Landscape Design and the City: Contributions from the West in Time of Crisis

景观设计与城市
——危机时期中西方的贡献
Landscape Design and the City:
Contributions from the West in Time of Crisis

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摘　要
本文通过对当代部分欧美国家景观设计项目的研究，从经济、制度、政治危机等对专业活动、空间生产和城市规划研究有着重要影响的角度，对实践与学科中发生的部分主要变化进行分析与探讨。一块工地、一片森林、一座农场，这 3 个标志性图景很好地展示出当代西方城市空间生产中景观发展方向最为重要的变化。

Abstract
Through the study of contemporary European and American landscape design projects, some of the most relevant changes that occurred in the practices and disciplines are analyzed by referring them to the economical, institutional and political crisis which have had important implication on professional activities, production of spaces and urban planning research. Three iconic images, a Site, a Forest, a Farm, well represent the most relevant changes that landscape is guiding in the production of spaces in contemporary western cities.

关键词
景观设计；城市设计；西方国家的危机

Keywords
Landscape design; Urban design; Crisis in western countries

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1 大浪潮之后

从 20 世纪 80 年代中期到整个 90 年代，再到 21 世纪初，景观设计在欧洲和美国受到长期关注。其间，设计语言与技术得到发展，新的杂志出版发行，新的学校开设，大量会议召开，重要的城市新区得以建设。景观设计实践在这些领域发挥了关键作用，证明了其不仅适用于在城市和城郊环境中为公共空间设计提供创新性的解决方案，更在 20 世纪下半叶工业衰退后废弃土地的再生过程中发挥重要作用，并重新界定了区域生态系统（territorial ecosystems）。从更广阔的角度来看，它们似乎可以在一个融入理性和含义的美学框架内，阐释当代经济和社会状况，并更加华丽与辉煌。相比于城市规划和建筑学，景观设计实践证明了其在创造能够反映时代性的强大图景方面取得了更大的成功。

20 世纪 90 年代以来，建筑学与城市规划反复受到批评的一点就是过于关注空间的标准与形态组织；建筑学与城市规划被认为缺乏正确解释新的城市现象出现的原因及其复杂性的能力。通常认为，这与当代城市解读的固有困难、区域中定居点分散、综合城市区中新的社会不平等、被遗弃的生产性城市肌理以及商业和专业性生产单元区域远离城市中心等有关。关于这些方面，景观设计实践被证明是更加开放、中立与调和的。

上述这些情况促使城市规划师、建筑师和工程师开始关注景观问题，使得广泛的项目、经验和大量的信息中，都将相关的景观领域知识视为是对城市设计至关重要的要素。同时，这激发了不同寻常的学科组合，包括景观城市主义（Landscape Urbanism）、生态城市主义（Ecological Urbanism）、基础设施城市主义（Infrastructural Urbanism）、过程城市主义（Processes Urbanism）、生物城市主义（Biourbanism）等，似乎要将城市设计、规划、景观设计、建筑学之间的界限消除。在大多数情况下，它们都是由于对地球环境危机的深入认识而创立发展的混合技术和学科。

直到最近几年，西方经济体才认可了景观设计实践所创造的景观以及空间投资的重要性。然而，就当前相关职业在西方的状况而言，景观设计显然已经失去了 20 世纪末在公共城市空间转型中的重要角色。21 世纪初，西方开始出现的经济、社会、政治和体制危机使重点倒置反转，导致了有关城市设计项目重组的新规则的出现。

景观设计在这个变化的过程中付出了很大的代价。除了一些非常少有的设计机会，关注点都被转移到其他问题。城市中心宏大的公共空间设计、横跨大都市区域的大尺度绿色基建设施等都不再出现；取而代之的是受到更多限制的空间，这其中只允许小规模形式的创新实验。既然城市用来改造开放空间的资源越来越少，曾经在西方城市规划中发挥关键作用的景观设计实践在 20 世纪末繁荣时期过后还给我们留下什么？曾经积累的大量经验还如何发挥作用？最重要的，景观设计实践如何准确解读现在？如今应该使用什么样的技术、工具和美学准则？

为了回答这些问题，本文将从两方面进行探讨：一方面，对最重要的国际期刊杂志进行审阅，分析 2005 年至 2015 年来已落成或正在建造的项目中人们关注点的变化；另一方面，与景观设计的专业人士和学者进行讨论，通过翻阅杂志以及与专业人士与学者进行讨论，我们选取了研究时间范围内几个具有典型性、可以代表新兴方法的项目案例，并试图从中分析当代景观设计方法的主要变化。尽管这些方法仍然表现了西方当代城市设计特色，但与 20 年前的高峰期相比却采取了完全不同的方向。本文最后一部分将对这种观点的变化进行思考。

2 三种趋势

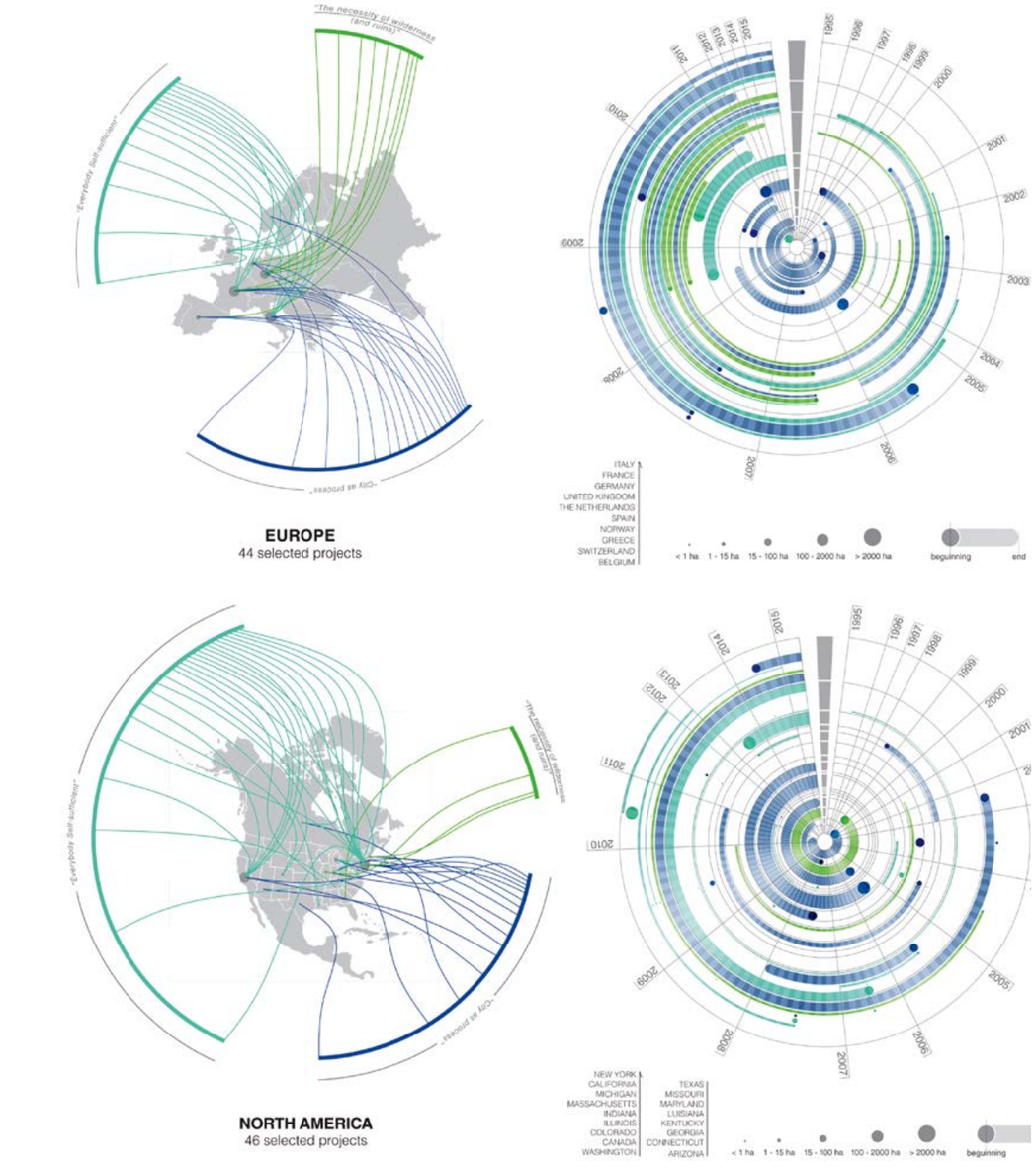
与今天相比，20 世纪 80、90 年代建筑学和城市规划领域的出版物对景观设计问题更为关注。这一方面是因为当前的景观项目几乎全部发表在专业出版物上；另一方面，建筑学和城市规划与生态学、农学、植物学等“硬”科学（“hard” sciences）建立了更加牢固的联盟，在某种程度上质疑了几年前创立的学科联盟的力度和可靠性。意大利的《莲花》（*Lotus*）杂志就是一个例子。在 90 年代，该杂志开始集中关注景观，使之在当时具有明显的排他特质。

