



1. 受雕塑技艺的启发，场地原本的起伏地形为项目设计提供了一个地理原型。该雕塑景观通过展现侏拉山脉自然的景观地貌，重塑了场地地形。

1. Provoked by sculpture, the folding of the original ground offers a restitution of a geographical situation. The sculpture-landscape modifies the land by reinterpreting the site in a form of topographical landscapes of Jura Massifs.



童年的记忆

——瑞士日内瓦梅林区雕塑景观设计

L'ENFANCE DU PLI (THE FOLD'S CHILDHOOD) — A SCULPTURE-LANDSCAPE DESIGN IN MEYRIN OF GENEVA, SWITZERLAND

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项目概述

“童年的记忆”项目以雕塑景观的形式，为日内瓦邦迪斯地区创造了一个具有深远意义和影响的设计作品。项目占地面积2 600m²，通过展现侏拉山脉自然的景观地貌，向现代化的建筑理念发出了挑战，并对项目所处的梅林园区体现出的对原有景观的漠视做出了回应。

两种形式的碰撞

设计与建造行业对于效率与标准化的追求，往往以牺牲场所感知为代价。平整地形、忽视历史，以及对建筑密集林立的热衷导致城市中普遍存在场所认同缺失的问题。

梅林园区以现代建筑理念建造而成，其秉承了“白纸原则”：园区项目动工后的第一步即将邦迪斯地区原有的小山丘（或褶皱地形）平整，以便在这个追求效率的标准化园区内建造一栋栋办公大楼。园区内的城市空间单调乏味，大多为连接建筑物间的小径和大片

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摘要

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关键词

雕塑景观；场所认同；空间性；地形；艺术

ABSTRACT

Increased efficiency in the design and construction of standardization is often accompanied by a loss of perception of the site. L'enfance du Pli (The Fold's Childhood) is a sculpture-landscape, monumental and elongated in Boudines, Geneva. In a form of interpreting the force that spawned landscapes of the Jura Massif (Jura folds), the project challenges the principle of modern architecture and responds to the ignorance of the pre-existing landscape that presided over the realization of the Meyrin Park.

KEY WORDS

Sculpture-Landscape; Place Identity; Spatiality; Topography; Art

整理 田乐

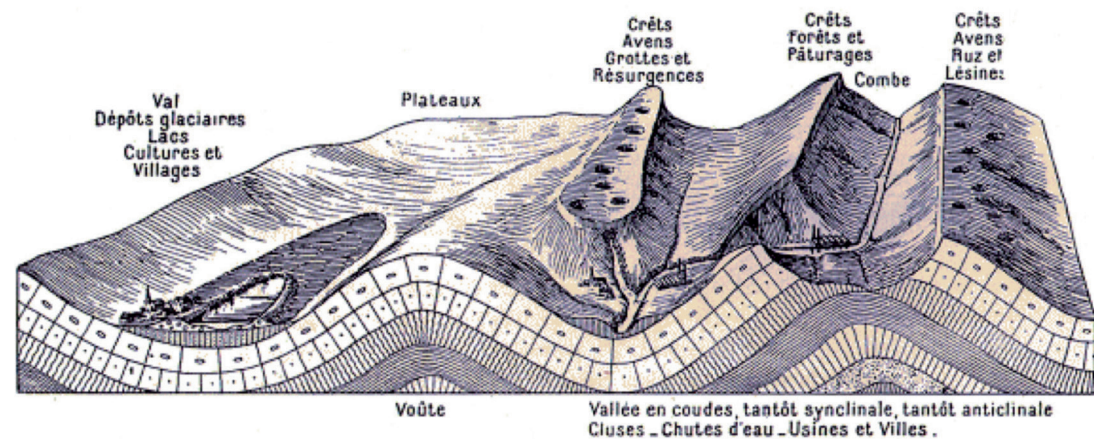
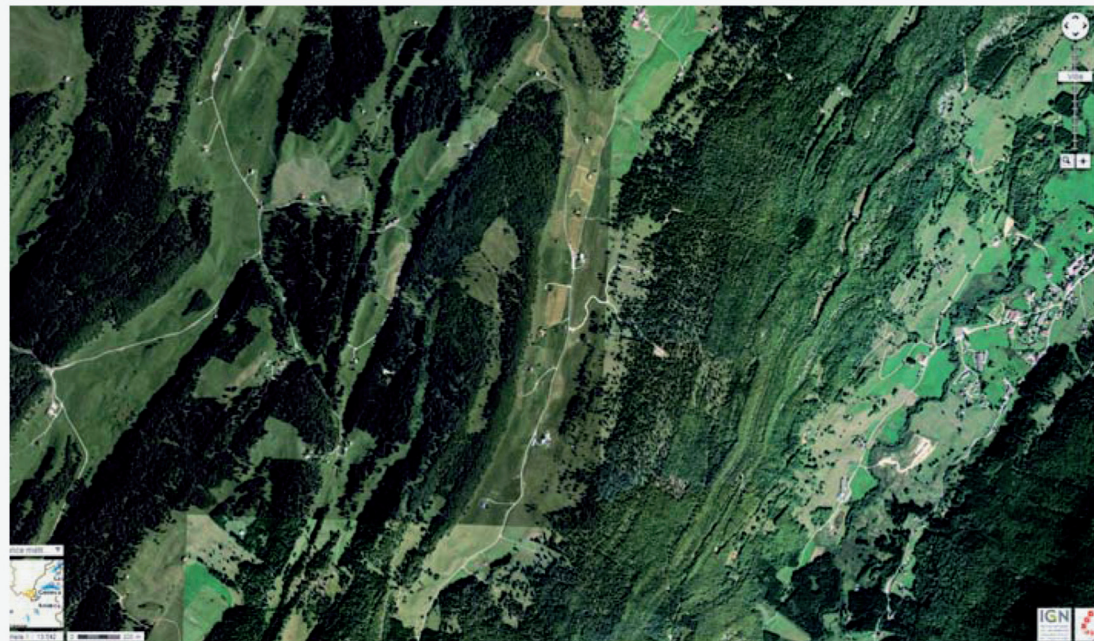
译 田乐

