

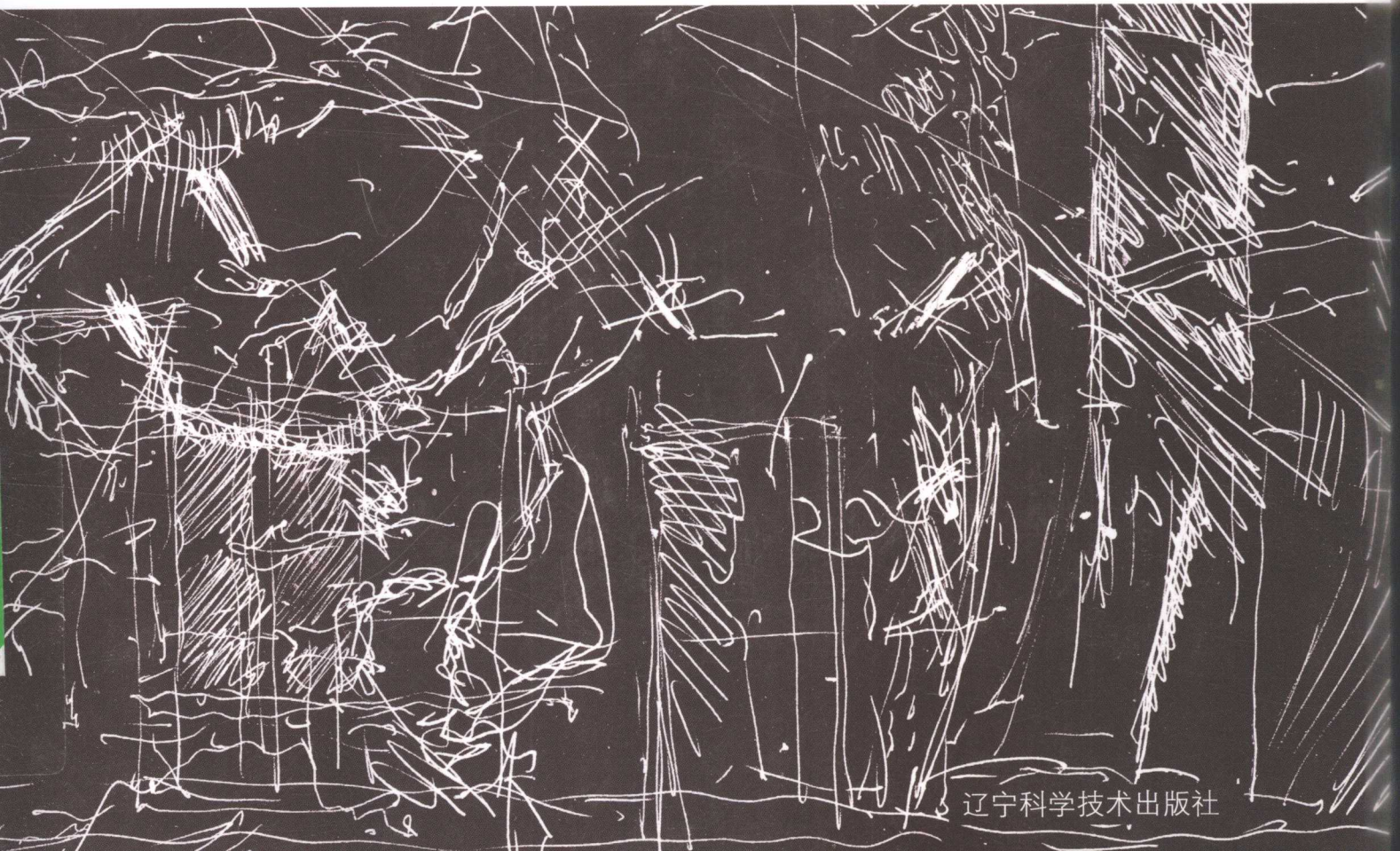
绿色观点·景观设计师作品系列
green vision

法国亦西文化 ICI Consultants 策划编辑

直觉与意图
from intuition to intention

贾克·库隆&琳达·勒布朗设计作品专辑

jacques coulton
linda leblanc



辽宁科学技术出版社

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本系列图书为法国亦西文化公司(ICI Consultants/ICI Interface)的原创作品，原版为法英文双语版。

