

景观与时空间隔
interval

弗洛伦思·梅歇尔 设计作品专辑
florence mercier



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弗洛伦思·梅歇尔 设计作品专辑

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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

中文校阅 Chinese Proofreading: 简嘉玲 Chia-Ling CHIEN

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前言

这本作品集所介绍的项目展现出我在私人及专业领域的经历，受益于旅行与相遇，使得许多带着不同关怀、来自不同学科的课题能够在方案中互相融合、重叠与交错，它们与地球科学、生命科学甚至与日本之间有着诸多的关联，在在对人类与大自然和空间的关系提出质询。这些方案表达出我对空间与景观的实验性态度，刻意借由每个项目不同而独特的尺度、视野和环境背景来发挥。由此，一些反复出现的重要主题便能够在每个特殊的造型创作中找到它们自己的表达方式。

The works presented in this book reflect my personal and professional journey, nourished by travels and encounters. This is how different subjects of interest and disciplines – linked to earth sciences, life sciences and Japan – all of them questioning the human being in his relationship to nature and to space, are by turns juxtaposed, mixed, then woven. In this way they illustrate the wish to question and experiment with the space and the landscape through diverse scales, under horizons and in contexts that are unique each time. In these situations, a certain number of recurrent themes find their translation in work with form that is always specific.

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尺度的规则和转化的进程

土地、场所、景观处于不断变化的过程中，人们对山脉可感知到的变化要以千年来计，然而面对一个花园，则每天都可以看到它的新面孔。像“生态系统”或者热力学，它们形成复杂的系统，其中的参量互相影响，不只是一个相对于另一个，同时也是一个相对于其他所有。

The play of scales, the process of transformation

Territories, places, landscapes are in a constant state of change, from the mountain range whose perceptible changes happen over thousands of year, to the garden whose new face can be read each day. Just like “ecosystems” or thermodynamics, they form complex systems whose parameters interact not only with each other, but also with the whole.

从最小的花园到大型的土地整治，景观师的工作必须将基地内的各种尺度纳入考量。不同于一个单独的主体或者一栋建筑，景观的塑造没有起点也没有终点，所有的景观设计皆表达了一种对运作方式的思考，使得每个尺度的元素都能在其中各得其所。

From the smallest garden to projects for a whole territory, the work of the landscape architect necessitates a look at the intersection of scales through which places are woven. Unlike an object or a building, the landscape has neither beginning nor end, and any project expresses thought on the way in which each of these scales functions.

不论是实践一个整治计划，或者在不过分干预环境的前提下找出一条结构主线、拟定对空间的管理方式，甚至是按照规章条例来保护一个地块，设计师都要在理解每个基地个别的发展逻辑的情况下，将方案置于这个发展进程中以调整或改变其未来的方向。因此要能够在各种尺度的嵌合中，识别出那些支配着场所构成的多样有效性元素，为它们理清脉络，使其能够参与未来的发展演变。

Whether it is taking on a development project, revealing a structuring line without unduly interfering, defining the management of a space or protecting a site through regulatory measures, in understanding the rationale of their evolution one has to position oneself in their transformation process in order to influence its future. By looking at scales as a series of boxes, one inside another, one can distinguish the several operating factors that preside over the composition of places and untangle the threads in order to be part of their future evolution.



景观与使用性

欧洲景观公约中将景观定义为是“被人们感知的局部土地，其特征来自于大自然与（或者）人类的作用，以及它们之间相互作用的结果”。景观需要一个视点（来自有感知主体）和一个视野（对着感知主体而开放）。因此，景观需要有观察者的存在，并且除了基地的一般物理特性以外，必须展现出基地的感性面向及其象征意义。

就本质而言，景观方案建立在土地的使用方式之上，而景观师的工作意义则来自于使用者在空间中的功能实践，不论所涉及的是观赏、穿越或者在其中驻留。因此，“使用性”本身（不论任何尺度）也是项目的基本因素之一，而景观方案所面临的挑战则在于：透过基地特征的激发和凸显，而将新的使用功能引入其中。

这种对于场所及其所有大小质量的关注态度，有时所导出的是极简的做法，有时则是彻底的变化。但即使是后者，也要在不损及“场所特性”的情况下完成，以至于新到的参观者无法想象这块场地原先竟是另一个模样。

