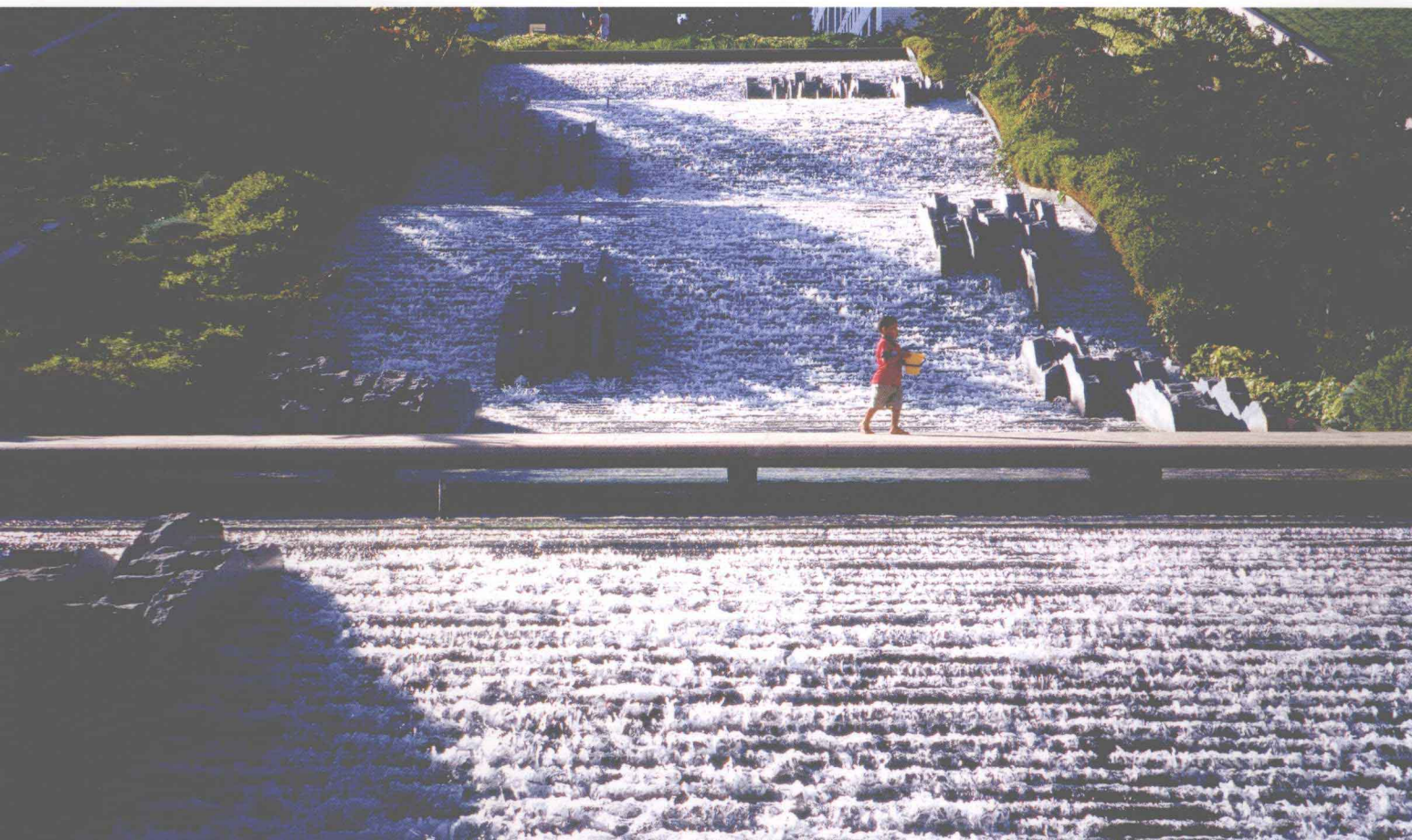


景观设计之拓线  
plotlines

阿兰·普罗沃 设计作品专辑  
*allain provost*



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阿兰·普罗沃·设计作品专辑

**Green Vision 绿色观点·景观设计师作品系列**

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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总企划 Direction: 简嘉玲 Chia-Ling CHIEN