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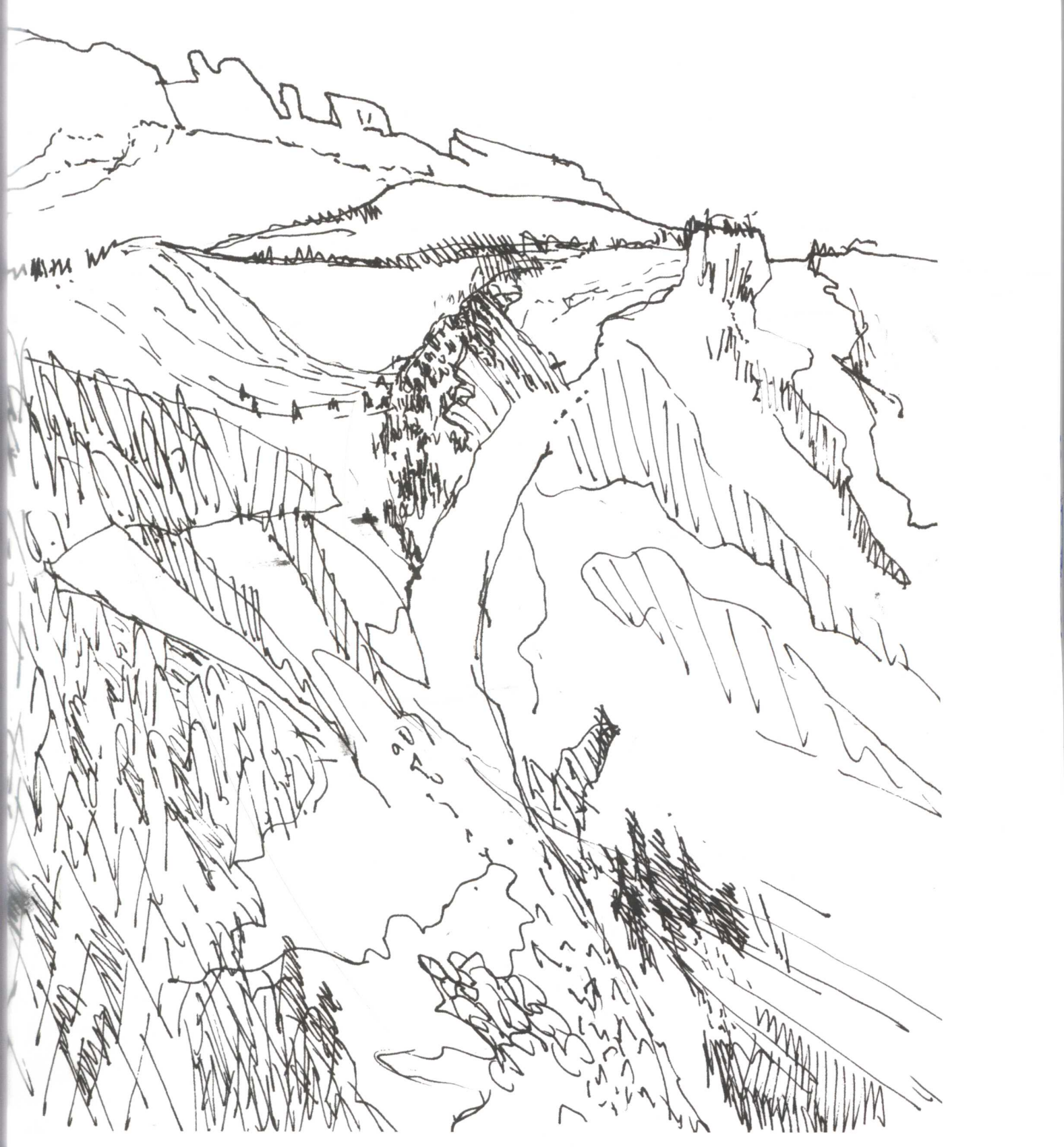
直觉与意图
from intuition to intention

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as encounters flow...
在相遇的河流中... ..