Landscape and usage

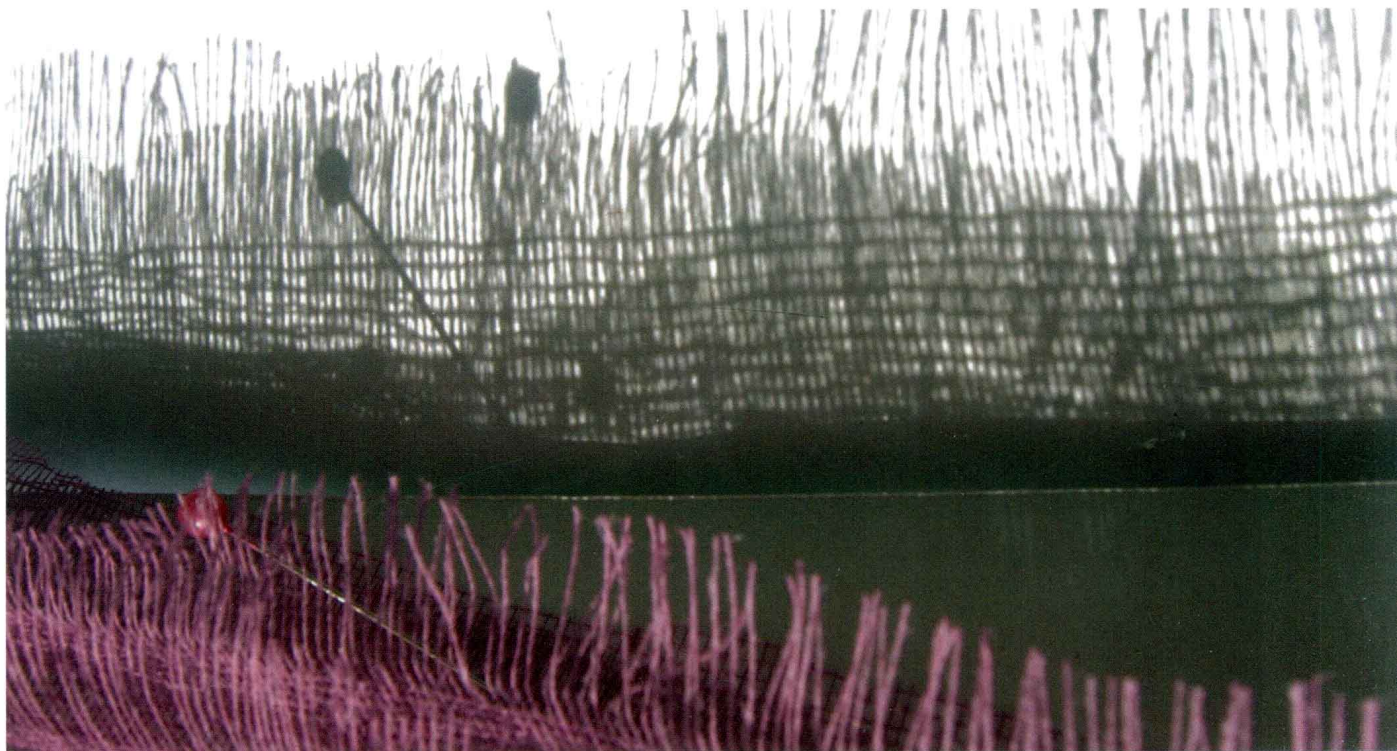
The European Landscape Convention defines landscape as “an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors”. Landscape therefore necessitates a point of view – that of the person who perceives it – and, in consequence, a horizon, which opens up to the person who perceives it. Indeed, it implicates an observer and appeals, in addition to its physical attributes, to the sensory aspects of the site, to what it symbolises.

The landscape project is so intrinsically founded on the way of living in a territory, the practices of its users making up the sense of the landscape architect's intervention that undertaking a project means contemplating the territory, moving through it or living in it. Usage is thus the fundamental element of the project (on whatever scale), the challenge being to work new practices into a site while heightening its attributes.

This approach, attentive to the place and to its slightest qualities, sometimes leads to a minimalist intervention, at other times to a radical transformation, without ever renouncing “the spirit of the place”, even to the point that new visitors can't imagine that the site could ever have been anything else previously.

