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# 创意花园

法国卢瓦尔河畔-修蒙国际花园展作品选集

creative gardens

chaumont-sur-loire international garden festival

辽宁科学技术出版社

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# 前言

## PREFACE

### 一场不同凡响的卢瓦尔河畔景观探奇

An unusual adventure in landscape on the banks of the Loire

#### 当代园林精神

19世纪末与20世纪初的法国园林艺术局限在两种主要风格趋势之间：一是沿袭英式园林的做法，布局自由不拘，园林犹如自然景观，因而融入风景之中；另一方面则鼓吹重返所谓的“法式”园林，重现勒·诺特匀称齐整的艺术。直到两次世界大战之间，1925年的国际装饰与工业艺术博览会中出现了第一股所谓“现代主义”的艺术潮流，才就此推动了园林景观设计的变革。建筑师柯布西耶在其中展出一个“新精神馆”，将一棵孤立的树融入一栋激进的建筑当中，这个纯白的平行六面体被形容为“超现代”建筑。建筑师兼家具设计师加布里埃尔·盖佛瑞康在博览会中展出“水光交错的庭园”，作品取材于阿拉伯式园林，化宗教调性为诗意，其抽象与几何造型的布局，抒情并具“共时性”，将水与光的动感、声音、肌理、质感以及新的色彩关系等融入设计之中。

#### A garden today

At the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, the art of gardens was stuck between two trends, one the inheritor of English models, designed without levels or lines and where the garden resembles the landscape and melts into it, and the other advocating the return of the formal garden dubbed "à la française", revisiting the art of Le Nôtre. It wasn't until the period between the two World Wars that an art movement - "Modernism" - came to shake up garden design for the first time, during the International Exhibition of Decorative and Industrial Arts in 1925. Here the architect Le Corbusier presented his "Pavilion of the New Spirit" where a lone tree was integrated into a radical structure, a white parallelepiped which led him to be described as "supermodern". And the architect and interior designer Gabriel Guévrin showed his "Garden of water and light". With this Guévrin revisited the Moorish garden and shifted it from the religious to the poetic register with an abstract and geometrical composition that was sensitive and "simultaneous" integrating the movement of water and light, sounds, textures and a new approach to colour.

左页  
花园展植物丛  
常设作品空间

在以拼贴画作为设计主题的2001年花园展当中，万籁齐一支安徒生童话植物人利用源自文艺复兴的古老技术创作了这些具有动物外貌的变形植物体。在金属结构表面填充了椰子纤维，则可以任由风所塑造出各种形体，随后在表面覆盖上攀援的藤萝植物。

第2页  
反光内射  
请参阅 pp. 74-75

page left  
FESTIVAL CLUMPS  
Permanent space

A display of animal topiary, created in by the Vanucci Planter nurseries for the 2001 edition of the festival, devoted to mosaic culture, using a technique dating back to the Renaissance. Metallic structures, filled here with coconut fibre, allow one to create any desired shape, which is then colonized by climbing or creeping plants.

page 2  
REFLECTIONS  
cf. pp. 74-75

这一创作吸引了诺阿耶子爵，因此加布里埃尔·盖佛瑞康于1926年为子爵坐落于伊耶尔的诺阿耶别墅(1923-1933)设计了一个立体派花园。同样，在1925年，就在这同一栋建筑群里，建筑师罗伯特·马莱史蒂文斯以创新的手法将别墅的前庭广场与景观结合，在广场边缘筑了一道有六个宽大开口却不带栏杆的墙面，不仅保全了完整的视野，同时也呈现出框景效果。

1945年后的三十年间，人们的重心主要放在建筑重建与都市发展上，然而，根据景观哲学家罗萨里奥-阿孙度的观察，自70年代起，“重返园林”的风气则逐渐兴起。由于同时兼具着文化、政治、环境、艺术甚至科技层面的关注结果，此时的园林设计处处表达着它所处社会的意象，一个借助大规模资讯流通得以重新界定知识与技术领域并且有利于经验交流的世界。建筑师、电影工作者、都市规划师、植物学家、工业设计师等加入景观设计师及园艺师的行列，一起展开这无疑是21世纪最激动人之探索旅程：以前所未见的方式，重新寻求、定义我们与地球和生物世界的关系。因此“园林-景观”和“园林-世界”在今日盛行成为十分正常的现象，它们不再仅仅是植物学探索的实验室，反而重新塑造出一种让人们在其中生活的方式。