序文

尚塔尔·马榭 撰写

preface by Chantal Machet

琳达俯身在她的本子前，里面散布着黑白、彩色、墨线和铅笔线的精细小图，还有些由短文、随想、叶片、照片、拉丁原名和各种笔记组成的拼贴。她轻抚着本子，抬起头，几乎总是微笑着倾听坐在旁边的贾克说话。贾克正在辩证、试着建立理论、激动地揭发事实、企图吸引与说服听众。他眉头深锁，手偶尔插进那头黑白相间的发丝里，停下来深思。忽然琳达的一句快语，尖锐锋利，刺激贾克转向另一个想法，贾克又开始展开论战。

对我个人而言，存在着认识琳达·勒布朗与贾克·库隆之前和之后的两个阶段。在这之前，大地是平的，只有森林和城市、草地和混凝土之类的明显对照。为了找到景观的精髓，我必须抓住这个让城市在近乎潜意识状态中消失不见的神奇一刻。

与他们的相遇，让景观的结构概念在我心中逐渐产生，景观、人类、生态、区域、经济和艺术之间的关系像网络一般地织结起来。

贾克说：“景观的阅读方式，展露了一个地方的历史，人们因此而能够与自己的根源有所连结，并且跟他人产生互动，我们总是跟其他人一同塑造出所处的环境。不同的历史拥有不同的景观，这都取决于人们为自己所选择的未来。”

他们是真正的研究者，追寻过去所留下的痕迹，并在其中找到精髓和未来的方向。他们具有造型艺术家、经济学者、历史学家的知识才能，还有设计师和参谋顾问的本事，能够横向统合并拥有严谨的理论基础。

他们的景观意象富有思想，而其思想具有行动力。

我从此再也不会将景观设计师当作是花园园丁。

Linda is bent over her sketchbook, little precise drawings, ink, pencil, colours or black and white. Collages too, short texts, thoughts, leaves, photos, Latin names, notes, she caresses the page, raises her head and listens to Jacques, who is speaking beside her, her eyes creased with an almost permanent smile. Jacques argues, theorises, fulminates, denounces, seduces. His brow is furrowed, he runs his hand from time to time through his salt and pepper mane, stops talking, reflects. Linda, with a rapid, sharp phrase, goads him towards an idea. Jacques enters the fray again.

For me, there is a before and an after Linda Leblanc and Jacques Coulon. Before, the earth was flat, the forest was the city, the grass was concrete. To find the substance of landscape, I had to grasp the magic, quasi-subliminal moment when the city disappeared.

Through meeting with them structure appears, a mesh is woven between landscapes, men, ecology, territories, economy, art.

"Reading landscape reveals the history of a land. Man can thus appropriate his roots and create the movement towards the other, because it is always with the other that he makes his territory. There are several landscapes for several different stories, everything decides on the future that one chooses," says Jacques.

Researchers in the true sense of the word, they track the traces of the past to find the essence then the future organisation. They have the knowledge of visual artists, economists, historians, project managers and consultants: cross-border skills and a formidable theoretical background.

Thoughts in actions, images in thoughts.

Never again will I see landscape architects as gardeners.

foreword

前言

景观设计方案自有生命，自在发展而无阻塞。

设计尽管是有意图的，但最好让人无法看穿。

方案意图其实跟设计一样重要，而且可能会是很庞大拥挤的、单一观感的、缩减狭隘的、独占垄断的、令人不适的、追求时尚的。

景观设计方案若非流畅，便会令人感到不快。

它可以平凡却从不平庸。它随着生活的要素而构筑，否则就是一个过气的布景。

它总是能触动感官，却不需要以夸张来取胜。

它脱离并且超越它所解决的问题，游弋于人们所想象的限制之外。

它不自我防卫，它揭露事实，它计划，它建议，它引导，它承诺。

它既不聋也不瞎，它为了未来的记忆和人们展开对话。

它不传播，它传承。

它知道自我节制。

它不识成规。

方案设计是一条千回百转的捷径。

(贾克·库隆 撰)

The project of landscape lives without obstructing life.