在过去 10 年中，只有 6 种期刊专辑主题与景观内容相关，部分关注的重点转移到与美国、欧洲和南半球国家的经济和社会危机上，部分转移到地中海盆地（Mediterranean basin）的移居与接纳问题上。那么在当代以及未来设计西方城市的过程中，景观如何能维持在人们心目中的重要地位？在这种背景下有哪些项目可以借鉴（图 1）？

通过对与景观相关的出版物以及其他不同的传媒方式进行审视，3 种不同的趋势逐渐浮现出来。第一，关注控制自然世界的规则，与传达美学的科学方法密切相关。第二，寻找令人回味的形式和表达，重新创造未受污染、野生的、未耕作的世界。第三，关注农业生产空间的设计，促进发展食物自给自足的城市场景。为了对此开展进一步梳理，我首先对启发了这些思潮的传统理论进行简单介绍，例如，景观概念受到几个非常鲜明观点影响的时期以及相关学者的贡献。

我将以下几位作者视为不同理论的开创者，且他们的哲学对今天仍有着重要影响。第一位是伊安·麦克哈格（Ian McHarg，1920—2001 年），生态规划与地理信息系统之父，

图1 / Figure 1
欧洲及北美案例项目的位置、时间和类型
Geolocation, timing and description of European and North American selected projects
来源 / Source: Beatrice Agulli



77. Laaglandpark, Anversa (BE), 350 ha, (2010)
14. Parco Fluviale dell'Aire, Ginevra (CH), 100 ha, (2001 -)
21. Hellenikon Metropolitan Park, Atene (GR), 550 ha, (2003 -)
9. From Airport to Nansen Park, Oslo (NO), 20 ha, (2000 - 2008)
30. Holalokka Park, Oslo (NO), 2 ha, (2005 - 2007)
37. Atlantic Park, Stantander (ES), 30 ha, (2006 - 2008)
48. Museo Can Framis, Barcellona (ES), 0.87 ha, (2007 - 2009)
70. River Llobregat Park, Barcellona (ES), 161 ha, (2009 - 2011)
73. Vall d'En Joan, Barcellona (ES), 70 ha, (2009 - 2011)
4. Parc Van Luna, Heerhugowaard (NL), 170 ha, (1997 - 2008)
8. Cuulturpark Westergasfabriek, Amsterdam (NL),
31. Inverted Landscape, Paesi Bassi (NL), 9000 ha, (2005)
85. Noorwaard Bridges, Gelderland (NL), 4450 ha, (2011 - 2015)
15. Freightliners Farm, Londra (UK), 0,46 ha, (2002 - 2003)
52. Prototype Garden #4, Londra (UK), 0,02 ha, (2007)
58. Capital Growth, Londra (UK), 5000 ha, (2008)
81. Union Street Urban Orchard, Londra (UK), 0,07 ha, (2010)
1. Park am Nordbanhof, Berlino (DE), 5,15 ha, (1995 - 2010)
10. Isar River, Monaco (DE), 50 ha, (2000 - 2011)
18. Maurice Rose Airfield, Francoforte (DE), 7,70 ha, (2002 - 2004)
39. Gleisdreieck Park, Berlino (DE), 36 ha, (2006 - 2014)
60. Lòbauer Wasser Parc, Lòbau (DE), 20 ha, (2008 - 2012)
61. Natur Park, Südgelände, Berlino (DE), 1,8 ha, (2008 - 2009)
65. Agropolis München, Monaco (DE), 4000 ha, (2009 - 2011)
69. Prinzessinnengärten, Berlino (DE), 0,60 ha, (2009)
3. Parc de Lilas, Vitry-sur-Seine (FR), 96 ha, (1996 -)
7. Sauvage au Quai Brandly, Paris (FR), 18 ha, (1999 - 2006)
12. Cité Nature, Arras (FR), 15 ha, (2001 - 2005)
17. Lagunage de Harnes, Harnes (FR), 100 ha, (2002 - 2005)
38. Eco-Interstice, Parigi (FR), 0,01 ha, (2006 - 2009)
40. La Petite Ceinture, Parigi (FR), 32 ha, (2006 -)
41. Parc du Trapèz, Parigi (FR), 7 ha, (2006 - 2014)
50. Parc Ecologique, Saint Jacques (FR), 40 ha, (2007 - 2015)
68. Lyon Confluance, Lione (FR), 150 ha, (2009 - 2012)
22. Nuovi Orti a Corviale, Roma (IT), 1,50 ha, (2003 - 2005)
28. Orto in condotta, 270 comuni (IT), 53,50 ha, (2004 -)
33. Metrobosco Milano, Milano (IT), 30000 ha, (2005 - 2020)
34. Milano Fiori, Milano (IT), 15 ha, (2005 - 2010)
45. Centrale di Tavazzano, Tavazzano (IT), 18 ha, (2007)
51. Parco Baronio, Ravenna (IT), 16,60 ha, (2007 -)
57. Biennale Venezia 2008 Venezia (IT), 0,01 ha, (2008)
62. Parco delle cave, Vedelago (IT), 450 ha, (2008)
79. Ristorante Erba Brusca, Milano (IT), 0,03 ha, (2010 - 2011)
90. Wheatfield, Milano (IT), 5 ha, (2015)
11. Yuma East Wetlands, Yuma (US-AZ), 141 ha, (2000 - 2010)
47. Mill River Park, Stamford (US-CT), 54,6 ha, (2007 - 2013)
6. Beltline Atlanta, Atlanta (US-GA), 340 ha, (1999 -)
29. Floyds Fork Greenway, Louisville (US-KY), 1294 ha, (2005 - 2015)
55. Viet Village Farm, New-Orleans (US-LA), 8,5 ha, (2007)
83. Baltimora Weatlands, Baltimora (US-MD), 0,6 ha, (2011)
56. 18 Broadway, Kansas City (US-MO), 0,6 ha, (2008 - 2010)
35. Trinity River Corridor, Dallas (US-TX), 4000 ha, (2005 -)
74. White House Garden, Washington D.C., 0,01 ha, (2009)
19. Black Creek Urban Farm, Toronto (CA), 2,43 ha, (2003 - 2004)
46. Lower Don Lands, Toronto (CA), 113 ha, (2007 - 2015)
25. Agriburbia, Denver (US-CO), 15,8 ha, (2004)
59. Learning Landscapes, Denver (US-CO), 4,5 ha, (2008)
13. Palmisano Park, Chicago (US-IL), 10 ha, (2001 - 2009)
23. South Works Chicago, Chicago (US-IL), 108 ha, (2003)
24. 100 Acres Art + Nature Park, Indianapolis (US-IN), 40, 4 ha, (2004
87. Indianapolis's Sky Farm, Indianapolis (US-IN), (2013 - 2014)
5. Spectacle Island, Boston (US-MA), 44,5 ha, (1998 - 2002)
26. Court Square Press, Boston (US-MA), 0,05 ha, (2004)
75. Wildlife Refuge, Detroit, Detroit (US-MI), 18 ha, (2009)
84. Lafayette Gardens, Detroit (US-MI), 0,2 ha, (2011)
86. Detroit Future City, Detroit (US-MI), 34800 ha, (2013 -)
2. The Edible Schoolyard, Berkeley (US-CA), 0,4 ha, (1995 -)
32. Los Angeles River, Los Angeles (US-CA), 303,5 ha, (2005 -)
35. Not a Cornfield, Los Angeles (US-CA), 13 ha, (2005 - 2006)
42. Prototype Garden #2, Lakewood (US-CA), 0,01 ha, (2006)
44. Treasure Island, San Francisco (US-CA), 159 ha, (2006 - 2015)
71. Synthe Green Roof, Los Angeles (US-CA), 0,03 ha, (2009)
82. 50.000 Alberi, San Francisco (US-CA), 12,1 ha, (2011)
88. Baseball Vegetable Garden, San Francisco (US-CA), 0,3 ha, (2014
16. Freshkills Park, New York City (US-NY), 890 ha, (2002 -)
20. Eib's Pond Park, New York City (US-NY), 6,88 ha, (2003)
27. High Line, New York City (US-NY), 2,43 ha, (2004 - 2015)
43. Randall's Island Farm, New York City (US-NY), 1 ha, (2006)
49. New Stapleton Waterfront, New York City (US-NY), 13,7 ha, (2007)
53. Summer Park, Governors Island, New York City (US-NY), 70 ha, (2
54. Via Verde, New York City (US-NY), 4 ha, (2007- 2012)
63. Public Farm at MOMA, New York City (US-NY), 0,02 ha, (2008)
66. Eagle Street Farm, New York City (US-NY), 0,06 ha, (2009)
67. Five Borought Farm, New York City (US-NY), (2009 - 2014)
72. Truck Farm, New York City (US-NY), 0,01 ha, (2009)
76. Brooklyn Grange, New York City (US-NY), 0,37 ha, (2010)
78. New York (Stady State), New York City (US-NY), 78500 ha, (2011)
80. Riverpark Farm, New York City (US-NY), 1,5 ha, (2010 - 2011)
89. The Dryline, New York City (US-NY), 100 ha, (2014 -)
64. Shelby Farm Park, New York City (US-NY), 1821 ha, (2008 - 2015)