## 花园盛会

当代园林艺术广泛创新二十余年后，作为这方面先驱的法国中部行政区于1992年在卢瓦尔河畔-修蒙建立了一个国际性的“公园花园与景观研发中心”，此创举还获得其邻城布卢瓦市当时的市长兼文化部长杰克-朗的支持与推动。他让保罗-皮贾出任该中心负责人，并在卢瓦尔河畔-修蒙的城堡公园里创立了第一届国际花园展。

This creation attracted the Viscount of Noailles, for whom in 1926 Guévrékian created the Cubist garden of the Villa Noailles in Hyères (1923 - 1933). At Hyères, too, in 1925, the architect Robert Mallet-Stevens took a new approach in writing the house's forecourt into the landscape, making large windows without iron railings that allowed one to preserve the view in its entirety while framing it. The thirty years that followed 1945 gave priority to architectural reconstruction and urbanization, but from the 1970s we progressively witnessed the 'return to the garden' thus defined by the landscape philosopher Rosario Assunto.

The fruit of preoccupations that were at the same time cultural, political, environmental, artistic or even technological, the contemporary garden has since then been the image of the society in which it is born. In a world where communication on a grand scale allows us not only to redefine the outlines of knowledge and techniques, but also to crossbreed experiences. Architects, film directors, town planners, botanists, designers... join landscape architects and gardeners in what will no doubt be one of the most exciting adventures of the 21<sup>st</sup> century: the redefinition, without precedent, of our way of relating to the planet and to the living world. It is not so surprising, then, that what flourishes today is landscape-gardens, world-gardens: far from being simple laboratories of botanical exploration, they are reformulating our way of living.

### A festival of "haute bouture"<sup>\*\*</sup>

The garden had already been at the heart of a vast creative renewal for more than 20 years when, in 1992, the pioneering Centre region created the International Conservatory of Parks, Gardens and Landscape at Chaumont-sur-Loire. The Conservatory was created thanks to the initiative of Jack Lang, then mayor of the neighbouring town of Blois and also Minister of Culture. Its direction was entrusted to Jean-Paul Pigéat, who then came up with the idea of the first International Garden Festival, which he placed in a section of the park belonging to the château of Chaumont-sur-Loire.

<sup>\*\*</sup> "bouture" = taking cuttings, propagating



花园展每年通过主题性的方案竞赛，挑选、汇集了来自世界各地由专业人员、艺术和景观领域人才，甚至学校学生所设计的花园方案。这些通常是由跨领域人才组合而成的设计团队，受邀在此国际花园展当中提出具有创新观点的花园，强调自由表达，注重使用新材料，鼓励变更或颠覆常规，优先采用新品种与多元性植物，并为花园注入轻松与游戏的氛围。

马克-洛肯、路易-贝内叙、费尔南多-卡伦科、西蒙妮-寇尔、米歇尔-戴维思与克里斯汀-达诺奇、马克-隆、小林治人、弗洛伦思-梅歇尔等，都是景观界知名的人物，还有电影导演救世河原、导演鲍伯-威尔森、编舞家丹尼尔-拉瑞优、演员兼舞台设计家玛莎-马卡耶夫、造型艺术家田原桂一、室内建筑师让米歇尔-威勒莫特，甚至电影导演彼得-格林威，都加入了这个美好的探索之旅，使花园展变成交流的场所。这是一个对园林进行思索的地方，各种精通自然环境知识的专业人士在此对话、想象……

在极短的时间内，卢瓦尔河畔-修蒙公园的国际花园展已然成为一本活生生的时尚趋势手册，变成了当代世界各地流行风格的实验室与观测站，感知敏锐而率流行之先，并丰富其内涵，因而吸引了越来越多好奇的民众。

如同让保罗·皮埃尔于1995年总结前四届花园展成果的著作《花园盛会》一书中的前言所述：“……相较于传统园林，这些花园无论细腻精致或质量都毫不逊色，令人心满意足。置身其中，人们感到安逸自在，仿佛和个人的感受合为一体。如果连曾经出现在18世纪的园林中，但19世纪时被清教徒抹去的幽默感都能在这些花园中重新找到它的位置，这绝非偶然所致……”尽管这些花园仅仅是一些临时性的作品，并且具有极特殊的性格。

Basing it on a thematic competition, which each year brings together projects by professionals and personalities of the world of art and landscape, as well as the work of students, he invited these creators, often united in pluridisciplinary teams, to conceive of new ways of thinking about the garden, advocating freedom of expression, favouring the use of new materials, inciting a complete revision of how elements of the garden are used, giving priority to new plants and botanical diversity, and inviting lightheartedness and play into the garden.