协调编辑 Editorial Coordination: 尼古拉·布里左 Nicolas BRIZAULT

英文翻译 English Translation: 艾莉森·库里佛尔 Alison CULLIFORD

中文翻译 Chinese Translation: 邵雪梅 Xue-Mei SHAO

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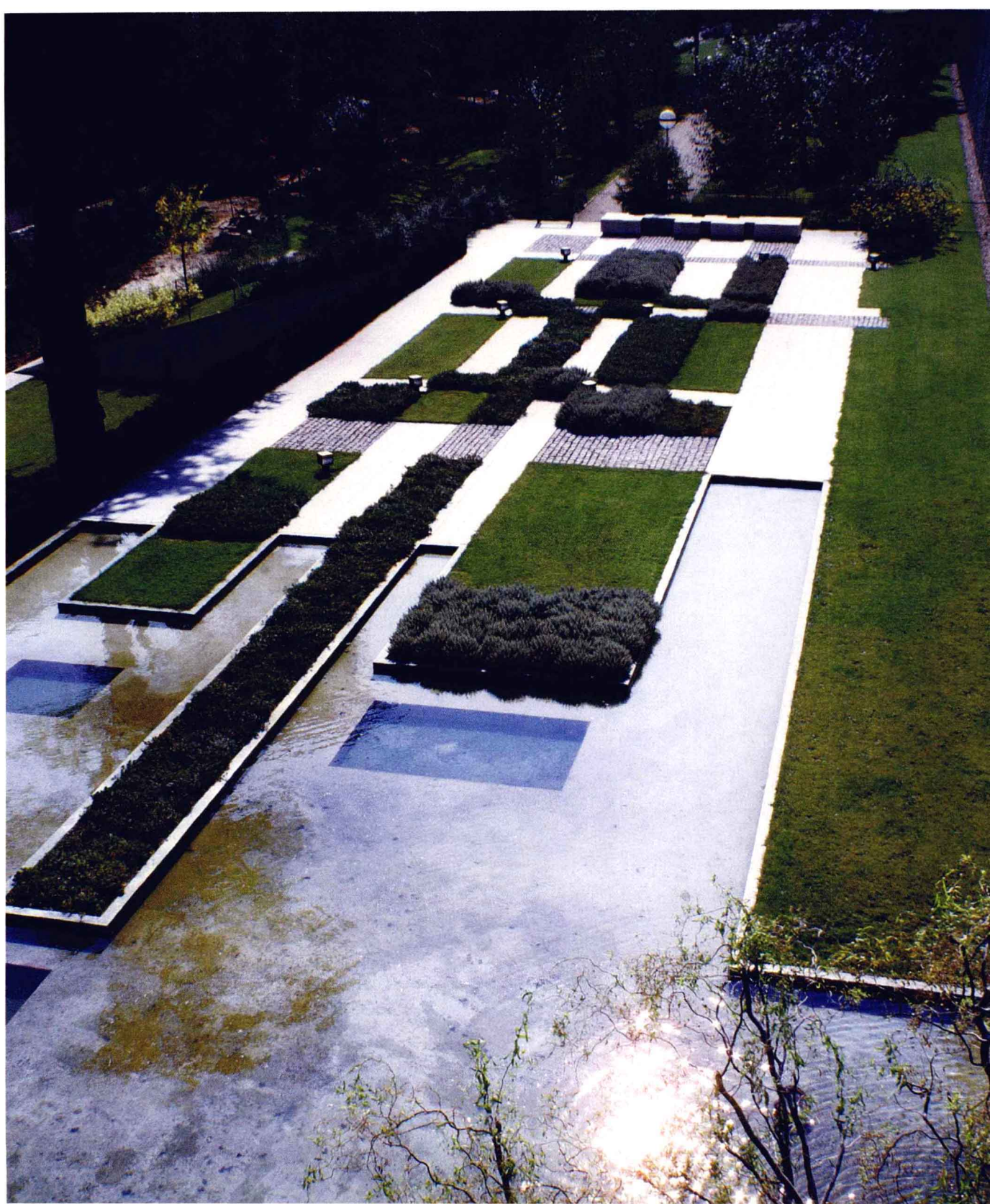
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*allain provost*  
阿兰·普罗沃 设计作品专辑

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法国政府在1960年代展开了一系列重大的土地整治项目，但是在这个时期建设的基础设施忽略了景观质量。不得不承认在当时景观建筑师所从事的专业几乎没有改变趋势的可能性，因为从业人员少、组织不完善、其职责也没有被恰当地定位。那时候的景观艺术不过是园艺的附属品，而且这个领域的出版物也少之又少。

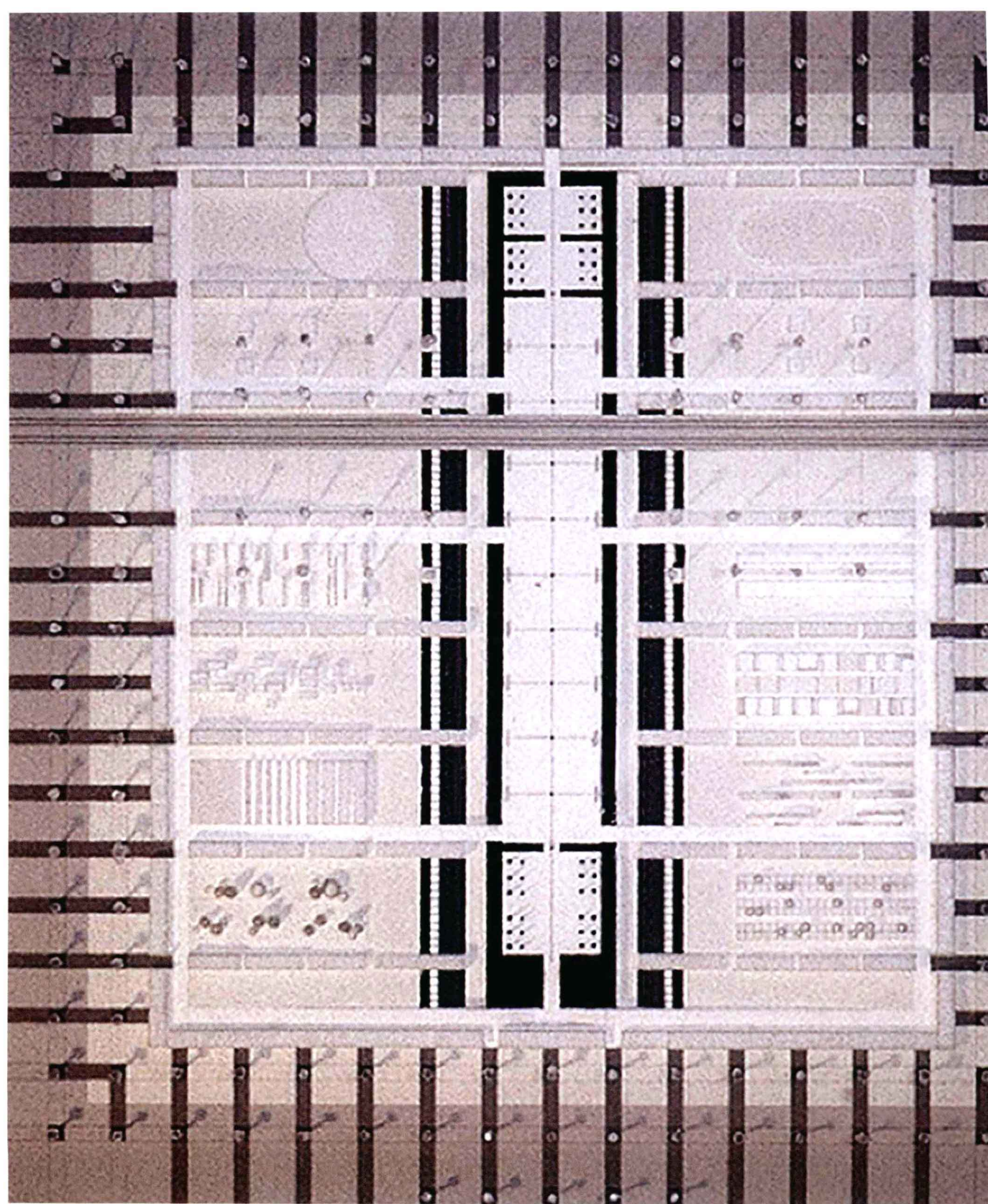
为了在这样的背景下寻找一条出路，普罗沃尽一切可能地提高自己的学识。他拜读了加斯顿·巴尔贝等规划师的著作。他是最早开始接触伊恩·马克·哈格的作品的人之一，之后又与其相遇。他沉浸于意大利的花园艺术，旅居京都的经历使他对日本园林也有了进一步的了解，他不知疲倦地描绘这些花园的平面，使其对这些花园的创造者的构思有了更深刻的认识。普罗沃同时也是位绘画天才，他的画作被展览在一些享有盛誉的博物馆中，比如巴黎的海洋博物馆。在英国，他发现了中国园林艺术的欧式解读。这样一系列近乎苦行僧式的学习过程，成就了他在景观方面的素养。