《设计结合自然》的作者，宾西法尼亚大学景观建筑学的创始人，巴尔的摩内巷总体规划、华盛顿综合景观规划、休斯顿伍德兰兹社区规划等项目的设计师。第二位是约翰·布林克霍夫·杰克逊（John Brinckerhoff Jackson, 1909—1996 年），作家、发行人、教师，美国《景观》（*Landscape*）杂志的创始人，《废墟的必要性及其他话题》（*The Necessity for Ruins and Other Topics*）、《发现乡土景观》（*Discovering the Vernacular Landscape*）等书的作者，他是一位用文化过程不断重写来塑造景观方面的细心学者与观察者。第三位是雷伯莱希特·米格（Leberecht Migge, 1881—1935 年），德国景观建筑师、作家，在 20 世纪初德国新建居住区过程中以争取自给自足食物而成名，在他的著作《人人自立》（*Everybody Self-Sufficient*）以及在魏玛共和国时期由德意志制造联盟完成的许多居住区的设计中，其观点以模范方式进行了推广。以上述 3 位作者作为参照，我们为目前最有影响力的 3 种思维模式起了如下标题：作为过程的城市、废墟与荒野的必要性以及人人自立。

2.1 作为过程的城市

伊恩·麦克哈格对于生态观念的最大思想贡献是将世界和进化视为一个创造性过程：无论是自然环境、城市还是海洋，与地球演化有关的一切都将被解释为行为的演变，在一段时间内调整形态和平衡。这种观点立即与旨在制订规则和条例，以明确界定固定的空间、边界和区别的传统设计观念相冲突。一切都在变化，必须在连续、有机、移动与动态的运动状态中予以重新考虑。

城市和景观一样，是一个复杂而不稳定的过程，不同的现象相互影响。近年来，类似的观点被景观城市主义所采用，通过设计来描绘一个过程而非一份规划，开发一种开放的形式而非具象体量，涉及表面而非形态。詹姆斯·科纳（James Corner）也采用了类似的观点，他以更加规范的方式推动了包括城市环境中的所有力量和因素在内的空间生态学的发展，并将其视为连续和相互关联的网络。这些观点得到普遍推广之后，越来越多的设计开始将一个领域的多重生态视为不容易控制的变量，但又必须将其纳入需要少量初始结构规则控制的过程中。

这些项目更倾向辖域（territory）的自然转变，建立各部分之间的联系，并建设生态走廊以促进动植物的活动。在许多情况下，它们涉及对工业资源开采引发的植被退化地区的再自然化和再利用，通常对流量和动量采用严格的工程型控制。然而最重要的是，由这一思想启发的项目，一个典型特征是重新审视人们对自然的强势控制，并提出转变应是开放和无限制的。目前，许多西方国家的经济危机和不确定因素往往阻止了规划和项目的完成，这与急于在正确方向上推进而非建立干预目标的最终计划思维定式是不符的。因此，起点在过程的发展中起着关键作用，同时建立边界使过程得到发展同样重要；这不仅涉及生态学，而且与塑造环境的自然和人为循环有关。

Field Operations 事务所在纽约斯塔滕岛的弗莱士河公园（Freshkills Park）项目中，我们便能看到上述特点。设计考虑到 30 年的时间跨度，目标旨在对曾经的垃圾场区域进行完全的再自然化。该过程涉及以下阶段：回收，配水，从有机物分解中回收气体，重新定殖物种，为其提供生长所需的营养物质。另一个由 Field Operations 事务所完成的项目是孟菲斯谢尔比农场公园（Shelby Farms Park），该规划被分解为若干时间段，对多个区域如何使用进行了细致规定（图 2）。

在欧洲也有实施的重要干预措施，例如伦敦的伊丽莎白女王奥林匹克公园项目（Queen Elizabeth Olympic Park）和日内瓦市郊区的艾尔河修复项目（River Aire）（图 3）。前者将一个巨大的前工业片区转变为一个公园，通过总体规划制定出未来 3 年、10 年、20 年将要依次发生的变化；该项目为最终规划布局之前的阶段留出了充分的余地。后者由乔治 . 德贡布（Georges Descombes）领衔的 Group

图2 / Figure 2
美国孟菲斯市项目中将景观转型为地标公园的4个阶段
Four phases to transform this landscape in a landmark park, Memphis, USA
来源 / Source: www.tn.gov

图3 / Figure 3
瑞士日内瓦艾尔河床的自然演化
Natural evolution of the Aire riverbed, Geneva, Switzerland
来源 / Source: www.superpositio.ch

Superpositions 事务所完成。设计构想出一个大型公共空间，一种城市环境与乡村环境的混合；该空间分 4 个阶段逐渐形成，在此期间，将逐步对流域内以及周边地区内设置的净水系统结果进行测试。

类似的项目在欧洲和美国还有很多。重要的是，这些项目一起忠实地遵守了自然世界的原则，从而改变了项目的配置、形式和美学。例如，将项目视为一个过程的理念，特意关注配置的非完整性、配置的中间阶段以及各个变化时期。配置尽管相对初步且模糊，但这在短暂的时间阶段并不重要。重要的是，使用者必须尽可能多参与到设计的创造过程中来。因为他们的行为影响着整个过程，所以需要要求他们在正确的方向上推动项目发展。在这种框架下，景观设计不仅有助于帮助我们重新思考自然，也有助于重新思考城市，将其看作一种未完成和持续运动的状态。这种设计产生的图像和形式以及对于时间性的强调，有助于人们把这座城市视为一个巨大的露天工地，欣赏建筑建造的过程，而不仅仅是建筑落成后的样子。