EDITED BY Tina TIAN

TRANSLATED BY Tina TIAN

项目地址:
瑞士日内瓦梅林区
项目面积:
2 250m²
项目委托:
梅林当代艺术基金会
景观设计:
Gilles Brusset
设计时间:
2014年
建成时间:
2017年

LOCATION:
Meyrin Municipality, Geneva, Switzerland
AREA (SIZE):
2,250 m²
CLIENT:
Fonds d'art contemporain de la ville de Meyrin
LANDSCAPE ARCHITECTURE:
Gilles Brusset
DESIGN PERIOD:
2014
COMPLETION TIME:
2017



间杂着丛丛树林的开阔草坪。

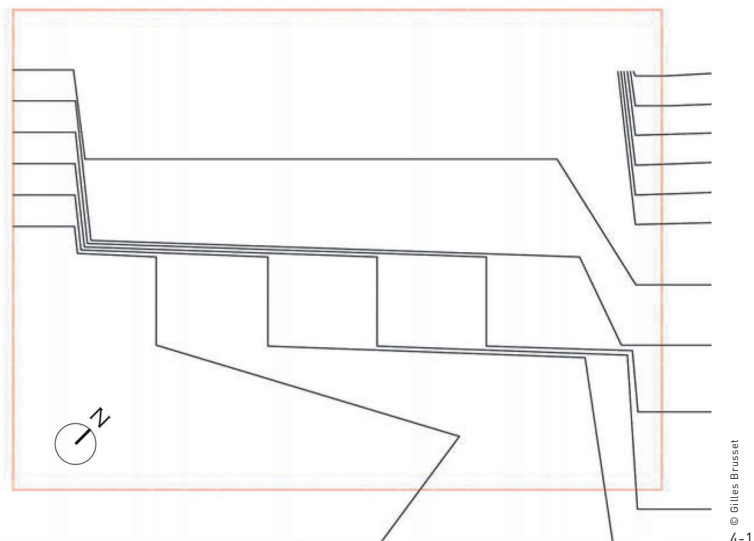
在梅林园区建成50年后，位于园区中心的童年的记忆项目旨在重现被抹去的场地特征。受雕塑技艺的启发，场地原本的起伏地形为项目设计提供了一个地理原型。该雕塑景观通过展现侏拉山脉自然的景观地貌，重塑了场地地形。在“激进”的现代城市中，这一形式在模式化建造的城市背景下显得卓尔不群。该雕塑景观所呈现出的灵动曲线与宜人体量和梅林园区方方正正的景观及邦迪斯学校毫无变化的外墙形成了鲜明对比：与直线型景观带给人的冰冷感不同，这一雕塑形式体现出了自由奔放的动感。