然而，我们不应该被他在专业方面的一些嘲讽态度所迷惑，他只是想用最具体的方式来呈现方案，拒绝参加知识分子的论战。他的文字撰写具有令人称道的简洁之风，但某些用词表意却成为众矢之的。他的文章显示出他与同时代其他先锋人物的共通观点，为景观设计提出一个现代崭新的构思方式，同时具有严谨和敏感的特质。他的省思、他对美的追求、他的诗意，在在揭示了他出自谦羞性格而掩藏的丰富情感。

In the 1960s France had a strong policy of town and country planning, but the developments of that era neglected the quality of the landscape. The profession of architect/landscape architect, which was still in its infancy, hardly had the clout to soften the trend as it had few practitioners, little organisation and a poorly defined mission. The Art of Landscape was just an annexe to horticulture and few books were published on the subject.

To carve out his path in this context, Provost cultivated himself. He read the works of town planners such as Gaston Barbet. He was one of the first to understand the works of Ian Mac Harg, who he met. Above all, he immersed himself in the art of Italian gardens, then Japanese gardens during a long stay in Kyoto. By tirelessly copying their plans, he gained an intimate knowledge of their creators' expertise. Besides this, Provost is a talented draftsman whose work has been shown in exhibitions in prestigious museums such as the Musée de la Marine in Paris. In Great Britain, he discovered a European interpretation of the Chinese art of landscape. This almost ascetic training strongly contributed to his landscape culture.

His quietly ironic professional persona, where he sees himself as exclusively concrete, refusing to take part in intellectual debate, cannot be taken at face value. His writings, in an admirably concise style but punctuated with expressions that hit the bull's eye, reveal his assimilation of the preoccupations of the various players of his era. Through this, he proposes a modern approach to projects, which is both rigorous and sensitive. His thought process, his search for beauty, his poetics reveal themselves through a modesty that hides a great sensibility.





这些素养使他能够快速地为其方案定位，使它们在所处的环境中清晰地呈现出自己的特性。他的同行对此有所认识甚至羡慕他的敏捷。在不协调的城市化背景下，表达一种简约的空间对他来说是最为明智的抉择。普罗沃不仅仅是景观建筑师，他同时也是一位工程师。他对技术的掌控、对施工的严谨要求，以及从项目一开始就对时间管理的关注，使得他所创造的花园呈现出令人称道的精实效果。

普罗沃创立并且两次担任法国景观联盟的主席，在法国景观专业的更新过程中扮演了重要的角色。他在凡尔赛国立景观设计高等学院任教长达十年，之后又领导了巴黎花园艺术高等学院，因此培养出一批又一批的学生。

这本书中所介绍的作品见证了他的才华。内行人可以识破隐藏于其中、来自日本、意大利(特别是托斯卡纳地区)、法国或英国园艺大师们的痕迹。这并不是简单的模仿，而是在满足当前社会需求的创造过程中，不同文化间的互相渗透影响。

这本书中的照片所没能展现出的，是成千上万的使用者在他所创作的花园中（40年的实践成果）自得其乐地度过一段愉快时光的画面。这些幸福片刻远超过冗长演说的效用，更能够证实普罗沃是我们这个时代最重要的景观建筑师之一。

This culture allows him to define his projects quickly, and typically to commit himself with great clarity to the context in which they are situated. His colleagues recognise and even envy this promptness. Considering the disparate types of urban planning, a simple writing of the space is what appears most pertinent to him. Provost is an engineer as well as an architect/landscape architect. His gardens have a remarkable strength thanks to his technical mastery, his fastidious attention to the work in progress and his preoccupation from the outset with the management of projects over time.

Provost has played an essential role in the revival of the profession in France, by establishing and twice presiding over the French Federation of Landscape Architects. He has also trained generations of students over ten years at the National School of Landscape of Architecture in Versailles and, afterwards, as director of the National School of the Art of Gardens in Paris.

The gardens presented in this book are evidence enough of his talent. An informed reader will detect the influence of the great Japanese, Tuscan, French and English masters of garden design. It isn't imitation, but a kind of osmosis between cultures that has created gardens that respond to today's society's needs.

What the photographs in this book don't show is the proven way in which millions of users appropriate his gardens (established over 40 years of practising) for moments of shared enjoyment. Far more than long prefaces, it is these thousands of moments of joy that confirm that Provost is one of the most important architect/landscape architects of our era.