2.2 废墟与荒野的必要性

约翰·布林克霍夫·杰克逊（John Brinckerhof Jackson）介绍了至少三代美国人对景观的研究。一直以来他都强调传统上被称为普通景观（ordinary landscapes）的重要性。他在其著作《废墟的必要性及其他话题》中提出了保存和保护可以用来识别我们根源的景观的必要。在这个过程中，废墟、遗迹，甚至有关过去很小的痕迹都会起到重要的作用；每当我们发现新的文物，我们便记得历史不是连续的，而且是戏剧性的不连续。这就是为什么我们需要废墟：废墟引起疑惑，而非提供一个关于历史的清晰、连续的故事。它们涉及废弃物、分离以及辖域感的增强和弱化。如果想要被重新发现并带入到生活之中，景观就必须被忽视并分解破碎。我们需要与废墟一起生活，以了解自然和文化进程中悠久而不可避免的碎片化历史。

对于废墟的崇拜与西方美学的历史有关。有趣的是当代出版物刊登许多设计项目表现出对于废墟着迷的方式。事实上，许多设计案例关注正式选择背后遗存、荒野、未开化、不屈不挠、自发性元素的美学特点。例如景观园艺师吉尔·克莱芒（Gilles Clément）的设计项目。他认为，如果一个地区想要发展成为生物多样性的避难所，那么增加遗存是至关重要的。克莱芒将这些区域称为第三景观（Third Landscape），即需要来访者“踮着脚尖”进入的空间，以免破坏自然平衡。该理念最具代表性的案例是由 Latz+Partners 事务所设计的德国北杜伊斯堡（Duisburg North）景观公园（图 4）。该项目重点在于自发性的自然植被以及所有空间的自发性再自然化，其中，人类活动可以降至最低。

在德国，许多项目都是基于这些观点和干预措施。例如，在法兰克福利用前美国军用莫里斯·罗斯机场创建的公园（Umnutzung Alter Flugplatz Maurice Rose Airfield），或由 Odious 工作室设计的最新的柏林自然公园（Natur-Park Südgel□nde）（图 5）。前者，GTL Landschaftsarchitekten 事务所试图使旧机场（以及整体蔓延的野生植被）与其新用途共存。为了实现这一目标，他们强调并巧妙处理了这个废墟，如旧有楼层进一步碎片化，只保留了一些新增运动区之间的相互联系。

柏林的项目要在一片被一条废弃铁路轨道穿越的林地地区中建立一个新的公园。被遗忘了大约 50 多年后，这片地区成为了 350 种不同植物、49 种菌类、30 种以上的鸟类以及 95 种蜜蜂的栖息场所。这片废弃的区域创造了一个生物多样性的伊甸园，同时这也归功于火车车厢里运送的种子。公园的设计保持了场地现状，在几个选定的地区做出一定限度的改变。例如一度被铁路线隔离的连接两个市区的地块。其余部分都成为一片市中心的荒野心脏地带。

这些项目鼓舞了对遗存以及荒野美学的认可，出乎意料地传播蔓延。看看“新种植浪潮运动”（New Perennial movement）之父皮耶特·奥多夫（Piet Oudolf）的植物选择，例如与 Gustafson Guthrie Nico 工作室合作设计的位于芝加哥的卢瑞花园（Lurie Garden）。在华丽的千禧公园中央，卢瑞花园选择了多年生的杂草，春天色彩明亮，但到秋天却完全裸露出来；贫瘠的土壤成为整个冬天的景色。

最近几年最广受媒体赞赏的设计之一纽约的高线公园（High Line）也是如此。项目由 Diller Scofidio 事务所、Fields Operations 事务所以及皮耶特·奥多夫（Piet Oudolf）合作完成。同样，作为乡村、农业活动代表的普遍禾本科植物，在过去被忽略的数年中沿着旧铁路自发生长，如今成为纽约高线这条全新绿色长廊上最明显的特征。

这类设计方法宣称，荒野可以将更多的生物多样性引入城市。它展示了城市公共空间的新美学，似乎完全拒绝了不久前才采用的旧有秩序以及细致、平静、有序的空间结构。这些新项目中，一切看起来更加不连续、非正式、无序，即使看起来不成熟，被忽视或像废墟也毫无关系。在这个新的、混乱而又令人讨厌的环境中，人类再一次只是城市生态系统的众多用户之一；这个城市生态系统矛盾地转向以对立为目标：一块木头，一片森林，与任何乡村区域相比，都可以唤起人们一个新的、更好的关于旷野的思想。

2.3 人人自立

食物自给自足在欧洲城市历史上是一个周期性重现的主题：从第一个城市社区的出现，到贯穿整个中世纪（在城墙内进行耕作曾经在必要时可以满足自给自足的需求），再到之后经济危机和战争时期变得更加普遍。例如，雷伯莱希特·米格的著作《人人自立》就针对第一次世界大战进行了探讨。所有这一切在当代城市开放空间的辩论中都强有力地出现；但是相比农业实践，当今世界食物自给自足更多是与教育和社会问题有关。

例如，本地生产食物的质量与可持续性（也称为零食物里程）以及住宅美学的新维度都反映了皮耶尔基·尼克林（Pierluigi Nicolin）所表达的概念，即城市农业将使人们有机会、有

图4 / Figure 4
德国杜伊斯堡北部工业景观园中的本地植被演化
Evolution of native vegetation in Duisburg-Nord Industrial Landscape Park, Duisburg, Germany
来源 / Source: www.german.travel

图5 / Figure 5
德国柏林自然公园区沿着原有轨道修建的小路
Paths following the original track in the Nature Park Südgelände, Berlin, Germany
来源 / Source: www.folkestonejack.files.wordpress.com

图6 / Figure 6
德国慕尼黑城市农业空间概念及都市食物战略
Agropolis—spatial concepts for urban agriculture and metropolitan food strategies, Munich, Germany
来源 / Source: www.bauchplan.de

意识的、周到的，以鉴赏的角度，重新体验农业世界中存在什么，但同时又没有真正的审美意识。值得注意的是，当把当代城市厨房花园和过去相比较时，我们会发现在城市中进行农业活动的人的阶层发生了变化：如果说过去这些人来自一个较低的社会阶层，那么当前那些正在尝试食物自给自足的人们则把农耕活动当作一种美学体验。

除了食物生产以外，城市农业还涉及休闲、健康、教育等方面的活动，还有城市环境中生活质量的提高以及城市经济的增长。所有这一切通常发生在几年前曾计划迅速发展而如今却遭到废弃的地区；危机之下由于没有其他选择，这些区域转型为厨房花园、田野或者牧场（在有人愿意照料的情况下）。这种现象影响与蔓延之广，乃至在纽约这样土地价值和房地产市场全世界无出其右的城市中同样有所发展。

媒体传播对城市农业这一举措的发展起了重要作用。例如，赢得 2008 年青年建筑师计划（Young Architects Program）的 MoMa 公共农场项目（Public Farm One），利用地面空间并创造出抬高的耕地，呼吁利用这些机会，在任何地方进行种植活动，使城市中遗弃的角落和缝隙再生和恢复，并具有吸引力。另一个例子是 2008 年威尼斯建筑双年展的美国馆中，由艾丽丝·沃特斯（Alice Waters）于 20 世纪 90 年代发明的校园厨房计划（schoolyard kitchens initiative）成为国际知名的项目。另外一个不太知名但同样出色的项目是由米歇尔·戴斯威纳（Michel Desvigne）在法国阿拉斯小镇完成的一个基于阿图瓦（Artois）农业模式的主题公园，名为自然城市（Cité Nature）。其目标是提高游客自己种植食物可以增加可持续性的认识，只要这不会危及相邻的田地，即使在小地块也具有独特意义。

