业及科技发展的色彩。北美也促进形成了一种现代的日常景观美学：公路和路牌、休息加油站、汽车旅馆、商业中心，以及千篇一律的郊区别墅。然而，在这里，由于环境尺度产生巨大变化，并且得面对极度恶劣的气候条件，因而人们习以为常的、熟悉的稳定景观就不复存在：它的平常性变得不合时宜并且狂躁。麦当劳的标志和塔克钟快餐店的包装粗暴地强制介入，与由饱和的黑白灰组成的冷漠城市景观形成强烈的对比。

在北美的想象空间中持久存在着关于荒野的传说与梦想，在美国，这种说辞总是与武力征服边境的胜利荣耀或者与战败的乡愁联系在一起，一望无际的凄凉风景，是一片未被开垦过的处女地。在加拿大，正好相反，荒野在语义学上代表了生存的苦难以及痛苦的重压。在《生存：加拿大文学主题导览》（1972）这本书中，曾经在魁北克北方的森林中生活过几年的作者玛格丽特·阿特伍德写道：“排在第一位的最基本的想法就是竭尽全力地地活命……。这种想法产生的不是热忱，而是一份危险意识、冒险精神（例如边境的冒险）或者是一种平凡的舒适安全的感觉，如同英国那个岛国所提供安全感觉，但更多的是难以忍受的焦虑。远多于成功冒险家的历险故事，我们的历史记述的更是那些从可怕的冒险过程死里逃生的事例——在北方，类似暴风雪、海难的事故极其常见。”

Here, in the North of Canada, the concept of landscape doesn't seem applicable, and it is not just because of the sheer scale, the implausible vastness of the territory one is traversing. Landscape speaks of central perspective, of the singular point of view, of a painterly practice of framing, capturing, labeling, and packaging an experience, usually reduced to its optical dimension, into a neat and reassuring series of images. Landscape speaks of genres, of a European aesthetic tradition: the Pastoral, the Picturesque, the Sublime. In North-American they have assumed a technological declination, at least the Pastoral and the Sublime. North-America has also provided us with an aesthetic of the everyday landscapes of modernity: roads and signs, service stations, motels, malls and single family houses. But here, transposed to excessive distance and exposed to extreme weather, the familiar generic landscape ceases to be reassuring in its monotony, and becomes belligerently incongruous. McDonald signs and Taco Bell discarded packaging howl against the stark grays, blacks and whites of the unforgiving background.

In North-America the myth of the wilderness survives. In the United States, its rhetoric is associated to the triumphant narrative of conquest of the Frontier and to the melancholy of the loss of what was pristine and intact. In Canada, the language of the wilds is about survival and unbearable angst. In "Survival: A Thematic Guide to Canadian Literature" (1972), Margaret Atwood, the great Canadian novelist that lived for many years in the forests of the North of Quebec, wrote: "But the main idea is the first one, staying alive (...). Our central idea is one which generates, not the excitement and sense of adventure and danger which The Frontier holds out, not the smugness and/or sense of security, of everything in its place which the Island (i.e. Great Britain) can offer, but an almost intolerable anxiety. Our stories are likely to be tales not of those who made it but of those who made it back, from the awful experience - the North, the snowstorm, the sinking ship - that killed everyone else."

然而,在某些旅游者的心目中,加拿大的辽阔荒野仍旧是自然处女地的最后避难所,广袤的土地上从未出现过大量人群,这里有着极少的居民、大片的湖泊和森林。当然,这里也有“大北方”:冰天雪地、狂风、眩目的光、昏暗及寒冷。在加拿大的北部,尽管有气候变暖的媒体警告、露天开敞的污染矿场、地缘政治以及军事管控与主权等问题,为了探测资源而进行的勘探以及为了安置居民所进行的开垦却一直存在于它的神秘、浪漫而又无法靠近的传奇中。在大众的想象中,加拿大的北方作为最后一处女地亘古未变,一如罗伯特·弗莱厄蒂1922年的纪录片《北方的南奴克》中所描述的冰雪荒漠。

这片去辖域化的、居住着游牧民族的冰雪荒漠,是“光滑空间”最恰当的诠释,这个概念由吉尔·德勒兹和费利克斯·瓜塔里所提出,人类学家也是媒体专家的埃德蒙·卡彭特在《爱斯基摩人》(1959)一书中借用了这个描述:“我们在叙述沙质荒漠和冰雪荒漠时使用的是同一种措辞:天地之间没有界线;这里没有过渡空间、没有透视也没有边界,能见度相当有限。然而,这里却存在一种奇特的拓扑,它并非建立在某些点或者某些物体之上,而是存在于个体的性质与各种关联性之中(风、雪和沙的波动、沙鸣、冰块断裂声,以及两者的相互触动);这是一种能够感触的空间,或者说具有“密着性”的空间,是声音比视觉更加突出的空间。其多变性和来自不同方向的多声声音是光滑空间的本质特征,并且改变了地图的表达形式。”