# 主题

**首要花园**，无论在伦敦还是巴黎，它们都是公认的20世纪末的象征性花园。

**明晰花园**，阿兰·普罗沃认为只有整齐有序的“拓线”才能与外质城市中的不和谐元素相抗衡。

**片絮花园**，这些花园展示出即使是位于商务街区办公塔楼间的间隙空地，也能够拥有从容与宁静。

**不可及花园**，一些位于黑非洲和中东的花园，阿兰·普罗沃仅能带回这些建成作品的若干片段信息，以展示它们的重要性。

**历史花园**，对于某些位于特殊场所的花园项目，阿兰·普罗沃以他特有的方式把人们带回到过去。

**法老花园**，这些拥有巨大尺度的项目所需要的工程远超出景观设计师的日常实践之外。

**野生花园**，通过一件作品，阿兰·普罗沃“反驳”了花园艺术的否定者。

**雕塑花园**，在这里，阿兰·普罗沃展示出他在造型方面的才华，矿石和植物的纯净形体经常出现在他的设计作品中。

**工作花园**，其中一些与工作建筑融洽地结合在一起，使这些场所成为充满节庆氛围的欢愉场所。

**Capital gardens** because they are recognised as emblematic of the end of the 20<sup>th</sup> century in London as much as in Paris.

**Gardens of clarity** because Allain Provost thinks that only ordered lines can contradict the cacophony of ectoplasmic cities.

**Confetti gardens** to show that interstitial spaces can impose a great serenity among the towers of business districts.

**Inaccessible gardens** of sub-Saharan Africa and the Middle East, where Allain Provost has only been able to convey fragments of the finished gardens that nevertheless convey their importance.

**Historic gardens** because they have been created in exceptional places where Allain Provost takes us back to the past in a personal way.

**Pharaonic gardens** whose huge surface areas required work beyond the normal scale of the landscape architect.

**Wild gardens** because through this example Allain Provost "settles up" with the negationists of the Art of gardens.

**Sculpted gardens** where Allain Provost shows that he is an excellent sculptor, as shown by the pure forms of the minerals and plants that often accompany his works.

**Workaday gardens** because they provide a suitable frame for workplaces that thus become – almost – places for leisure and fun.

●  
标示在某些项目前面的红点，代表该项目是与阿兰·库瑟朗 (Alain Cousseran) 在“符号团队” (Groupe Signes) 名义下合作构思或实践的方案。

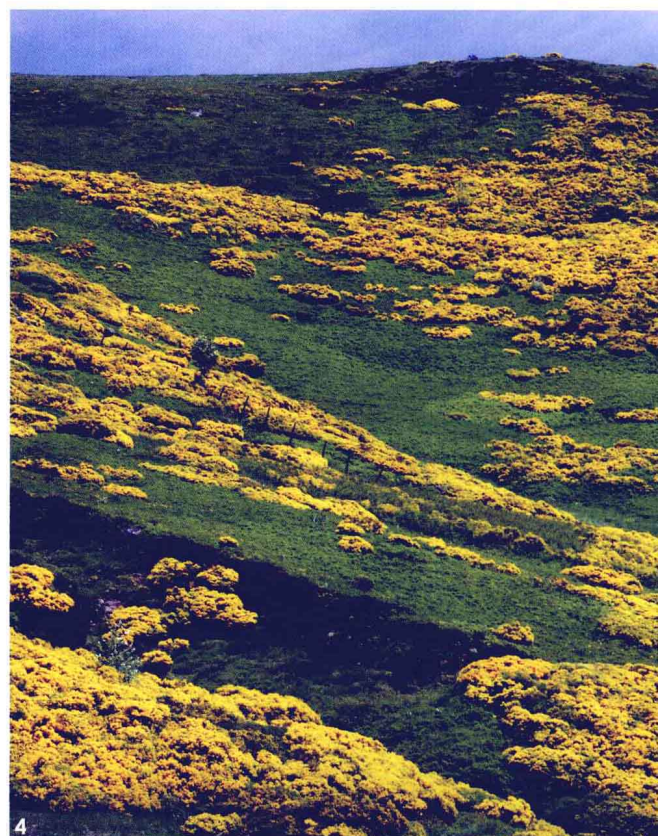
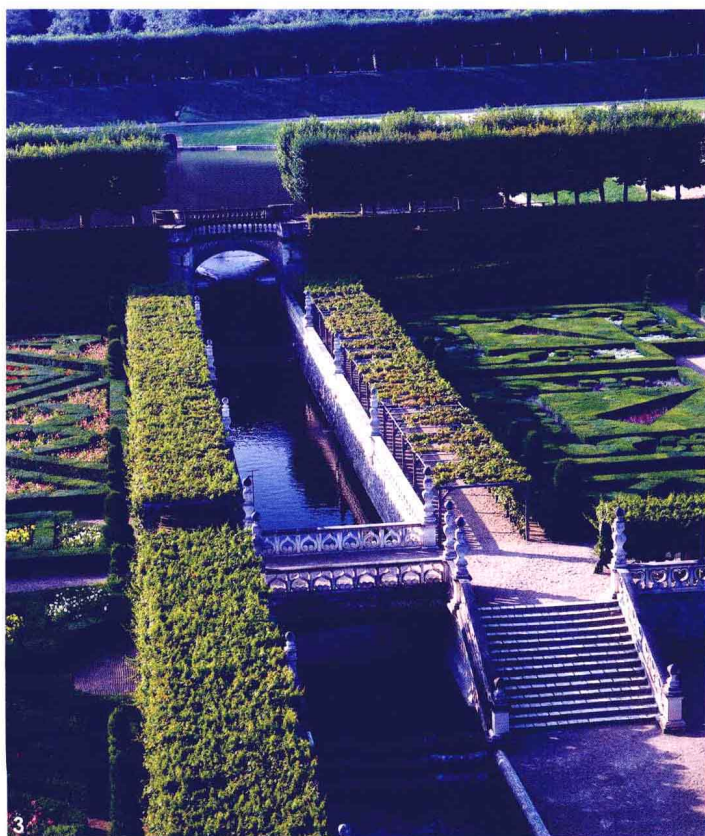
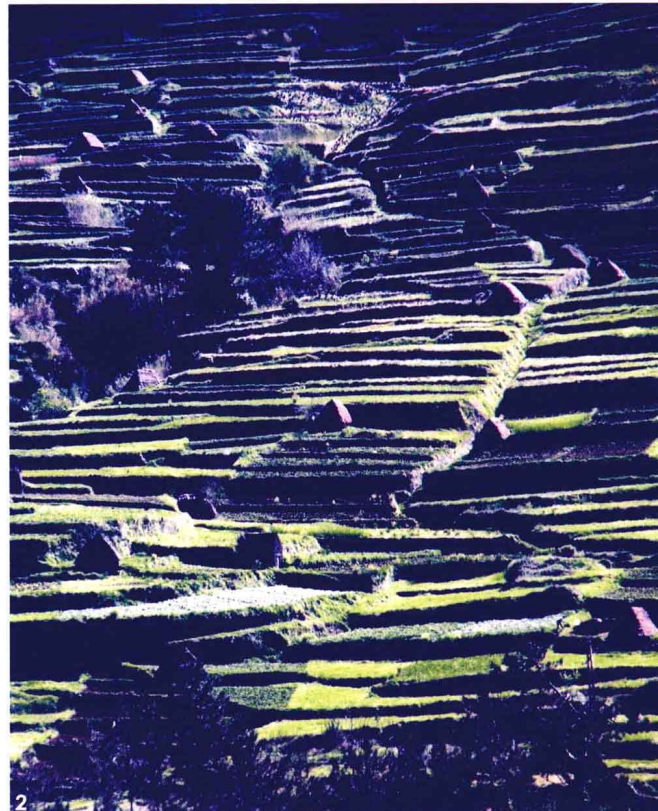
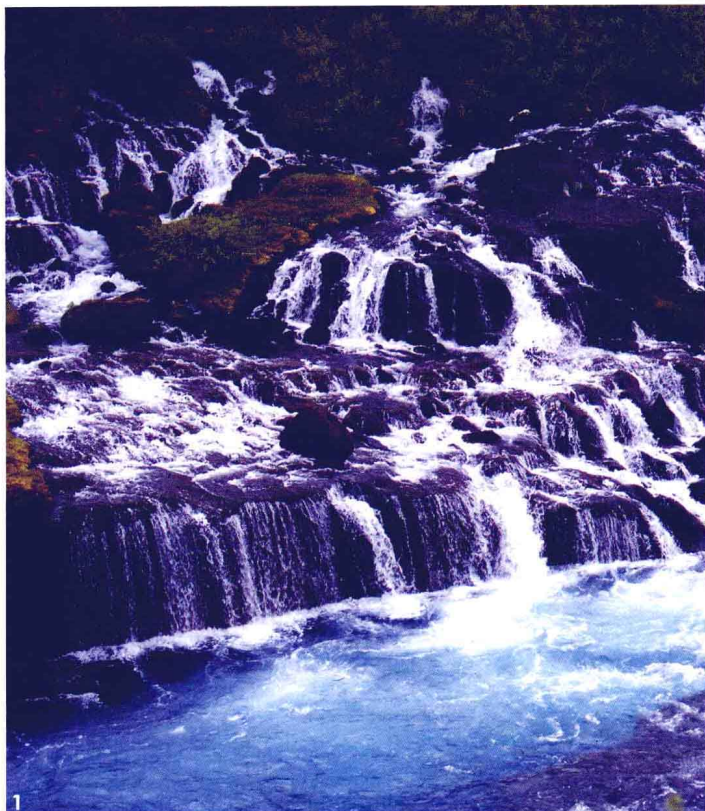
●  
标示在某些项目前面的蓝点，代表该项目是与帕特尔-泰勒 (Patel Taylor) 建筑师事务所合作进行的方案。