这种趋势不仅仅出现在展览活动期间推广的教学活动中，农业已成为城市规划项目中城市花园和公共空间设计的一个组成部分。底特律由于工业时代结束而一度变得伤痕累累，而底特律目前是农业和景观导向进行城市更新的国际榜样。考虑到稀疏建筑城市肌理，Stoss Landscape Urbanism 事务所提出重新利用废弃闲置的地块来生产食物。类似的还有慕尼黑推广的农田项目（Agropolis Project）（图 6）、伦敦的首都种植项目（Capital Growth Project）等。两项措施分别都将增加食物生产纳入市区更新策略，倡导本地食物生产，提高人们对食物问题的认识，改善市区与郊区的生活条件。

与城市实施的大型农业基础设施相比，日益普及和推广的城市农场以更有目标针对性的方式发挥作用。最著名的案例之一便是在布鲁克林沿哈德森河的 6 层工业用房屋顶上创造的屋顶农场，其唯一的目的便是证明即使在城市中，农业活动也可以获利。这里生产的蔬菜和水果，在零售商店或城市的餐馆中进行销售。在过去的 10 年中，哈德逊河口的兰德尔岛公园（Randall's Island Park）开发建立了一个非常受欢迎的城市农场，旨在让人们更加了解吃纯正、健康食物的好处。古巴的几个农场也采取了类似的目标，后又启发了两个公民以私人方式在距旧柏林墙几公尺的废弃地区发起了城市农业项目。在这种情况下，城市农业是包含社会关系以及文化活动发展的团队合作成果。自从柏林市将该地区挂牌出售以来，这些食物产品便开始种植在易于运输的箱子中。长期雇员和志愿者一边等待驱逐通知，一边经营着位于城市农场的自助和移动餐厅。

尽管这些项目彼此非常不同（一些小而临时，另一些尺度较大且希望改变所在的城市的风俗习惯），把农业带回城市主要质疑了城市公共空间和开放空间的被动演化，类似于 20 世纪 80 年代和 90 年代开发项目所采用的方法。农业的复兴作用在许多方面为城市公共空间注入生命，使其健康、富有活力和生产性。实际上，“许多方面”这个词涉及了非常严格的农业原则与限制条件：即使厨房花园被布置在阳台或者箱子上，地块也需经过非常精心的组织与管理。虽然人们非常积极活跃，但他们必须采取特定的样式，执行预先确定的任务，仿佛在农场进行工作一样。随着项目的逐个开展，城市会营造出自身期望的农场景象。

3 一块工地，一片森林，一座农场

一块工地，一片森林，一座农场，这 3 个标志性的图景引导我们对景观设计重塑当代西方城市的方式和贡献进行讨论。直到 20 世纪末，设计师仍然会选择其他图景进行呈现：在欧洲，一个充满光线、颜色和漂亮材料的豪华花园，或者一个优雅、舒适的客厅，构成大中小城市中不间断的公共空间序列；或者美国常见到的伊甸园般的大型公园。在经济、社会、文化条件发生突变后，西方城市放弃了奢侈华丽的追求（被认为是过时的），转而提出一个更加节俭、简约的安乐舒适的概念，对当代生活进行重新设计：清洁的空气，健康的生活，良好的食物，弘扬的传统。与过去一样，当代景观设计成功地为这些新形式的福祉提供了空间表达。一块工地，一片森林，一座农场，这 3 个图景一起，帮助我们更好地理解一些理念是如何成为当代城市设计的一部分的。

工地的图景更多地与改变大区域所需的漫长时间相联系。将城市比作一个工地，意味着接受当前变化的临时性本质以及以前并未有过的完成大型城市项目的内在困难；意味着接受非线性的成长过程，让那些未完成的、不完整的以及片段化的特色与魅力进入一个新的美学维度；意味着从精确和完整的城市中心转向对不完美和碎片化的郊区的欣赏，从无可挑剔的街区组织秩序转向对不一致的边缘空间的追求；更意味着从有限的、严格固定的布局，转向富有灵活性、可变性的空间的探索。

森林的图景将城市转向它的相反面：西方文化中“来自雨林的城市”（the “urbe” from the “selva”），现在就在城市之中。城市宣称其野性本质：像树林和花园形状的城市公园，像草地、磨砂土地、沙漠一样的城市公共空间以及无处不在的绿植墙壁和绿色屋顶。自然在很多新的空间中如野火般传播。然而，问题不仅仅关乎自然，还关乎研究以及自发效

应的产生。要再次感谢柔软的、可塑的生命形式，野生的、粗糙的，被抛弃在废墟之中的状态则更为理想。这就是再次面对巨大的、解体的工业综合体时设计的处理方式：不再采取重建再生（regenerations）和重新功能化（refunctionalizations），而是保护废墟并将其作为整体保护 20 世纪城市区域工作的一部分；最好的方式就是将其转型成公园。

最后，农场再次有一个逆转：农业取代了工业的位置。生产发生了变化，城市风俗发生了变化，公共与私人空间也发生了变化。蔬菜取代了鲜花，厨房花园取代了喷泉；如果种植活动在市中心将更为理想，每一个新的项目都可以模仿和学习，教育传播的意义变得比食物生产本身更重要。然而这不是重点。我们的目的是讨论促进经济增长或者长期被遗忘的教育语汇，尽管这两方面都非常受到重视。将农业纳入城市设计的核心理念可以引领节俭、质朴、权衡等观念的复兴。更具普遍意义的是，它展现了一种简单、宁静、内敛的生活状况。

每一种试图解读和塑造当代城市的景观设计趋势，都引发了有关秩序以及其他非常重要的对于社会、文化、政治、环境问题的探讨。本文只是基于景观设计中反复出现的图景（工地、森林、农场）对这种解读当代现象的能力进行了简单讨论。很显然，这是一个不充分的陈述，因为我们没能提及的还有很多。然而，与其他图景相比，这 3 幅图景更好地反映了目前正影响西方城市危机的基本特征。例如，将正在进行的不完整变革作为美学条件；众多地区被遗弃和拆除；更为普遍的贫困状况。

虽然与 20 年前展现的风头相差甚远，但我们可以肯定的是，通过改变工具、策略和词汇，景观设计仍然可以展现一个有力的当代城市形象。很明显，无论过去还是现在，这并不关乎某一个设计项目所创造的空间品质。在这个问题上，需要强调的是，无论构想的场景多么令人回味，空间品质往往取决于项目个案自身以及它们创造的相关、准确、具有吸引力的空间设计的能力。

FULL TEXTS TRANSLATED FROM ITALIAN

Landscape Design and the City: Contributions from the West in Times of Crisis

Angelo Sampieri, Beatrice Agulli
Translated by Erika Geraldine Young (from Italian to English)

1 After the Great Flood

Between the mid-eighties, throughout the nineties and up until the early years of the new century, landscape design in Europe and the United States enjoyed a long moment in the spotlight. Languages and techniques were developed, new magazines were published, new schools were opened, many debates were held, and new, important urban areas were built. Landscape design practices played a key role in these areas. They proved to be well suited to not only provide innovative solutions to the design of public space in urban and peri-urban contexts, but also regenerate leftover territories after industrial dismantling in the second half of the twentieth century as well as redefine territorial ecosystems. Looking at the broader picture, it appeared they could interpret contemporary economic and social conditions within an aesthetic framework that imbued them with rationale and meaning, often emphasizing the splendor and opulence of these conditions. Compared to urban planning and architecture, landscape design practices have proved more successful at producing powerful images capable of representing contemporaneity.

One critique repeatedly reiterated as far back as the nineties[1] was that architecture and urban planning were far too focused on the regulatory and morphological organization of space; they were believed to be incapable of correctly interpreting the emergence of new urban phenomena and its complexities. The difficulty inherent in the interpretation of contemporary cities was often considered to be linked to areas with dispersed settlements, new social inequalities in consolidated city districts, abandoned productive fabrics, and areas with commercial and specialized production units located far away from urban centers. Landscape design practices proved to be more open, more neutral and more conciliatory vis-à-vis these topics.