在德勒兹和瓜塔里的游牧学概念中,他们把游牧民族称作是完全去辖域化的,也就是去辖域化民族与土地发生关联的过程中,土地本身也处于去辖域化的过程。游牧民族居住在边缘地带,在那里土地已经不再算是土地,而仅仅只是作为载体的地面。游牧民族使用“确切的场所,尽管那里森林逐渐萎缩、荒原和沙漠开始占上风。……每次一有光滑空间形成并且向各个方向膨胀,游牧民族便在那里、在那土地上。他们在这些场所居住、停留,并使其扩张。我们可以观察到,游牧民族产生的沙漠并不少于沙漠自身的发展。他们是去辖域化的媒介,通过不断变化方向的一系列地方性活动,将沙漠加诸于沙漠、荒原加诸于荒原”。

Nevertheless, in the minds of many travelers and tourists, Canada's wilderness represent the last preserve of unspoiled nature, of vast untouched lands, that of sparsely populated regions, of great lakes and of forests. And then, of course, there is the North, the territories of snow and ice, winds, excessive light and darkness and bitter cold. North of Canada, despite media's warnings about global warming, geopolitical issues of control and domination, brutal mining and other exploitative practices of the land and the people, persists to survive as romantically mysterious and inaccessible. In the collective imagination the North of Canada seems to be still the ice desert, the land of "Nanook of the North", portrayed in the notoriously staged 1922 documentary by Robert Flaherty.

The ice desert, the deterritorialized land of the nomads, is the perfect paradigm of Deleuze and Guattari's "smooth space", which they describe by borrowing from anthropologist and media expert Edmund Carpenter's "Eskimo"(1959): "The same terms are used to describe ice deserts as sand deserts: there is no line separating earth and sky; there is no intermediate distance, no perspective or contour, visibility is limited; and yet there is an extraordinary fine topology that does not relay in point or objects, but on haecceities, on set of relations (winds, undulations of snow or sand, the song of the sand or the creaking of ice, the tactile qualities of both); it is a tactile space, or rather "haptic", a sonorous much more than a visual space...The variability, the polyvocality of directions, is an essential feature of smooth spaces of the rhizome type, and it alters their cartography."

In Nomadology, Deleuze and Guattari name the nomad as the Deterritorialized par excellence because deterritorialization constitutes his relation with an earth that deterritorialized itself. Inhabiting where the land ceases to be land to become simply soil, support, the nomad occupies "specific locations, at the spot where the forest recedes, or where the steppe and the desert advance (...) the nomad is there, on the land, wherever there are forms of smooth space that gnaws, and tends to grow, in all directions. The nomad inhabits these places, he remains in them, and he himself makes them grow, for it has been established that the nomad makes the desert no less than he is made by it. He is a vector of deterritorialization. He adds desert to desert, steppe to steppe, by a series of local operations the orientation and direction of which endless vary."



这些描述看起来似乎明确地指明了我们的目标。我们正朝着詹姆斯湾地区前进，直到森林的北部边界。这里拥有经过时间打磨的岩石、壮丽的河流以及数不尽的湖泊，一年中的大部分之间都处在冰雪覆盖之下。这正是克里人和因纽特人的家园，游牧狩猎民族的生活方式直到最近才开始发生改变，在之前的很长一段时间，他们与“外界”的联系只限于动物皮毛的交换贸易。40年前，在一片争论声中，魁北克省开始了一个重新建立辖域的工程，正如同德勒兹和瓜塔里所描述的。政府在此大规模地进行水流的疏导、水能资源的整合利用、对穿过游牧民族光滑空间的湍流的控制，政府通过设置管线、建设水库、开凿运河、铺设道路、架设高压线等方式，把这个空间转化为条纹状空间。它也分解、重组并且支配了游牧民族的绝对速度。这个叫做詹姆斯湾水电工程的项目从1970年代在自由党派总理罗伯特·布拉萨的领导下开始进行。

詹姆斯湾水电工程建造并设置了庞大的水坝及水电开发网络，开发一个与纽约州面积相当的地区，发电总量比胡佛大坝（位于亚利桑那州和内华达州交界处，于1936年竣工的一项工程、艺术杰作）还多8倍。这项计划自开展以来就饱受争议，受到当地土著的反对以及生态学家的抗议。尽管存在如此多的阻力，詹姆斯湾工程仍在不断发展。在拉格兰德河及其径流的一、二期水电工程竣工后，在格兰德-巴莱纳河上建坝的计划由于受到土著克里人的反对而被迫中止，詹姆斯湾能源集团最近又开始了鲁珀特河的道改工程以及增加建设两个水电站的计划。建设巨型水力发电系统以及改变河流的河道并使大片土地处于受淹状态，这些措施对当地生态环境、动植物产生了破坏性的影响，并且对本地居民社会、经济、政治现状带来了灾难性的挑战。