●  
A red bullet point in front of the name of a project indicates that it was designed and/or implemented in collaboration with Alain Cousseran and the Signes group.

●  
The blue dot indicates projects worked on with Patel Taylor Architects.

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“我不是那种把自己的生活当作一出重要的戏剧，喋喋不休的人。”但总还要稍微讲述一些……！

#### 关于第四自然……

“相对于西塞罗定义的自然类型，景观师是做什么的？微不足道。因此相当自负地，我们被称做‘景观建筑师’。第一自然是纯正的大地：上帝是景观师，土地是艺术家。第二自然是人类耕种的成果，是真正后天形成的景观，不可避免地与农业相关：那些农民艺术家犹如出奇的地表工作者，他们对自己所创造出的交响乐（比如稻田）的精熟掌握度令人叹为观止。第三自然是花园，大自然在其中成为创造的源泉，但花园只是大自然的零碎片段，尽管在中国有些园林的面积达到几千公顷。全球化和‘城市的普及’将我们推向第四自然，一种新形式、融合了生态概念和博物馆布景概念的大尺度秀美风景，在那里，当家作主的是科学家。我们希望或许能够借助景观师来为第四自然进行艺术化，而产生一种具有补偿性的或者中间型的第四自然。”

#### 关于理论

“一些建立在强加于场地的假想天分之上的精英理论，后现代构成主义或者新阿卡迪亚主义甚至否定主义，运用它们来构思方案并不见得是明智之举。”

“我不是一个理论家，而是一个手工艺人、艺术家、工程师，不是服务于上流社会的园艺者，而是城市设计师。我从来没有在任何个项目完成后，才由果溯因地创立一套理论去解释方案实施的步骤。”

“象征主义，不管它是必要的还是应时的，都不合我的口味。因此，我的作品不会承载着深奥含义。我希望它们拥有更多令人赞赏的实质品质，而不是如许多所谓时尚的公园一样，总是伴随着晦涩难懂的夸夸其谈。”

“I'm not one of those people who consider their life to be a theatre of major importance and is constantly regaling people with the details." But there's no harm in saying a few words...!