All the above prompted urban planners, architects and engineers begin focusing on landscape issues; this led to widespread projects, experiences and a flood of information that considered fields of knowledge involving the landscape to be crucial in urban design. This sparked unusual disciplinary combinations, including *Landscape Urbanism, Ecological urbanism, Infrastructural urbanism, Processes Urbanism, Biourbanism*[2-6], almost as if to eliminate the distinction between what was formerly called Urban Design and Planning and Landscape Design and Architecture. In most cases they were hybrid techniques and disciplines that developed due to greater awareness about the environmental crisis of our planet.

Up until a few years ago western economies endorsed this important investment in both the landscape and spaces designed by landscape design practices. However, just consider the current state of professions involved in landscape design in the West; it's more than obvious that they have lost the prominent role they played in the transformation of public urban spaces at the end of the last century. The economic, social, political and institutional crisis that started in the West in the early twenty-first century has inverted priorities and led to new rules regarding the reorganization of urban design projects[7].

Landscape design paid a high price during this change of heart. Apart from very rare design opportunities, the focus has shifted to other issues. No more magnificent designs of public spaces in city centers or large-scale green infrastructures sprawling across metropolitan territories; the latter has been replaced by more restricted spaces in which to experiment with smaller forms of innovation. Now that the city has fewer resources to transform its open spaces, what is left of that prosperous period at the end of the twentieth century when landscape design practices played a key role in western urban planning projects? What remains of the numerous accrued experiences? And above all, how do landscape design practices succeed in interpreting the present? What techniques, tools and aesthetic codes do they use?

To answer these questions this paper will provide the results of a study focusing on two research areas: on the one hand, a review of some of the most important international sectoral magazines[2] to monitor the changes that took place between 2005 and 2015 in people's focus and in new projects, either built or being built and, on the other, discussions with professionals and scholars of landscape design[3]. During the timeframe taken into consideration we tried to identify major changes in the approach to contemporary landscape designed by selecting several particularly important projects that might represent emerging approaches either illustrated in magazine articles or discussed with professionals and scholars. Although these approaches still characterize the design of western contemporary cities, they move in a completely different direction compared to the ones adopted twenty years ago at the height of the *great flood*. The last part of this paper will present several considerations about this change of perspective.

2 Three Tendencies

Architectural or urban planning publications in the eighties and nineties dedicated more issues to landscape design than they do today, partly because these projects are now almost exclusively published in specialized publications and partly because architecture and urban planning have established more solid alliances with "hard" sciences such as ecology, agronomy and botany, to some measure calling into question the strength and reliability of the disciplinary alliances created just a few years earlier. *Lotus* is a case in point. In the nineties, the magazine started to focus intensely on landscape, making it an almost exclusive trait of that period.

In the last ten years, only six issues of its editorial program have included the landscape[4]; it has partly shifted its focus either to topics associated with the economic and social crisis in the United States, Europe and countries in the southern hemisphere, or to problems involving migration and hospitality in the Mediterranean basin. So how can the landscape remain forefront in people's minds when designing the present and future of western cities? And what projects can be used in this context (Figure 1)?

When reviewing the media, and not just the publications focusing on landscape, three different trends tended to emerge: 1) mind-sets very focused on the rules governing the natural world, and as such closely linked to a scientific approach with which to convey aesthetic choices; 2) mind-sets searching for evocative forms and representations vis-à-vis the possibility of recreating uncontaminated, wild and uncultured worlds; 3) mind-sets concentrating on the design of space for agricultural production, i.e., on promoting scenarios associated with food self-sufficiency in cities.

To provide more clarification about the trends in question, I will now refer to some of the traditions that inspired these mind-sets, for example, periods when the landscape concept was strongly influenced by several very unambiguous viewpoints and the contribution of the authors who expressed them.

I consider the following authors as the forefathers of several philosophies that are still influential today: 1) Ian McHarg (1920-2001), father of "ecological planning" and the "geographic information system", author of the book *Design with Nature*[8], founder of the Department of Landscape Architecture at the University of Pennsylvania and author of important designs, for example *The Inner Harbour Master Plan* for Baltimore, *A Comprehensive Landscape* for Washington D.C. and *Woodlands New Community* in Houston, Texas; 2) John Brinckerhoff Jackson (1909-1996), writer, publisher, teacher, founder of the American magazine *Landscape* (1951), author of many collections of essays including *The Necessity for Ruins and Other Topics and Discovering the Vernacular Landscape*[9-10], an attentive scholar and observer of the way in which cultural processes shape the landscape by continually rewriting it; 3) Leberecht Migge (1881-1935), German landscape architect and writer who became famous primarily for his battles for food self-sufficiency in the new settlements built in German in the early twentieth century, and promoted in an exemplary manner in his treatise *Everybody Self-Sufficient* (1919) as well as in many designs that were part of the "Siedlung" designed by the Werkbund during the Weimar Republic. With reference to these three authors, I shall give the three mind-sets I believe to currently be the most influential the following titles: "City as process, The necessity of ruins (and wilderness), Everybody self-sufficient."

2.1 City as Process

For Ian McHarg the greatest conceptual contribution to the ecological vision is perceiving the world and evolution as a creative process: whether referring to a natural environment, city or ocean, everything associated with the evolution of the planet must be interpreted as the evolution of actions that modify morphologies and balances over a period of time. This viewpoint immediately clashes with the traditional concept of design aimed at creating rules and regulations by clearly defining inert spaces, their boundaries and separation. Everything has to be reconsidered as fluid and in continuous, organic, mobile and dynamic movement.

The city, like landscape, is a complex, unstable process in which different phenomena reciprocally influence each other. Recently more similar viewpoints have been adopted not only by *Landscape Urbanism*, i.e., by a design that elaborates "a process and not a plan", develops an "open form and not volumes", and is involved with "surfaces and not forms[11]", but also by James Corner who in an even more exemplary manner promoted the development of a spatial-temporal ecology that includes all the forces and factors in an urban environment and considers them as continuous and interrelated networks[12]. After these viewpoints became widespread, more and more designs now consider the multiple ecologies in a territory as variables that are not easy to control, but which must still be included in a process requiring only a few initial, structuring rules.

These projects prefer natural transformations of the territory, connection between its parts, and

the construction of ecological corridors to facilitate the movement of animal and plant species. In many cases they involve the renaturalization and reclamation of degraded areas pursuant to the industrial exploitation of resources, normally performed using a rigid, engineering-type control of flows and movements. But above all, one typical trait of the projects inspired by this mind-set is to review man's obsessive control over nature and propose that the transformations be left open and indefinite. The crises and uncertainty currently characterizing the economies of many western countries often stop plans and projects from being completed and are at odds with the principles of a mind-set eager to push processes in the right direction rather than establish the objective of the interventions, i.e., the final plan. So the starting point plays a key role in the development of the process, as does the establishment of boundaries within which the process can develop, and with it not only the ecologies involved, but also the natural and artificial cycles shaping the environment.

This is visible in the project by Fields Operations for Freshkills Park, Staten Island (NY). It was designed bearing in mind thirty-year time spans; the objective was to completely re-naturalize an area formerly used as a rubbish dump. The process involves the following phases: reclamation, water redistribution, recovery of the gas from the decomposition of organic material, re-colonization of species, and development of the nutritional substances they require to grow. It's important to also mention the masterplan by Fields Operations for the Shelby Farms Park near Memphis; this plan is broken down into temporal phases specifying how the various areas should be used (Figure 2).

Extremely important interventions have also been implemented in Europe, for example, the Queen Elizabeth Olympic Park project in London, or the renaturalization project of the River Aire in the peri-urban area of Geneva (Figure 3). The first project involves turning a huge, former industrial area into a park using a masterplan setting out the changes that are to take place in the next three, ten and twenty years; the project provides quite a bit of leeway during the phases prior to the final layout. For the latter project, the Superposition group headed by Georges Descombes imagined a big public space, a sort of mix between an urban and a rural environment; the space was to be created during four temporal phases during which the results of the envisaged water depuration system were to be tested, initially within the river basin and then in the surrounding area.