不同于总平面设计这种严谨的表达方式，景观设计所要做的是去界定将景观组成元素结合在一起的方式。它提出了一种组合的方法，但并不固定一个最终的画面，而是随着时间的推移把各种不同的限制条件串联在一起，并且配合着各式各样的秩序逻辑（属于土地自身的、有关各类参与者的和涉及公众协议的等等逻辑）。在基地现状中找出一个稳定持久的架构，由此出发规划出一个建立在各种参量上的整体系统，这些参量必须能够随着时间进行演化，并且产生同样具有演化能力的特殊对应方法。例如，306号省级公路的整治项目提出了三个新措施：一条中心大道、由周边市镇负责建设的侧边带状公园、由周围居民规划的私人绿地，在此基础上规划出组合的原则。里尔市的菲弗工厂公园是根据拆除的旧厂房文脉来拟定景观的尺度，并且在空间组成的设计过程中引入了公众参与的程序。在奥尔日河畔-埃皮奈的项目中，方案构成元素围绕着一主线聚合在一起，而这条主线则由基地现存的若干小径结构而成，因而能够符合基地内土地演化的逻辑和农业、森林业管理的逻辑。

Rather than the strict instrument of the master plan, the project defines the way in which the elements will be put together in order to compose the landscape. It proposes an arrangement of elements that doesn't solidify a final image but articulates the different constraints over time and combines very varied rationales (concerning land ownership, protagonists, consultation...). From a skeleton that finds a perennial anchorage in the existing site, it defines a grouping together of systems founded on diverse parameters which have the capacity to evolve over time and to generate specific progressive solutions. For example, the project for landscaping the RD 306 proposes three measures (a central reservation, lateral bands of park laid out by the local authorities, private spaces for which recommendations will be made) and gives the rules for putting it together. That of the Fives factories park in Lille defines the varieties of landscape corresponding to the framework of the demolished warehouses and integrates the consultation process in the composition of the spaces. In Épinay-sur-Orge, the project is composed of entities that progressively form a mass around a line structured by the existing paths, thus responding to rationales of land ownership and of the agricultural and forest management of the site...



间隔、虚空间、人体与空间的关系

使用功能为设计方案建立起组织结构,在某种意义上成为空间的孕育基础。散步者或者居民与其周遭空间的关系形成了一种看不见的网络系统,这个网络系统依据不同的尺度而赋予各个场所某种格律。

我的工作重心在于创造事物之间的节奏和间隔,以期在各个场所内部塑造出不同焦点,并邀约人们在其中漫步穿梭。因此我的方案总是致力于塑造能够适应不同使用功能的“虚空间”,充分体现了日本词汇“ma”的意义,在设计中同时引入空间和时间的概念,同时表现出两个主体的距离以及两个行为之间的时间,便是所谓的“间隔”。空间通过这些具有召唤作用的手法被塑造出来,它们犹如隐形的线索,创造出与场地相呼应的系统。因此,事物之间的联系被建立了起来,而虚拟的线条则界定了虚空间。比如里拉公园中的林荫道,它围绕着一块中央绿地而设置,而此大草坪则向不同的娱乐活动开放;又犹如南锡的临时性花园,将人体的位移融入空间的场景设计之中。

景观与可持续发展:一种新景观的出现

对环境问题的关注正是将景观引入到城市中心的时机,在严谨对待基地限制的整治项目上存在着将景观元素带入方案的必要性。气候、阳光、风、降雨、与水相关的问题(排涝和灌溉)以及土地保持等,对这些课题的考量正提供了与塑造景观的技术重新建立联系的机会,同时也是重新发明新机制的时机。

这些环境方面的技术是新发明、新创造的媒介。在雨水收集的结果或者中间过程中产生了新的地形;与日照或者防风有关的问题影响了建筑的配置方式,以及道路结构和公共空间的规划。这些属于基地固有的基本条件使得项目能够具有当地特色,以便在此基础上创造出新的城市景观模式。

The interval, the void, the body's relationship with space

Usage structures the project and makes up, in a way, the template of the space. The relationship of the walker or the inhabitant with this space which surrounds him forms its invisible framework; it is this which gives, according to scale, the “metrics” of the place.

My work is about the rhythm and the interval between things, creating focal points inside the places and initiating journeys. The project consists of modelling the void in such a way as to give it the capacity to welcome multiple configurations of usage. This is superbly expressed by the Japanese term “ma”, which brings into play both the notion of space and that of time, signifying equally well the distance that separates two objects as the time that passes between two actions: the interval. Space is modelled by games of recall that, like invisible threads, create the systems of connection between places. Links are woven between things, while the virtual lines draw out the voids. This is how it is in the grand mall of Lilas park, composed around a large central void made up of a lawn open to games and playful usage, or the ephemeral garden of Nancy where the movement of bodies is treated like a theatrical scene in the space.