It has intentions and yet it is better that they are not seen.

Indeed, the importance of the intention is equal to the risk that the design becomes cumbersome, mono-sensational, simplistic, demanding, awkward or fashionable.

The project of landscape is fluid or aggravating.

It can be ordinary but never banal, it is built with the fundamentals of life, otherwise it is nothing but an outmoded scenery.

It is always sensational but doesn't need to be extravagant in order to be strong.

It evades and outflanks the questions it resolves, escaping from the limits that one suggests.

It doesn't protect, it reveals, it envisages, it proposes, it directs, it commits.

It is neither deaf nor blind, it enters into dialogue for a future to remember.

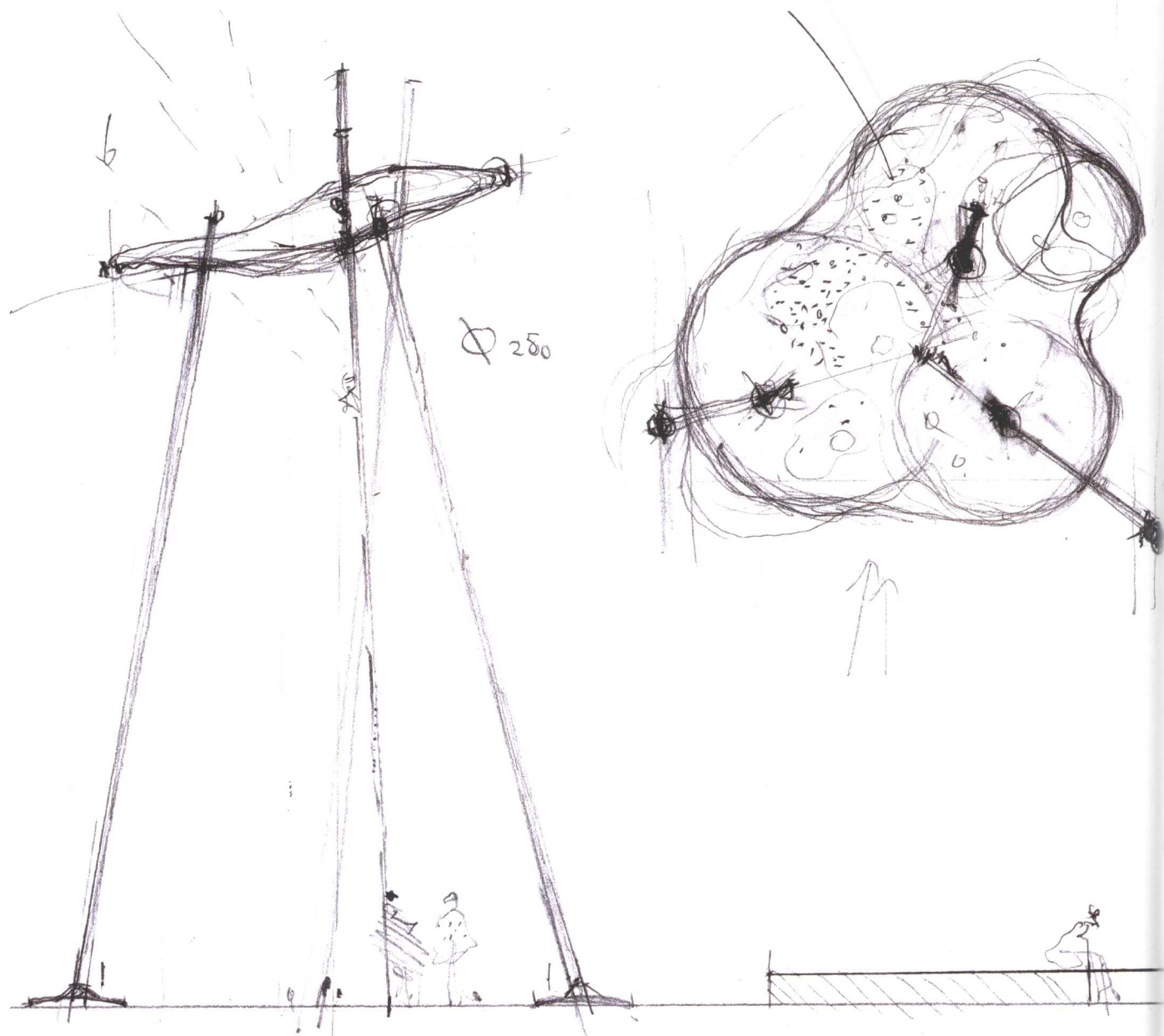
It doesn't communicate, it transmits.