There are many other projects both in Europe and the United States. What's important is that all together these projects faithfully observe the principles governing the natural world and thus change the configurations, forms and aesthetics of the project. For example, the idea that the project is first and foremost a process legitimizes the special emphasis on the incompleteness of the configurations, the intermediate stages of the configurations and the periods of change. The fact that the configurations are preliminary and only vaguely outlined during the transitory phases is not important. What is important is that users have to participate in the process in which they themselves are involved. As far as possible these users have to be made to participate in creating the design; this is achieved by asking them to behave correctly since their behavior influences the process and pushes it in the right direction. Within this kind of framework, landscape design helps to rethink not only nature, but also the city, as something unfinished and in continuous movement. The images and forms produced by this design and its emphasis on transitoriness help to consider the city as a huge open-air worksite and make people appreciate the building stages rather than what it looks like when it is completed.

2.2 The Necessity of Ruins (and Wilderness)

At least three generations of Americans were introduced to the study of the landscape by John Brinckerhof Jackson who always underscored the importance of what was traditionally known as ordinary landscapes. *The Necessity of Ruins* is the famous essay in which he questions the need to preserve and protect landscapes we can use to recognize our roots. A key role in this rooting process is played by ruins, remains and even small traces of the past; each time we find new artefacts we remember that history is not continuity, but "dramatic discontinuity". This is why we need ruins: ruins raise doubts rather than provide a clear-cut, continuous tale about history. They speak of abandonment, separation, enhancement and de-enhancement of the territory. To be rediscovered and brought to life landscapes have to be first neglected and torn to pieces. We need to live with ruins in order to understand the natural and cultural processes of a long and inevitably fragmented history.

The cult of ruins is linked to the history of western aesthetics. What's interesting is the way in which this fascination characterizes many of the designs celebrated in contemporary publications. In fact, numerous design experiences focus on the aesthetics of abandonment, on the wild, uncultivated, indomitable and spontaneous elements behind formal choices. For example, the work of landscape gardeners such as Gilles Clément who considers that increased abandonment is crucial if there is to be development in areas that become a refuge for biodiversity[13]. Clément calls these areas the *Third Landscape*, i.e., spaces in which man is invited to enter "on tiptoe" in order not to upset their natural balance. One of the most iconic examples of this concept is perhaps the transformation of the industrial area in Duisburg North (Germany) designed by the Latz + Partners studio[14] (Figure 4). Here the focus is on spontaneous vegetation and the spontaneous renaturalization of all the spaces in which human activities can be reduced to a minimum.

Many projects in Germany were based on these viewpoints and interventions. For example, the park created in the former American military airport Maurice Rose in Frankfurt, or the more recent Natur-Park Südgelände in Berlin designed by the Odious studio (Figure 5). In the former, the main objective of the GTL Landshaftsarchitecktен studio was to make the old airport (and the energy of the wild vegetation that had overrun it) coexist with its new use. To achieve this goal, they manipulated and emphasized the ruin, for example, by further fragmenting many of the old floor areas and maintaining only some of the connections between the new sports areas.

The Berlin project involved creating a new park in a woodland area crossed by an old abandoned railway track. After roughly fifty years of neglect, 350 species of different plants, 49 species of mushrooms, over 30 species of birds and 95 species of bees had made this area their home. Abandonment has created an Eden of biodiversity, also thanks to the seeds transported in the carriages of the trains. The design of the park preserved the site and restricted fruition to a few selected areas, for example the area connecting two city districts once divided by the railway tracks. All the rest is a wild heartland in the city center.

These projects have boosted the aesthetics of abandonment and wilderness, a phenomenon that is unexpectedly spreading. Just think of the vegetal choices in the designs by Piet Oudolf, father of the "New Perennial" movement[15], e.g., in the excellent Lurie Garden in Chicago designed in collaboration with the Gustafson Guthrie Nicol studio. In the middle of lavish Millennium Park, Lurie Garden prefers perennial weeds, brightly colored in the spring, but completely bare in the autumn, so much so that the barren earth is in full view throughout the winter.

The same holds true for one of the most media-hyped designs of the last few years: the High Line in New York supervised by the Diller Scofidio studio and Fields Operations in collaboration with Oudolf[16]. Here too, common gramineous plants—symbol of the countryside, agricultural activities and the vegetation that grew spontaneously along the old railway line during its years of neglect—have become the most visible traits of the new green lounge in the Big Apple.

This kind of approach claims that wilderness introduces more biodiversity into the city; it elaborates a new aesthetics of public urban space, one which appears to totally reject the old orders, meticulousness and plain, well-organized spatial structures adopted not so long ago. These new projects make everything look more informal, discontinuous, disorderly, never mind if it looks uncultivated, neglected or ruined. In this new, chaotic and rather drab environment man is again just one of the many users of an urban ecosystem that paradoxically aims to turn into its opposite: a wood, a forest which, compared to any rural area, can evoke a new and better idea of wilderness.

2.3 Everybody Self-sufficient

Food self-sufficiency is a topic that recurs cyclically in the history of European cities: with the advent of the first urban communities, throughout the Middle Ages (when farming inside fortified walls made it possible to be self-sufficient if necessary), and then more in general during periods of economic crisis or wars. For example, the successful treatise *Everybody Self-Sufficient* by Leberecht Migge focuses on the First World War. All this now forcefully emerges in the debate on open spaces in contemporary cities, but in today's world food self-sufficiency has more to do with pedagogical and social issues than farming practices.

For example, the quality and sustainability of locally produced food (so-called "zero food miles"), but also the new aesthetic dimension of dwelling, represent the concept expressed by Perluigi Nicolin that urban agriculture would make us re-experience, in a conscious, thoughtful and aesthetic manner, what was present in the farming world but without real aesthetic awareness[17]. Generally speaking, it's important to note that when comparing contemporary urban kitchen gardens and their predecessors, there has been a change in the social class of people who farm in the city: if in the past these individuals came from a lower social class, the cultural and economic capital of many of those who currently self-maintain their own food is such that their farming is (also) an aesthetic exercise.

Apart from producing food, urban agriculture involves activities such as recreation, health, education, improved quality of life in an urban environment, and sometimes economic growth. All this usually requires the conversion of abandoned areas which up to a few years ago would have rapidly been developed; since this is no longer an option due to the crisis they are converted into a kitchen garden, a field or pasture (when someone is willing to take care of it). This rampant phenomenon is so widespread it has developed even in cities like New York where the value of land and the potential for rapid real estate development are second to none worldwide.

Media dissemination of the initiative is a key factor. For example projects such as "Public Farm at MoMa", the installation that won the "Young Architects Program" in 2008, that exploit the use of ground space and the creation of raised, cultivated land to reiterate the concept that cultivation can take place anywhere by taking advantage of these opportunities to regenerate and revive abandoned nooks and crannies in the city and make them attractive. Another example is the American Pavilion at the 2008 Biennale of Architecture in Venice where the schoolyard kitchens initiative invented by Alice Waters in the nineties became an internationally famous project[18]. A less well-known but equally excellent project, given its pedagogical implications, is Michel Desvigne's Cité Nature in the small town of Arras: a theme park based on the Artois farming model in France. Its objective was to raise visitors' awareness about the sustainability of farming their own food products, even in small plots, so long as this did not endanger larger adjacent fields.

However, this trend does not only involve pedagogical initiatives promoted during exhibitions and events. Agriculture has become part of the design of gardens and public spaces in urban planning projects. Take Detroit, symbol of the end of the industrial era and a city deeply scarred by that end. Detroit is currently an international example of urban renewal inspired by agriculture and landscape. Given the rarefaction of its built urban fabric, the Stoss Landscape Urbanism studio proposed to reuse many of the abandoned lots to produce food. Similar objectives inspired the choices of cities like Munich that launched the Agropolis project or London, where the Capital Growth project has been implemented (Figure 6). These two interventions have put into practice urban renewal strategies involving an increase

in food production. The aim is to produce local food, increase people's awareness regarding food issues, and improve living conditions in many suburban city districts.