Not only have the great names of landscape architecture - Mark Rudkin, Louis Benech, Fernando Caruncha, Simone Kroll, Michel Desvigne and Christine Dalnoky, Marc Long, Haruto Kobayashi, Florence Mercier, etc., - taken part in this amazing adventure, but they are joined by film director Hiroshi Teshigahara, art director Bob Wilson, choreographer Daniel Larrieu, comedian and screenwriter Macha Makieff, artist Keiichi Tahara, interior architect Jean-Michel Wilmotte or film director Peter Greenaway, making the festival a place of permanent cross-fertilization. It is a place of reflection on the garden where professionals with diverse environmental skills swap views, discuss, imagine.

Rapidly, the International Garden Festival at Chaumont-sur-Loire established itself as a veritable exercise book of living trends, a laboratory and an observation post of contemporary movements on a planetary scale, which predicts and enriches tendencies and trends while attracting the curiosity of an ever growing public.

As Jean-Paul Piguet wrote in 1995 in the introduction to his book "Garden Festival", an appraisal of the four first editions: "[...] These gardens have just as much delicacy and quality as traditional gardens. They make us feel good, as if they have been tailor-made for our own sensibility. And it is no accident that here even humour has been rediscovered, taking up the place it had in 18<sup>th</sup>-century gardens, before 19<sup>th</sup>-century puritanism caused it to disappear." And this, despite their ephemeral character and their peculiarities.

卢瓦尔河畔—修蒙的国际花园展扮演着庭园创作领域的领导角色，并接而启发了在英国韦斯顿比特、葡萄牙庞德利马、加拿大梅蒂公园，以及美国角石公园等地的国际花园展。同时，卢瓦尔河畔—修蒙的国际花园展成果也促使在洛桑、勒阿弗尔、里昂、柏林或毕尔巴鄂等城市空间中举办一些临时性的花园设置。这些不同的景观奇遇也让许多年轻创作者得以在国际舞台上跨出第一步，一如获得2000年首奖的景观设计师雨果·波维涅所言，“借助植物与空间的魔力，让观众产生梦想”。

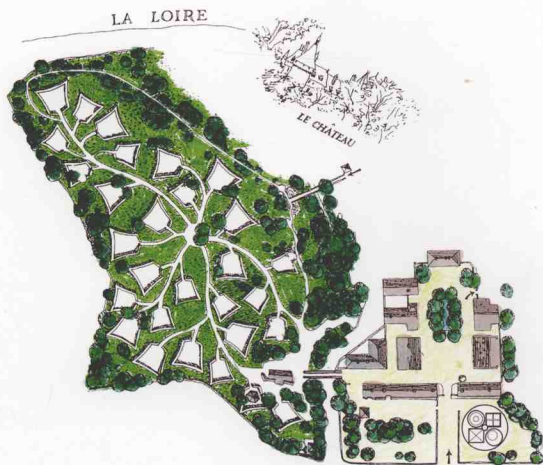
## 花园丛林之旅

这本书呈现了这段奇异之旅的概况，从十七年的花园展将近四百件作品当中选介了一百四十多个方案，它们对于法国境内外的花园创作与实际应用上的更新都有所贡献，甚至提供了某些明日园林的原型，带着一种互动性与趣味精神。这些花园向人们展现了一种看待植物的新观点，极致发挥水与光线的特质，巧妙地与地面结合或分离，以矿物或植物来组成丰富的空间结构，重新发掘利用古老的技术并创新花园中的家具小品，同时也提出机智的循环回收方式和因地制宜的可持续发展对策……如此众多出人意料之发明、趣味盎然的科技妙方、前所未见的形体与风格、或抒情或概念或奇异幻想或充满诗意的造型，一再向人们展开美丽的邀约，让我们不断发现园林永存的魔力。

A figurehead for creation in the domain of the garden, the International Garden Festival of Chaumont-sur-Loire has since then inspired the festivals of Westonbirt in England, of Ponte de Lima in Portugal, of the Jardins de Métis in Canada and Comestone Garden in the United States. Not to mention the events that take ephemeral form in the urban tissue of the cities of Lausanne, Le Havre, Lyon, Berlin and Bilbao. These different landscape adventures have thus allowed numerous young garden designers to take their first steps on the international scene while making "the public dream, thanks to the magic of the plants and the space", as the landscape gardener Hugues Peuvergne, a prize-winner in 2000, recalls.