It knows how to abstain.

It doesn't recognise the rules.

The project is a short-cut with long diversions.

(by J.C.)

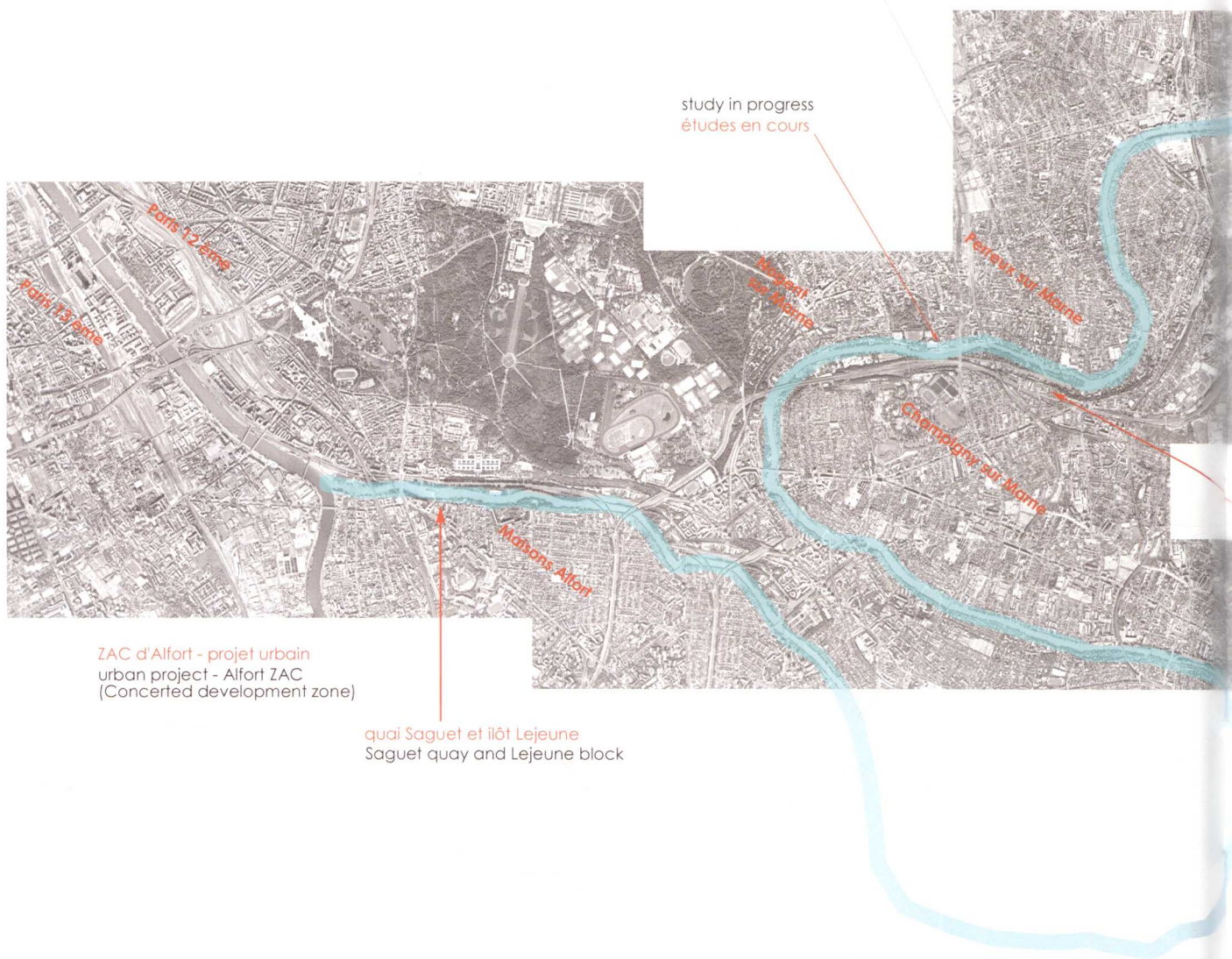