Compared to the large-scale agricultural infrastructure projects implemented in cities, the increasingly popular and widespread urban farms function in a more targeted manner. Perhaps the most famous is the one created on the roof of a six-storey industrial building along the Hudson River in Brooklyn. Its sole objective was to demonstrate that agricultural activities can be profitable even in the city. Today it produces vegetables and fruit which it either sells in retail shops or to restaurants in the city. In the last ten years, an extremely popular urban farm has developed in Randall's Island Park, one of the islands in the Hudson estuary; its task is to make people more aware about the advantages of eating genuine, healthy food. Objectives similar to the ones adopted in several farms in Cuba have inspired the urban farming project launched by two private citizens in an abandoned area a few meters away from the old Berlin wall. In this case, urban agriculture is a team effort involving social relations and the development of cultural activities. Since the Berlin Municipality (owner of the site where the activity takes place) has put the area up for sale, the produce is grown in easily transported crates. While awaiting their eviction notice, permanent employees and volunteers run the cafeteria and mobile restaurant situated in the urban farm.

Although these projects are all very different (some are small and temporary, others are large-scale and aspire to change the customs and appearance of the cities in which they are located), bringing agriculture back into the city chiefly questions the passive fruition of public space and open urban spaces, similar to the approach adopted by projects developed in the eighties and nineties. In many ways agriculture revives actions in public urban space, bringing it to life and making it healthy, dynamic and productive. In actual fact, the words 'in many ways' involves very strict (agricultural) rules that limit freedom of movement: the lots are meticulously organized and regulated even when the kitchen garden is on a balcony or in a crate. Although people are very active, they have to assume certain postures and execute pre-established tasks, just like the ones performed in any farm. Project after project, it is this farm image that the city wishes to make its own.

3 A Site, a Forest, a Farm

A site, a forest, a farm. These three iconic images will input into the discussion on the way in which landscape design currently contributes to reshaping contemporary western cities. Up until the end of the last century, other images would have been chosen: a luxurious garden, full of light, colors and incredible materials or an elegant, extremely comfortable living room structuring the uninterrupted sequence of public spaces in small, medium and big cities in Europe; a garden of Eden like the big parks created in particular in the United States. After the abrupt changes in our economic, social and cultural conditions, cities in the west abandoned the idea of luxury (considered outdated) and redesigned contemporary living within a more measured, parsimonious concept of wellbeing and comfort: clean air, a healthy life, good food and a touch of tradition. As in the past, landscape design now provides a successful spatial representation of these new forms of wellbeing. A site, a forest, a farm. Three images which, all together, contribute to a better understanding of how some ideas become part of the design of contemporary cities.

The image of a worksite is linked more to the long time it takes to transform large areas. Saying that the city is a worksite means accepting the provisional nature of current changes and the difficulty inherent in completing large-scale urban projects which were never questioned up to a few years ago. It means accepting non-linear growth processes and letting the fascination of the unfinished, the incomplete and the partial enter a new aesthetic dimension. It means, for example, appreciating the imperfections and fragmented nature of suburbs rather than the precision and integrity of urban centers and the incoherence of marginal spaces rather than the order of impeccably organized districts. More in general, it means maintaining flexible, transformable spaces rather than freezing them in finite, ironclad layouts.

The image of the forest turns the city into its opposite: the dragon which in western culture has always threatened the "urbe" from the "selva", is now in the city. The city lays claim to its wild nature: parks shaped like woods and gardens, public spaces fashioned like meadows, scrub land and deserts, as well as omnipresent vegetal walls and green roofs. In short a lot of nature, so obvious in the many new spaces that spread like wildfire. However, it isn't just a question of nature, but rather of research and the production of spontaneous effects, once again thanks to soft, mouldable, living forms, better still if they are wild, coarse, only lightly sketched out, abandoned and in ruins. This is how design once again tackles big, dismantled industrial complexes: no more regenerations and refunctionalizations, but conservation of the ruins as part of more extensive operations to protect entire areas of twentieth-century cities, in the best of cases turned into parks.

Finally, the farm. Here again, there is a reversal: agriculture has taken the place of industry. Production changes, urban customs change, and public and private spaces also change. Flowers are replaced by vegetables, fountains by kitchen gardens, better still if they are collective, and even better if they are planted in city centers so that every new project can be exemplary and emulated, so much so that in the end the pedagogical aspect appears to be more important than production. However, this is not the point. We're not talking here about boosting economies or perhaps teaching words long forgotten, despite the enormous emphasis on both these aspects. Making agriculture the core idea behind urban design leads to the revival of thriftiness, frugality and measure. More in general, it projects the image of a simple, composed and restrained condition of poverty.

Each of the trends exploited by landscape design to try and interpret and shape our contemporary cities raises questions regarding order as well as many other very important social, cultural, political and environmental issues. This paper has simply discussed this ability to interpret the present based on several images repeatedly conjured up by landscape design: a site, a forest, a farm. Obviously, that's an understatement since we could mention more. However, compared to other images, these three provide a better picture of the basic traits of the crisis now affecting many western cities. For example: considering the incomplete transformations currently underway as an aesthetic condition; the abandonment and dismantling of many areas; and a more general state of impoverishment.

Although a far cry from the ostentation that existed twenty years ago, we can however affirm that by changing its tools, strategies and vocabularies, landscape design still provides an effective image of contemporary urban areas and the city at the present time. It's obvious that, both now and in the past, this says nothing about the quality of the spaces produced by every design project. On this issue, it's important to emphasize that notwithstanding any evocative imaginary scenario, this quality will always depend on individual projects and on their ability to elaborate relevant, correct and attractive spatial designs.

注释
Notes

1 When referring to the West, further clarification is required regarding local sensibilities, expertise, traditions and the role played by public bodies when they commission landscape projects. For example, in Mediterranean countries landscape design has always struggled to be recognized by the authorities, while in countries in the north of Europe public administrations ensure that many studios specialising in landscape architecture survive thanks to big investments in competitions for the design and construction of new open spaces. In America the scenario differs; here landscape architecture is so important it is still a significant topic in the cultural debate on the design of urban and peri-urban open spaces.

2 This research focused on five major magazines: *Lotus*, *Topos*, *Landscape Architecture Magazine*, *Architettura del Paesaggio* and *Paysage Topscape*. They are all very different to one another as regards not only their origins, but also the topics and ways in which these topics are treated; above all they each have very different target audiences. *Lotus* is a magazine illustrating landscape projects as part of a broader critique of architecture and the city. Instead, ever since its first issue *Topos* focuses on worldwide landscape design projects. *Paysage Topscape* disseminates design proposals exhibited at the Landscape Biennale in Barcelona. *Landscape Architecture Magazine* and *Architettura del Paesaggio* are published by national associations of professionals active in the field of landscape design. In the last few years these magazines have focused on a more international public. This research concentrated on the magazines and the issues published between 2005 and 2015. A total of 200 issues of the aforementioned magazines were examined.

3 Discussions with scholars and professionals took place either during interviews or congresses. In particular, the 53rd IFLA World Congress held in Turin in April 2016. We would like to thank in particular those scholars and professionals with whom we were able to establish an ongoing debate: Catherine Mosbach (Mosbach Paysagistes), Kistoffer Holm Pedersen (SLA Architects), Franco Zagari (Franco Zagari, Architettura e Paesaggio), Bradford McKee (*Landscape Architecture Magazine*), Federico Lòpez Silvestre (Universidade de Santiago de Compostela) and Bianca Maria Rinaldi (Politecnico di Torino).

4 In particular, reference is made to the issues: Reclaiming Terrain. Lotus, 2006, 128; Green Metaphor. Lotus, 2008, 135; Landscape Infrastructures. Lotus, 2009, 139; Lotus in the Fields. Lotus, 2001, 149; Landscape Urbanism. Lotus, 2012, 150; City as nature. Lotus, 2015, 157.

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