场地的戏剧冲突

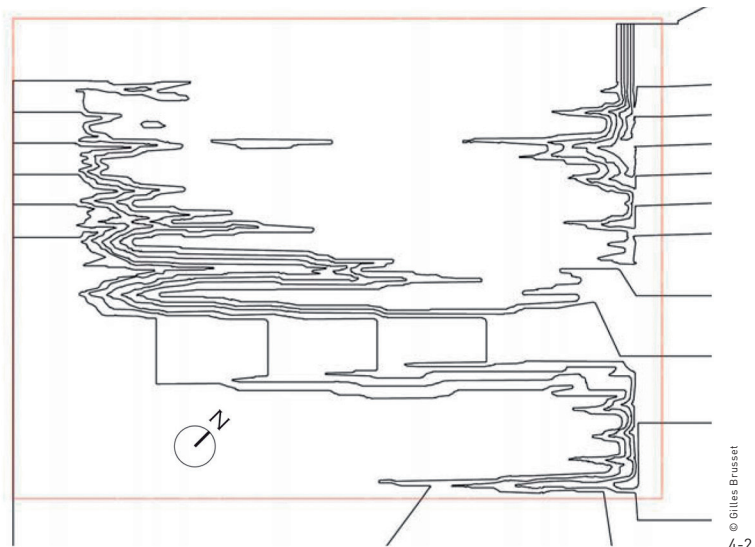
该雕塑景观的理念是以一种景观来印证另一种景观。项目既展现了场地的物质空间维度，也以地形塑造的形式展现了当地的地貌特征。场地中的既有特征（直线）也在与雕塑景观的特征（曲线）的戏剧冲突中得到了强化。

艺术和景观

童年的记忆项目连接着园区与建筑，这一介于建筑与景观之间的艺术作品对公共



4-1
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| 2. 侬拉山脉航拍照片
(图片来源: Google Earth) | 2. Aerial photo of the Jura Massifs (Source: Google Earth) |
| 3. 侬拉山脉地貌示意图 | 3. Morphology of the Jura Massifs |
| 4-1. 场地原地形 | 4-1. Topographic map of the pre-existing site |
| 4-2. 经由艺术性重塑后的场地地形 | 4-2. Topographic map of the site with artwork |
| 5. 地形模型 | 5. Topographic model |

空间与景观中艺术的地位提出了质疑。借由景观设计手段,该项目隐晦地提出了一个涉及景观设计行业的问题——这同时也是项目创作的一部分——即景观设计是艺术创作吗?

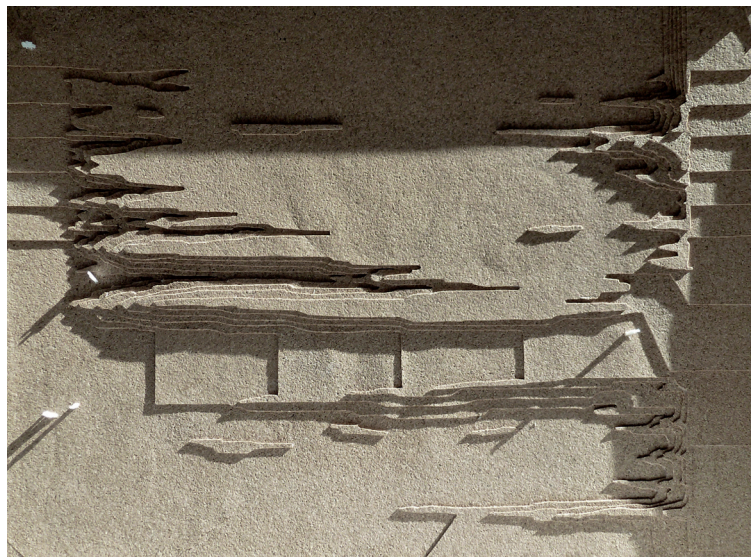
设计要求的存在并不意味着所有的空间设计——布局——都是创作行为。该项目的设计者吉利斯·布鲁塞特在进行艺术创作的同时,也率领了一个景观设计团队,以将景观设计理念转化为创作行为,同时将艺术构想转化为景观。设计将铺装道路和高速公路的普通材料运用到此花园尺度的项目中,赋予了这一日常空间与众不同的形式。

一个场所的地理位置、地形、外部环境、土壤和水平布局如同该场地的独特名片。同时,其特殊性和独特性由一定数量的、或多或少具有敏感性的实体要素所决定,而这些元素恰是项目创作的素材源泉。那些经过改造的场所的认同感需通过能够体现场地诗意美感的设计手段来突显。童年的记忆——无论将之视作一件艺术作品还是一个景观设计项目——超越了平淡的场所叙事方式,无论对当地居民还是游客或路人而言,这里都是一个独特的世界。场地的独特性使得每个个体都可以沉浸其中,感觉自己是独一无二的存在。