#### On Fourth Nature...

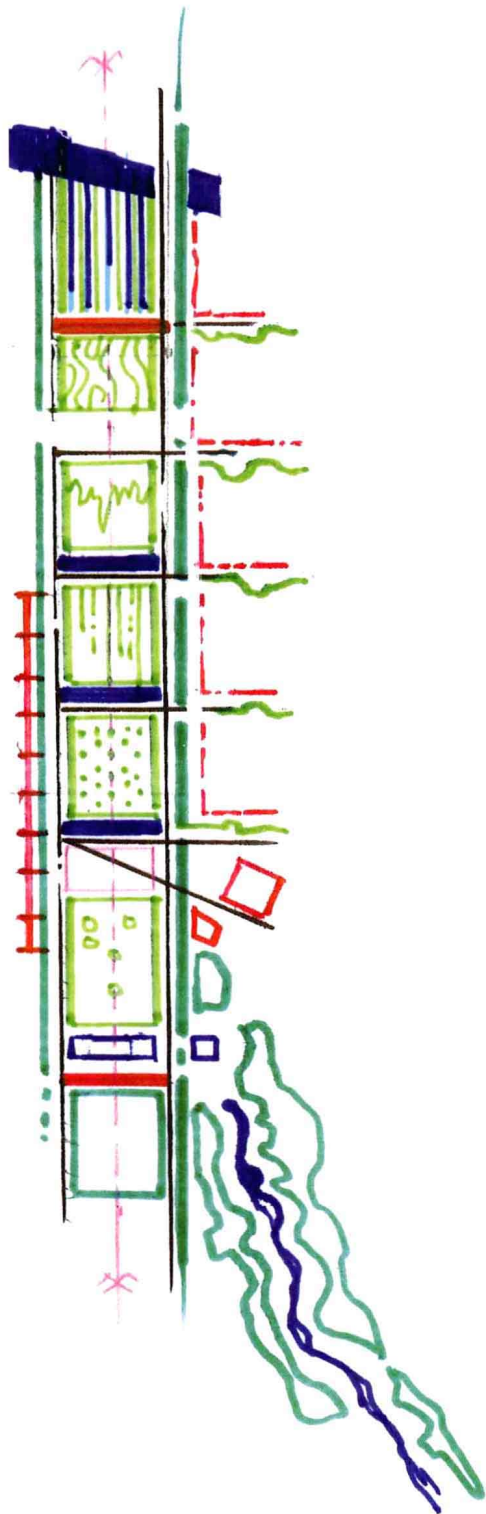
"What are we, landscape architects, in the context of the types of nature described by Cicero? Nothing. So it is rather pretentious to describe us as 'architects of the landscape'. According to Cicero first nature is the earth in its 'unadulterated state': God the landscape architect and geographical artist. Second nature is that cultivated by man, the true cultural landscape where the references are forcibly agrarian: peasant artists, Inuit epidermists, who invented symphonies whose mastery (rice paddies for instance) leave us breathless. Third nature is the garden as a source of creation, but these are nature's confetti, even if some, such as those found in China, can cover thousands of hectares. With the help of globalisation and 'urban spread' we are heading towards a fourth nature. A new eco-museographic picturesque on a grand scale, ruled by scientists. Let's hope that its the artistic approach of landscape architects will be able to open up a fourth nature that is rewarding, or at least a halfway house between science and art."

#### On Theory

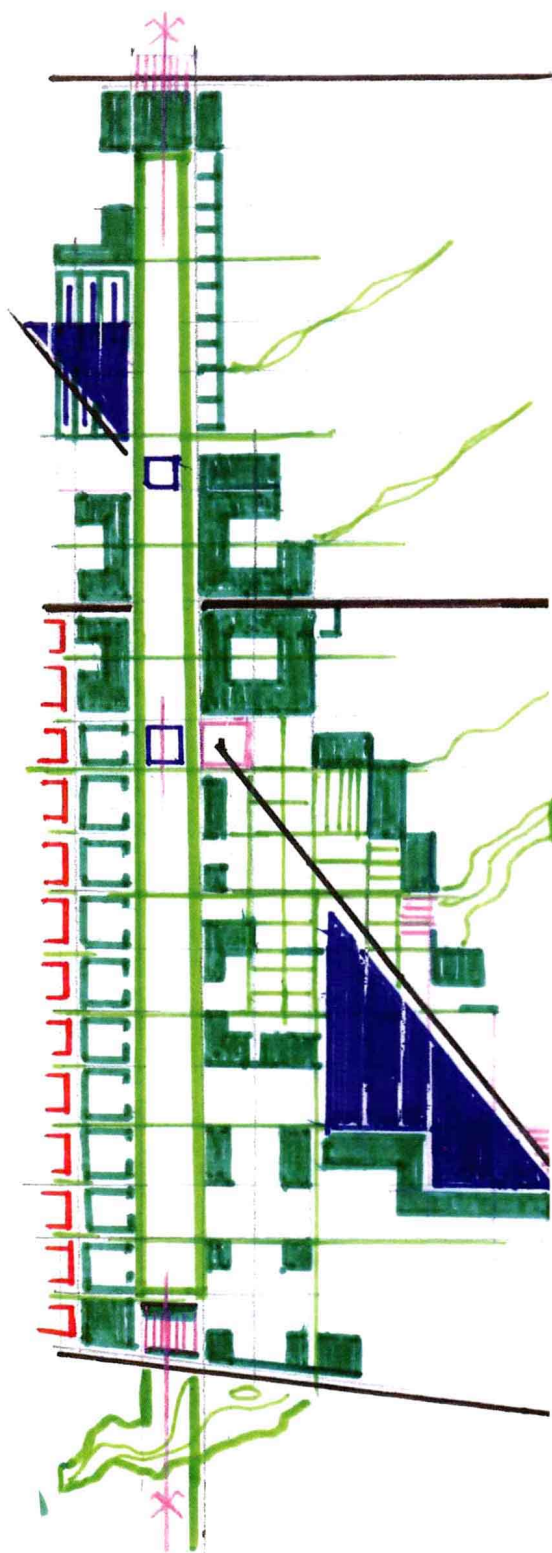
"The application of theories that are too elitist, leaning on the supposed and often forced genius of place – constructivist, post-modernist or neo-Arcadian theories, in other words negationist – is not necessarily the best conceptual route."

"I am not a theoretician, but an artisan/artist/engineer, more urban designer than fashionable gardener. On none of my projects have I constructed a theory after the event to explain why I did something."