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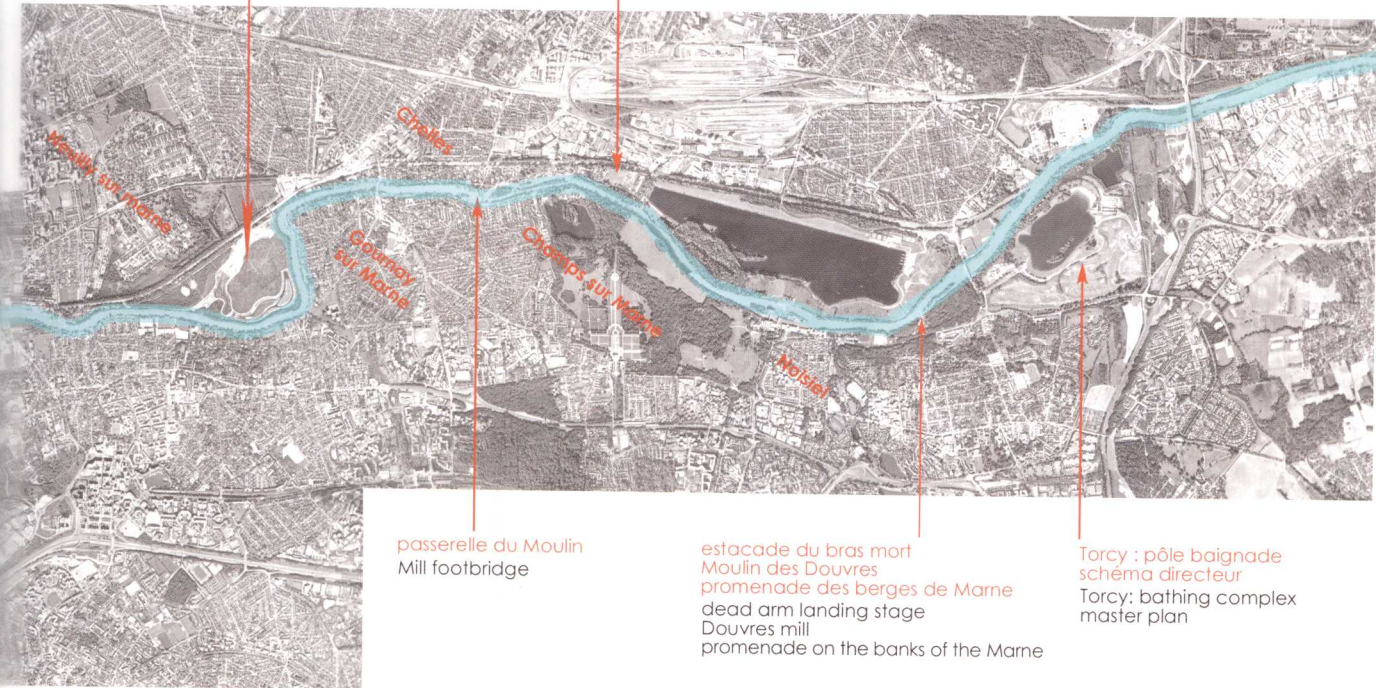
study in progress
études en cours