Landscape and sustainable development: the emergence of a new landscape

Environmental problematics provide the opportunity to bring landscape to the fore in the heart to the city, through the very necessity of integrating its components into a layout that is mindful of the constraints of the site. Taking into account the climate, the amount of sunshine and of wind, of rainfall, the questions linked to water (that of its circulation as well as of irrigation) and to ground holding, are all subjects allowing one to go back to the techniques that have founded landscapes. They are also an opportunity to invent new devices.

These techniques are the vectors of innovation, of creativity and inventiveness. Thus, the collection and measuring out over time of rainwater gives rise to new topographies. Questions of sunshine and protection from the wind have a bearing on the establishment of built elements as on the design of the road framework of the public space. All these givens, inherent in the site itself, are in addition an opportunity to give the project a local anchorage in order to invent a new model of city landscape.

这些元素，一方面透过整治过程中所实现的技术性和景观性装置而介入到空间的具体层面，成为基地上确实可见的结果；另一方面，以象征性的方式(人们和设计师把它们的观点转嫁到空间、城市和景观中)规划并且创造了不同的景观形式，带来精神层面的改变。如同奥古斯丹·贝尔克所说的：“社会中的人根据他们对世界的理解改造周围的环境，反之亦然，他们对世界的理解取决于之前的改造行为。”*

对环境问题的关注引发了一种表现在项目设计中的新想象，如同十八世纪的浪漫主义风潮所产生的风景画般的新花园形式，一种新想象、新诗意和各种新形式也开始出现在今日社会，它们回应了人们对当代空间的构想，引入了对水的管理、生态和植被多样性、空间的演化性和时间性等概念。

城市在自然之中，还是自然在城市之中？

生物多样性是将人类置于核心位置的新环境关注课题之一，影响着景观设计的演变。这并不表示要构思一个将所有权力归还给大自然的“亚当式”环境，而是要去对于人类如何在此世界中生存的方式提出质疑。

除了维护资源的问题之外，景观项目也参与了生态多样性的发展。埃皮奈的塞纳河畔整治项目使得植物生态更为多样化，同时建立了鱼类产卵场，丰富了河流的生态系统；而马恩河畔的整治计划则在一片原先布满杨树群的基地内创造了与水相关的新的生态系统。

These elements intervene, on the one hand, on the concrete level of the space in its true sense, through the technical and landscape measures implemented for its laying out, and are thus visible in the places; and on the other hand, on the symbolic level – the people and the designers transform their perception of the space, the city and the landscape –, drawing and producing different spatial forms, brought about by this change of spirit. As Augustin Berque said about landscape: “societies lay out their environment according to the way that they interpret it, and reciprocally they interpret it according to way they have laid it out”.

Environmental questions give birth to a new imagination which shows through in projects. Just as in the 18th century the Romantic movement contributed to the birth of a new garden model, the picturesque garden, an imagination, a poetics and new forms are emerging today. They respond to a contemporary idea of space, which integrates water management, ecological and plant diversity, the mutability of spaces, these temporalities.

The city in nature or nature in the city?

Biodiversity is one of the new preoccupations that nourishes landscape projects, humans being at the heart of the latter. It is not about inventing an “Edenic” nature to which we can give back its rights, but of questioning ourselves on how Man can inhabit this world.

Beyond the questions of preservation, landscape projects participate in the development of ecological diversity. Thus the laying out of the banks of the Seine at Épinay allowed us to diversify the flora and to create spawning grounds for fish, enriching the river ecosystem; similarly the laying out of the Marne embankments makes possible the creation of new ecosystems linked to the water on a site occupied by an old poplar grove.

* 奥古斯丹·贝尔克, *Médiance, de milieux en paysages*, 法国蒙彼里埃 Reclus出版社1990年初版, 巴黎Belin出版社2000年再版。

* Augustin Berque, *Médiance, de milieux en paysages*, (Reclus 1990) re-edition Belin, 2000.