## Journey into a forest of gardens

A panorama of this incredible adventure is brought together in this book, with more than 140 projects selected from the almost 400 gardens presented over the festival's 17 years, which have all played a part in the revival of creation and of "garden" practices in France and abroad. Here we find the prototypes of the gardens of tomorrow, sometimes in an interactive way, always with a light-hearted spirit, they bring an innovative look at the plant world, find imaginative ways to show water and light in the landscape, associate or dissociate themselves from the soil, develop spectacular mineral or vegetable structures, rediscover old techniques, reinvent garden furniture, offer solutions to intelligent recycling and adapted sustainable development... All this in the form of as many surprising innovations, amusing technological tricks, brand new stylistic devices, lyrical or conceptual, fantastic or poetic forms, which provide fabulous invitations to rediscover time and time again what will always be the magic of the garden.



上部  
卢瓦尔河畔-修蒙国际花园展基地  
平面图  
下部  
什么家伙……  
请见 pp. 292-295

above  
OVERALL PLAN OF THE SITE OF THE  
INTERNATIONAL GARDEN FESTIVAL

overleaf  
PIECE OF...  
cf. pp. 292-295



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1

# 植物新观点

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A NEW LOOK AT PLANTS





白色花园

设计者: Michel Galais, 马朗城市园艺  
负责人 (法国)

1996 - 设计主题: 技术是否让诗意丧失?

此花园结合了两种在形式上完全对立的技术, 一种是传统工薪阶层的植物棚架, 一种是形式非常自由的白色花卉的汇集。醉蝶花、波斯菊、大丽花、白花曼陀罗、山梗菜、白色非洲凤仙花、马鞭草……

左页  
花园展植物丛

设计者: 修蒙国际研发保育中心园艺师  
花园展基地里宽的十几处由植物丛与水池组成的恒常性花园空间, 也是将植物栽种在不同性质地里的试验性空间。黑色砾石、碎石、湿草的土壤、深凹而阴冷的地块……而布置出原始地貌无法提供的、各种特殊而具有原创性的植物组合。

A WHITE GARDEN

Designer: Michel Galais, head gardener to the Town of Marais (France)  
1996 - Theme: Is technique poetically correct?

Two formally opposed techniques are successfully brought together in the shape of classically clipped hedges and the flowering of very free, white plants: white Clematis, hostas, 'Alba', white Cosmos, 'Sonata', Dahlia 'Orion', Datura x candida, Gaura lindheimeri, white Impatiens 'Accent', Lantana camara 'Alba'.

page left

FESTIVAL CLUMPS

Designers: The gardeners of the Conservatoire

These ten permanent spaces are made up of clumps and pools, forming as many test grounds for planting on different kinds of soil: on black lava, on gravel, on cool and humid soil, on low-lying and cold soil. Each one offers specific and original plant compositions that would not grow on the original soil type of the site.

20世纪初的园艺设计受到植物标准化应用的影响,使得许多花园都显得大同小异,某些固定的植物品种重复出现,设计创意受到限制,成果则显得单调乏味。直到这个世纪中期,由于生态保护运动的推波助澜、园艺与农艺的结合、新品种研究与栽种、植物节的推广,以及景观设计师们的努力,许多传统而多样化的植物才又重新回到舞台上,人们再度找回逐渐消失的植物丰富性。在卢瓦尔河畔—修蒙举办的一年一度的国际花园展从1992年开始成立便不断致力于此目标,将植物作为花园设计方案的重心,创造新的趋势并将其发扬出去,因此特别为城市景观环境的塑造带来贡献。

这个新的植物栽种取向伴随着景观形态的演变,例如过去在公共空间中经常采用的规则花卉配置,逐渐改变成一种倾向“自然主义”的做法,采用多年生长的植物多于季节性的植物,具有较自由多样的结构与质感,带着树叶与多种花色的大小树种相互搭配,或者刻意以单一颜色来塑造某种氛围,我们这里所介绍的“白色花园”与“贝内叙是只蝴蝶”便是很好的引例。

Garden design in the 20<sup>th</sup> century was marked by standardisation. Gardens became uniform, always planted with the same few species and varieties, forming a restrained and monotonous palette. It was only in the second half of the century that heritage and diversity progressively came to the fore again, thanks to the ecology movement, to horticultural and agricultural associations, nurseries, plant festivals and wise landscape architects who were preoccupied with promoting a botanical richness that was disappearing. The Chaumont-sur-Loire Garden Festival has actively participated in this from its very beginnings by presenting garden designs that put the plants back at the centre of the project: a discoverer but also a disseminator of new trends, particularly for the urban landscape.

This renewal of interest in plants has been accompanied by an evolution of landscape forms, including those of flower-filled public spaces, where the strict discipline of the past has been progressively abandoned in favour of a “naturalistic” aesthetic, with the use of hardy perennials rather than annuals, of freer textures and architectural forms, of different sizes and multi-coloured or deliberately monochrome flowers and foliage, as illustrated by “A white garden” or “Benech is a butterfly”.