ZAC d'Alfort - projet urbain
urban project - Alfort ZAC
(Concerted development zone)

quai Saguet et îlot Lejeune
Saguet quay and Lejeune block

competition for the High Isle park
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"The crooked trench" - Chelles town council
« la fosse de travers » - conseil Ville de Chelles



passerelle du Moulin
Mill footbridge

estacade du bras mort
Moulin des Douvres
promenade des berges de Marne
dead arm landing stage
Douvres mill
promenade on the banks of the Marne

Torcy : pôle baignade
schéma directeur
Torcy: bathing complex
master plan

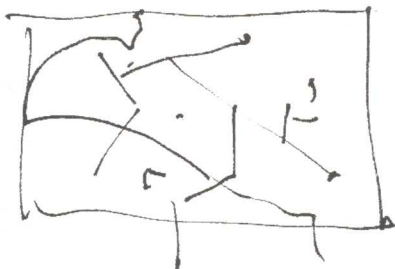
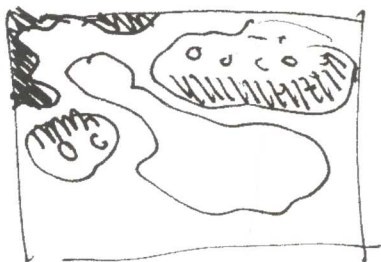
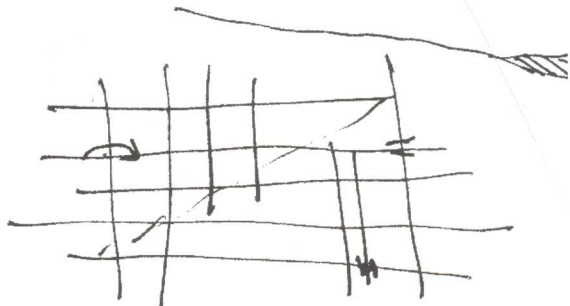
promenade Polangis - quais Lucie et Viaduc
Polangis promenade - Lucie and Viaduc quays

Berges de la Marne : Champs, Noisiel, Torcy
Banks of the Marne: Champs, Noisiel, Torcy

continuity

连续性

1



getting started 景观设计的缘起

景观设计的缘起从来就不单单只是为了纯粹景观上的理由，它的起因常常和洪水、森林大火或是暴风雨等自然灾害相关，天灾让人们不得不正视这些被人类所遗忘的、或是无法亲眼目睹的大自然真实面貌。

因为天灾所引发的连锁反应是如此地刻不容缓，就像是由一则独家报道所激发的立即效应一样：它让人们不得不正视自然。

马恩河河畔罕见的泛滥是这个设计方案的起源。当塞纳河与马恩河河谷地同时遭到暴雨的时候，地势较高的塞纳河就会在两河会流处的阿勒佛维尔市尾端，成为阻碍马恩河水流的自然水坝。

这就是在1982年所发生的情况：洪水冲垮了河岸，岸边的道路必须重建，水岸边船舶引道和行人步道被洪水侵蚀后退了2、3米，甚至10米的距离。

因为被洪水吞噬的土地是无法再取回的，所以必须随着后退的水岸来重新组织溃堤的空间，最终作为更宽广的公共空间，不再受到洪水的威胁。

我们在这个方案里发现了一些个性截然不同的空间，并且为类型多元化的环境进行设计：梅棕-阿勒佛市的水岸工业弃置空间、马纳河畔-尚皮尼市郊历史悠久的游憩空间(上游处的水岸餐厅——节节娜之家和小罗宾森餐厅等)，以及尚皮尼城堡和梅尼埃巧克力制造厂(今雀巢公司)所在的富有历史性建筑遗产的地区，另外还有因为产业兴替所造成的区段更新区域，像是在维合市和托尔西市的矿石开采场。

The reasons for landscape development are never solely based on landscape. The starting point is often a drama - floods, fire, storms - that brings to the fore a reality that had been forgotten when we didn't have the means to see it.