"Symbolism, whether it is imposed or circumstantial, is not my cup of tea. My works are therefore not charged with meaning. I let my gardens be read more for their appreciated qualities than for the hermetic argument that accompanies many of today's gardens."



伯明翰东方公园（4 ha）和伦敦伯吉斯公园（52 ha）的基础拓线



Foundation plotlines for East Side Park, Birmingham (4 ha) and Burgess Park, London (52 ha)



## 关于基地

“景观师应该总是把他所处理的项目基地最好的一面发掘出来。某些地块具有明显的特征，从精神到实质都令人信服。而另外一些则让人提不起任何兴趣，在此情况下，景观师不该像一个疯狂的狩猎者一般搜寻过往的蛛丝马迹（形态的、农业的、地籍的、植被的、地形学、地理、历史……），也不应该异想天开地将任何小沟渠都看成大峡谷、将鼯鼠窝当成高山、将废铜烂铁想成高炉、将小灌木比喻为森林。”

“我是一个凭直觉行事的人。这可以解释为什么我对于基地组成元素的分析总是很简短。一个过于复杂造作的概括结论通常会产生大众化的、平庸的、‘赶时髦的’或者毫无趣味的方案。”

“当一个基地的特性已然存在，我会尊重它们，把自己的方案与其融合在一起。但如果是在一片荒漠中，比如废弃的工业用地，我会设定自己的构思。如同电影《亡命的老舅们（Les Tontons flingueurs）》中的台词：我气定神闲地扣动扳机、扔炸弹、把他们驱散，再碾成碎片。”

## 关于图画与美感

“我喜欢在白纸上不停地描绘出成百上千的线条，由手来直接创造出方案的乐章。正是在纸上来回描画的这只手整合了所有元素：功能的、技术的、社会的、经济的和艺术的。”

“一个项目就是一个意念。灵感可能突然降临，或者从成堆的示意图和草图中浮现出来。”

“我喜欢画图，喜欢那些墨水的黑色伤痕，它们轻柔地或者狂躁地在白纸上留下大量深浅的痕迹。”

“图画是思想的守护者。没有它，思想将纵横驰骋，以至于总是难以收回。”

## On Sites

“The landscape architect must always try to get the best from the site in which he intervenes. Some sites have an obvious soul, a being, that is immediately clear. Others have no interest, and in this case one should not be the frenzied tracker of remote traces of the past (morphological, agrarian, cadastral, vegetable, topographical, geographical, historical...). Neither should we be obsessed by the smallest ditch that for some people becomes a ‘canyon’, the slightest molehill that becomes a ‘mountain’, the slightest scrapheap that becomes a ‘forge’, the slightest bush that becomes a ‘forest’.”

“I am an intuitive person. That's why the phase of analysing what the site is composed of is very short. A synthesis that is too sophisticated often results in places that are like many others, banalities, ‘trendy’ gardens, or unappealing propositions.”

“When the site has something that is ‘already there’ I respect it, I work with it. But if it's a desert, often post-industrial, I impose my own lines. Like in the film Les Tontons flingueurs: ‘I gun down, I dynamite, I disperse, I pulverise like a puzzle’, without a misplaced sentimentality.”

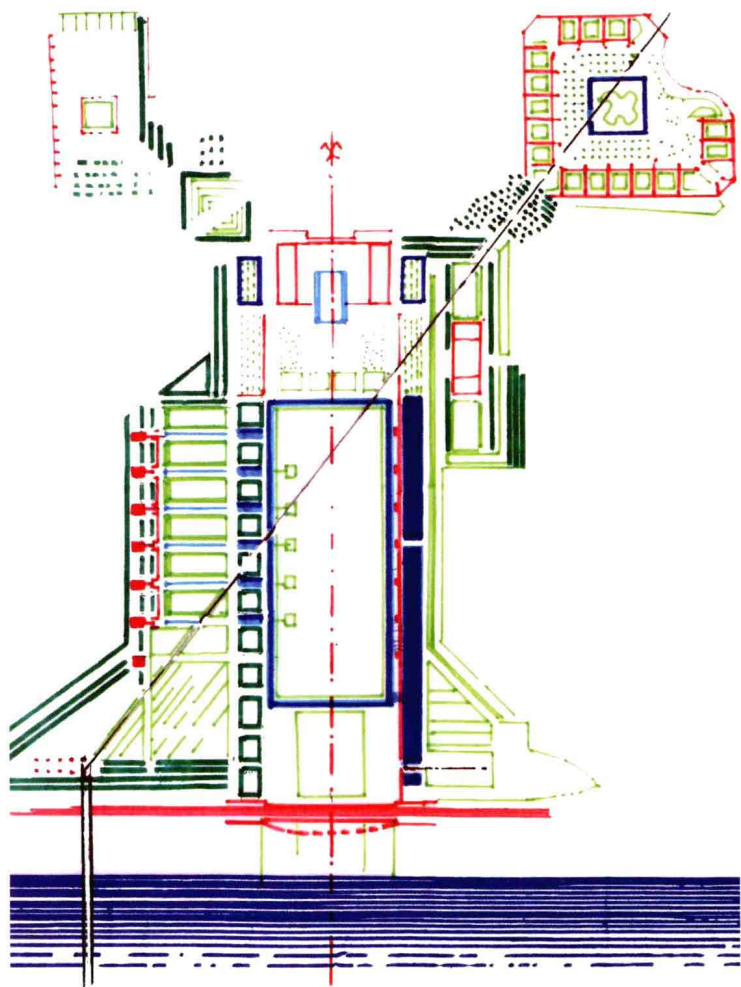
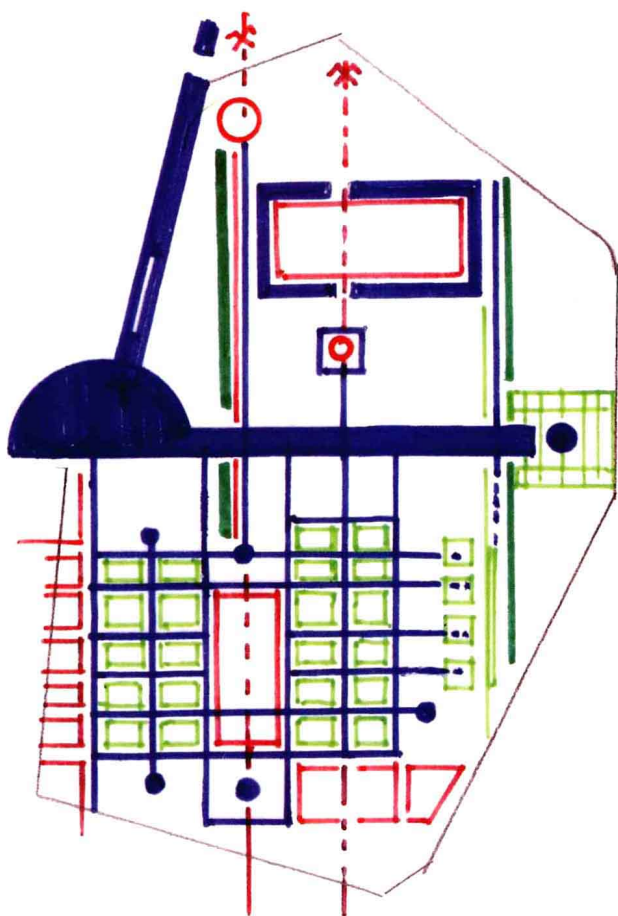
## On Drawing and Beauty