This seems to be precisely where we are going. We are traveling to the James Bay region, to reach the point where the forest recedes to give place to a watery landscape of ancient reliefs, rocks smoothened by time, majestic rivers and innumerable lakes frozen for most of the year. This is the land of the Cree and the Inuit, nomadic hunters whose ways of life remained almost unchanged until recently, their contact with the "outside" limited to the exchange system imposed by the fur trade. It is here that the province of Quebec has been at work for the last 40 years to impose an extremely controversial process of reterritorialization uncannily similar to the one described by Deleuze and Guattari. Here the State is literally canalizing flows, submitting hydraulic forces, controlling the turbulences distributed across the smooth space of the nomad, to transform it in a striated space of pipes, conduits, dams, routes, roads, high tension lines. Here, the State is decomposing, recomposing and regulating the absolute speed of the nomads. The process, initiated in the early 1970s under the technocratic direction of Premier Robert Bourassa, goes under the name of James Bay Project.

The James Bay Project consists in the building of a vast system of dams and hydroelectric power stations, invests a territory the size of the state of New York, and produces eight times more energy than the power plants of Hoover Dam (the monumental structure completed in 1936 on the border between Arizona and Nevada). Since the beginning the Project has generated huge debates and opposition from the native inhabitants and environmental groups. Despite the resistance, the James Bay Project is even currently expanding. After the completion of phase I and II that interested mainly the La Grande River and its tributaries, and the suspension of the Great Whale River Project (thanks chiefly to the struggle of Cree), the SEBG (Société d'énergie de la Baie-James) is now beginning work on the diversion of Rupert River and the construction of two supplementary generating stations. The opening of the roads necessary to build these gigantic hydroelectric complexes, together with the diversion of rivers and flooding of vast portions of the region has enormously affected the plant and animal life of the region and massively transformed the social, economical and political conditions that regulated the existence of the inhabitants.



这些庞大的工程也引起了前所未有的特殊状况，在加拿大联邦和魁北克省支付大量货币补偿之外，克里人和因纽特人还拥有某些土地所有权和地方管理权力。由于这片荒芜的沙漠地带从未被开垦，并且一直被游牧民族所占据，加拿大政府在之前从未对这些土地的所有权做出任何规定。

可以说，魁北克北方电力生产所必需的水利设施从根本上破坏了部族社会游牧民族的传统、改变了一系列习俗，同时也去掉了他们所控制土地上的“光滑”特性。但是，在伟大的加拿大媒体理论家马素·麦克鲁汉所提出的概念中，作为中介的电力引进了一种即时的联系和普遍的可能性，以看似矛盾的方式重新组合了新形式的部族社会。事实上，在詹姆斯湾进行的项目看起来好像是政府外部两个相对团体向两个相反的方向运行，德勒兹和瓜塔里再次描述：一方面，詹姆斯湾能源管理集团作为一个巨大的全球性机构，能够把触角伸向各个角落，并在很大程度上得益于一个与国家机构相区别的自治结构；另一方面，“地方团队、边缘人士、少数民族继续肯定了零星族群的社会权力，形成反对国家权力机关的能量”。对德勒兹和瓜塔里来说，魁北克北部展示了一幅由这两个外围力量共同完成的炫目画面，一边是抽象的普世性机器，另一边是新原始主义的例证，被马素·麦克鲁汉称作是技术与部族的新社会。

It has also promoted an exceptional and almost exemplary situation where, together with compensation in the form of massive afflux of money provided by the Federation and by the Province, rights to the land and autonomous governance had been in part recovered by the Inuit and Cree, nomadic tribes occupying a territory that precisely because of his forsaken, deserted character, had been never previously covered by any treaty stipulating ownership and submission to the Canadian authorities.

It may be said that the construction of the hydraulic apparatus necessary to the production of electricity in the North of Quebec, has radically threatened the nomadic customs of a tribal society and destroyed the "smooth" character of the space it customarily occupied. But electricity, the medium par excellence as posited by Marshall McLuhan, the great Canadian theorist of media, introducing instant and global access in a paradoxical way has permitted to the same society to transform itself in a new form of tribalism. In fact, what seem to be at work in the James Bay region are the two outsides of the State, operating in opposite directions, described, once again, by Deleuze and Guattari: on one hand the Société d'Énergie de la Baie-James, a huge world-wide machine permanently pronged out over the entire ecumenon, which benefit from a large measure of autonomy in relation to the State; and, on the other side, the "local mechanism of bands, margins, minorities, which continuous to affirm the rights of segmentary societies in oppositions to the organs of State power". Paraphrasing Deleuze and Guattari, the North of Quebec appears to provide us with particularly well-developed images of these two directions, in the way of worldwide ecumenical machines, but also a neoprimitivism, a new tribal society as Marshall McLuhan describes it.