An emergency sets in motion a process of setting the scene, a scoop that reveals: discovery becomes evidence.

On the banks of the Marne, exceptional flooding of the river was the origin of the project. When the valleys of the Seine and the Marne concomitantly undergo strong rain, the Seine forms a barrage to the Marne's flow at its confluence, the point of Alfortville.

This was the case in 1982: the banks were uprooted, the riverside paths - towpaths or footpaths - had to be rebuilt, set back 2, 3, or 10 metres.

Because a piece of land lost to a river cannot be reconquered, we had to help the banks find their new position, to organise the debacle, which in the end was beneficial to the enlarged and inalienable public space.

We discovered many different places and intervened in very diverse typologies, such as the site of disused industrial quays at Maisons-Alfort, the historic peri-urban leisure sites - upstream of the guinguettes of Chez Gégène and Le Petit Robinson - at Champigny-sur-Marne; riverside walks marked by a strong architectural heritage such as the Château de Champs and the Menier chocolate factory (now Nestlé), or by territorial transformations linked to industry, like the gravel pits of Vaires and Torcy.

这些地点提供了一些微弱且模糊不清的使用功能，只有熟悉当地环境的人才能利用到，像是喜爱钓鱼或是散步的民众，还有临时的住民。

在第一时间里，必须为这些水岸空间找回功能使用上的连续性，这是经常受到忽略的。

在20世纪80年代初期，这些相关城市的主管单位和议员，并不认为必须认真考虑规划这些水岸空间，坦白说，即使在今日，河岸首先还是被当成是危险、多水患、受污染、太孤立或被工业活动所占据的一个区域，而且河流正逐渐失去在交通运输上的经济价值，河岸日渐颓圯而成工业废墟。

市政单位并不理睬这些水岸空间，它们不是遭到弃置便是用来堆积废物，城市积极优先发展的是公路运输或是都市规划方案。尽管人们已经开始从生态角度来进行讨论，尝试着为这些地方找到新的价值，然而当时环境生态的概念尚未具有决定性的影响。

从那时候开始，景观规划的工作就伴随着一种态度上的转变，由下列三种体认所支撑着：

1. 河流是最重要的都市景观元素，是地理的指标，它跟我们每一个人都产生对话(今天这个观点似乎是毋庸置疑的，但是不久前，就在数十年前，人们却曾经想要覆盖塞纳河来作为建造都市快速道路之用)。
2. 路径的连续性和出入口的清晰可见性是让场所得以存在的首要条件。
3. 整治工作的重点在于展现出自然和文化资产的景观价值，之后就只需循这个资产价值提升所产生的影响来发展。

Each of these strong points emphasised the lines of fragile and poorly defined usage, reserved for the initiated, such as fishermen, walkers... or marginal inhabitants.

In the first instance, the banks had to rediscover a continuity of usage that was often difficult.

At the beginning of the 80s, these riverbanks did not represent a serious development objective in the minds of the representatives the communes concerned. It had to be said that rivers were, still and above all, considered as dangerous places; floodable, polluted, too isolated or invaded by industrial activity that, having less and less economic importance in terms of transport, had deteriorated into industrial wasteland.

Towns had turned their back on them, these secondary routes were abandoned or filled in to benefit the development of road transport or town planning projects. Ecology did not yet have sufficient decision-making power, even if we were starting to listen to arguments to put in place new value criteria.

Since that time, work on the landscape has participated in a turnaround of attitude supported by three observations:

1. The river is the primary element of urban landscape, a landscape of reference that speaks to each of us (this seems incontestable today, and yet only a few decades ago we were envisaging covering in the Seine to create a freeway).
2. The continuity of routes and obvious access are the primary conditions for the existence of the place.
3. Development sets the scene for a natural and cultural heritage where all we have to do is expand its influence.