在我们这个年代，地球上再也找不到一块纯粹的“自然”空间，没有一块土地没有被人类碰触过，“城市”以各种形态遍布各处。然而，看来仿佛相悖的是，自然却栖身于多重多样的空间中，甚至是最城市化的中心都能看到它们的存在，在最微小的空间中展示着最旺盛的生命力：难道我们没有看到落在沟渠里的桦树种子生长成大树？老的工业区留下的荒地保护了稀少的生物种类？河流在重新征服湿地？位于城市边缘的农业用地发展着提供食物和生态平衡的功能？

面对当下的环境课题，人们似乎有必要超越将城市、自然完全分隔的二分法概念，以便于在二者之间创造出一些新的联系。因此，花园似乎可以体现出某种隐喻，表达出我们与世界的关系以及我们对周围环境必须倾注的关怀。

Today, a space that one can truly call "natural" doesn't exist on Earth, there is no longer a place that has not been touched by Man. In a way the "city" is everywhere. Nevertheless, paradoxically nature has nested in numerous places, at the very heart of the most urban environments, rising up from the smallest cracks in the pavement as an expression of the living: do we not see birch seeds give birth to trees in gutters? wasteland taking over old industrial sites harbouring rare species? rivers opening up the reconquest of wetlands? agricultural spaces on the outskirts of cities developing other nutritive and recreational functions?

In view of the current environmental preoccupations, it seems necessary to go past the city/nature dichotomy to invent new links between them, in which the garden can appear as the metaphor for our relationship with the world and the attention that we must pay to it.





territories

土地区域





我们当今所研究的土地区域，大部分都被不同城市化浪潮以及伴随其中的城市设施网络切割得支离破碎。这种切割现象在遇到工业设施、铁路、大型公园、墓地等大面积的功能用途时显得更加严重。这造成了一种极其异质的景观，当人们要对这些多样的片段进行一个整体的景观解读的时候，便遇到相当的困难度。

如果我们能够不以一种保守怀旧的心态来看待这种变化，而将注意力集中于地方性尺度，去善加利用这种分割所带来的丰富性与诗意，尤其是那些重新组成新景观的各种尺度和画面的奇特混杂结果，似乎是更有意思的做法。从大尺度来说，则需要在一个大型的整体性空间里面，透过土地中的连结关系与合理性系统的建立，来将这些零碎的片断重新整合在一起（例如河岸类型的大型线性空间以及基础设施的整治、建立空间质量指导法则等等）。

在此意义上，地理环境能够透过其地形起伏、水文系统、地质条件和交通运输等强制性条件，而形成一种以多样方式呈现的整合性基础。我们规划设计的几个项目便是以“景观”为基础来建立城市结构（例如建造在一片森林中的保罗-克罗代尔协议开发区，以及通过水系及森林绿化系统组织起来的圣-迪兹尔的示范公园）。通过不同自行车路线的设置，尤其是透过这些空间整治的本质性，它们显示了所穿越的土地的地理特性，并赋予它们一种识别特征。雨水的处理在城市中形成了新的乡村景观，而处于城市边缘的农业用地则被转化成为供城市居民使用的同时具有农产功能和休闲设施的新式公园。

The territories studied are today, for the most part, very strongly parcelled up by different waves of urbanisation and the networks of infrastructures that have come with them. These systems of interruption are increased by the large-scale expropriations made up of industrial installations, railway tracks, large parks and cemeteries. The result is a very heterogeneous landscape, whose multiple fragments struggle to come together in a reading of the whole.

Instead of taking a nostalgic attitude with regard to this evolution, it seemed interesting, at a local scale, to capitalise on the richness and poetics resulting from this parcelling up, notably the unusual intermingling of scales and patterns that reconstruct a new landscape. On the large scale, it's about re-articulating these fragments into a significant whole, thanks to systems of links and coherences in the territory (the development of large linear elements such as riverbanks and infrastructures, qualitative charters for spaces, etc.).

In this sense, if only by the contingencies it imposes as regards the relief, the hydrographic network, and the quality of the surfaces and means of getting around, the geography forms a federating base that is declined in different ways. Several projects are founded on a "landscape" base in order to structure the urban environment (Paul-Claudel ZAC built in a forest; the benchmark park of Saint-Dizier arranged around the water framework and the green framework of wooded strips). Through their footprint, but above through the way they are laid out, the different lines of the cycle routes reveal the geography of the territories that they cross, conferring on them an identity. The treatment of rainwater delineates new forms of urban countryside, while the agriculture at the edge of the town is transformed to compose new parks, with nutritional and recreational functions for the city dwellers.