“I love the virgin page and I am forever drawing hundreds of lines on it. It is the hand that forges the music of the project. But a hand that, while marking the paper, integrates what is expected: the functions, the technical, social, financial and artistic suggestions.”

“A project is an idea. It can be there immediately, or rise up from a jumble of sketches and working drawings.”

“I love drawing, the black wounds of the ink, its caresses or its rages, lightly brushing or scratching the paper with a multitude of strokes.”

“Drawing is the guardrail of ideas. Without it, they go wherever they want, all too often never to return.”



巴黎拉维莱特公园构思方案（32 ha）和巴黎雪铁龙公园（14 ha）的基础拓线

Foundation plotlines for the Parc de La Villette, Paris (32 ha) and Parc André Citroën, Paris (14 ha)

“正如毕加索所说：‘我总是先绘画再思考。’不管面对任何基地，我都要求以直觉（当然是精英式的！）作为设计展开的方式。”

“我是柏拉图的忠实读者，认为美与真是同一实体的两面。因此美学是方法性的原则。一个优雅的计划能更好地保证方案的精确性。一旦画面本身是好看的，它与项目要求的相符性问题自然能迎刃而解。美丽最终总是占上风。对于某些其他人来说，这个立场和观点是过时的、难以忍受的……但每个人都有属于自己的真相。”

### 关于现代性

“在全球化驱动下，花园的风格令人担忧地趋于膨胀，然而它们却很少追溯其存在已久的根源（中国的、日本的、蒙古的、意大利的、法国的、英国的……）。在上海，我们惊讶地发现中国人并没有创造出一种与其历史相联系的新古典主义风格，除了贝聿铭在故乡苏州博物馆花园里的设计……”

“所谓的现代性都应该是以当代视角对每个国家的传统进行再创造。‘法国式’的古典主义是和谐的、明晰的、平衡的、重复的、从容的，人们应该从中借鉴以避免当今疯狂环境背景的过剩发展。此外，是谁察觉到当代享有盛誉的巴黎雪铁龙公园在其主要构图上大幅度地借鉴了古典的玛丽-勒-华公园？现代性是在重视环境现状下，对其古典题材及重要结构线索的重新整合和再创造。这完全不是模仿和倒退的问题，而是拥有真实基础的问题。正因为如此，才不会出现矫揉造作、狂热的革新，以及不合时宜的秀丽风景，也不会出现一些可以具有消遣娱乐作用，但很快就令人厌倦的作品。”

“我把传统和现代结合在一起，我喜爱寻找和建立‘拓线’（可以作为构图依据的旧痕迹和新规线）、关心和注重恰当的尺度，这种严谨的态度对我帮助很大。在各种尺度的景观设计过程中，对主导性规线的利用从没有对我造成任何妨碍。”

“我是介于项目外部和内部之间以及内部各组成部分之间的联结者。我喜欢使用‘别针’。”

“Like Picasso, ‘I draw first and think afterwards’. Whatever the site, I claim intuition (which is elitist of course!) as a means of functioning.”

“I am a reader of Plato where the Beautiful and the True are two facets of the same reality. That way the aesthetic is a methodological practice. The elegance of a plan remains the best pledge of its aptness. As long as the drawing is beautiful, the question of how well it answers the commission is obvious. Beauty always prevails. Some people see this position as anachronistic, and not tenable... To each his own.”

### On Modernity

“Spurred on by globalisation, there is a worrying excess of garden styles. Few, however, make any reference to their roots where these exist (Chinese, Japanese, Mongolian, Italian, French, English...). In Shanghai, it is striking to note that the Chinese have not been able to invent a neo-classical style in relation to their past. Except perhaps Pei for the gardens of the museum of his native city, Suzhou...”

“Modernity is the reinvention of the tradition of each country with a contemporary eye. Classicism à la française is harmony, clarity, balance, repetition, serenity. One must be inspired by this to avoid today's excess of crazy contexts. For that matter, who has noticed that Parc Citroën, reputed to be contemporary, is largely inspired by the major lines of the park of Marly-le-Roi? Modernity consists of the circumstance expropriated, a reinvention of the great classical themes of sweeping lines. It is in no way a question of pastiche, of going back to the past, but of true foundations. In this way, no contortions, no feverish innovations, misplaced picturesqueness, no untimely works that could distract but then rapidly become tedious.”

“I bring tradition and modernity together. I love the line, the concern for the correct dimension, and this rigour has served me well. The recourse to guiding lines does not for a minute prevent me from putting conception into the garden, and on every scale.”

“I am a ‘stapler’ between the inside and outside of projects, and within projects themselves. I love staples.”