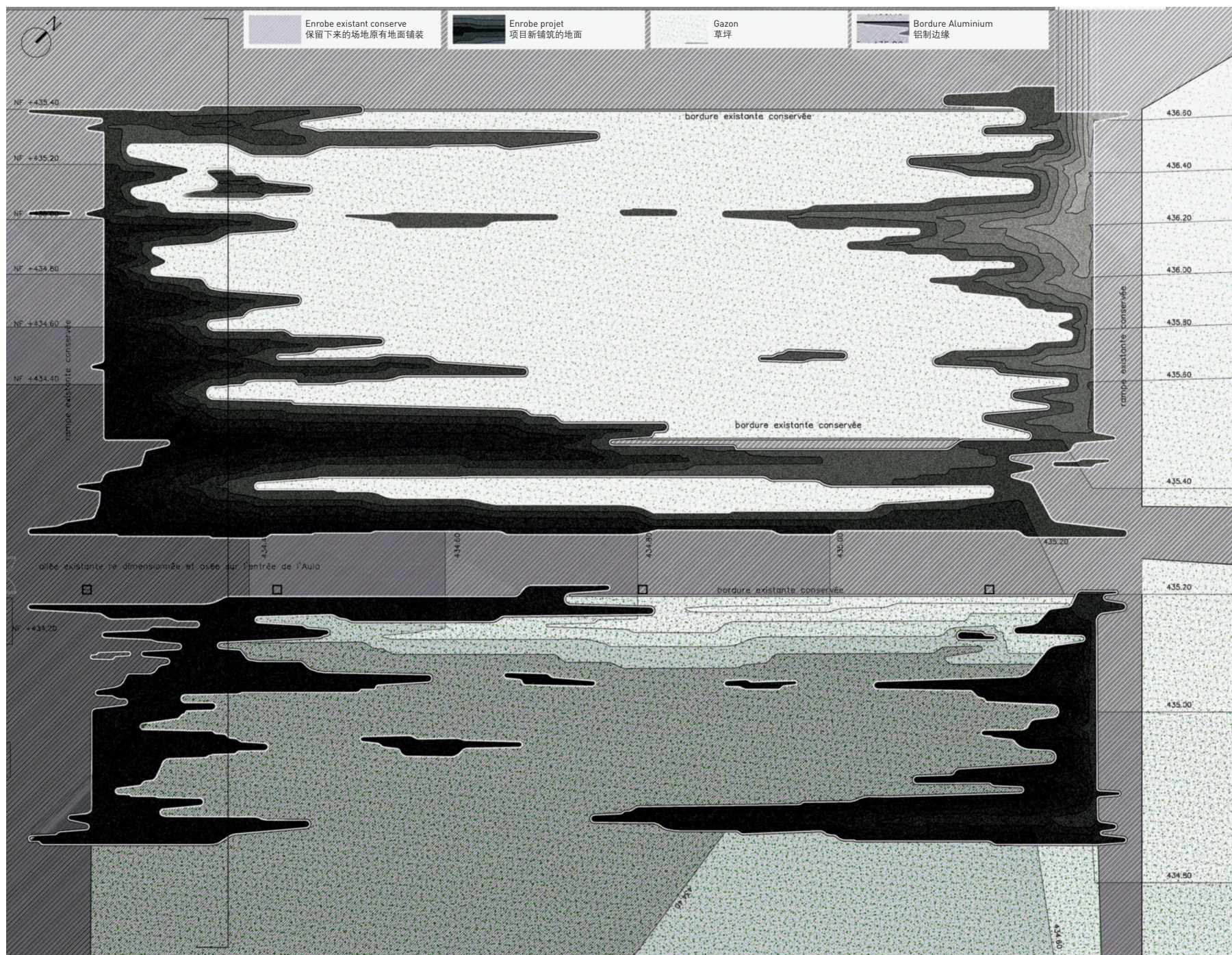
起伏的空间,童年的景观

一系列山坡、山丘和山谷的塑造,矿物质和种植土之间的界面设计,以及对径流路径的考量皆体现出项目对于当地地貌的解读。该雕塑景观创造了一种交错的空间感,通过曲线的运用和不同起伏空间的营造,为孩子们提供了一个生动的学习环境和一种别样的感知体验:鉴于孩子们的视野高度为40~140cm,设计通过对起伏地形的软性塑造,连同在场地周边高耸的地标建筑的对照下,孩子们可以获得对空间体量的真实感知;由近及远,从自然的起伏曲线到建筑物勾勒出的天际线,孩子们用自己的身体和眼睛来探索他们与梅林园区上空这片广阔蓝天的关系,超越了项目对于日内瓦河谷及侬拉山脉的描绘。

山丘顶部的轮廓线也成为了孩子们的身高参照基准,使他们在玩耍的同时也可以见证自己的成长。设计摒弃了一些常见的游乐设施或小品、沙池、草地等元素的运用,而通过地形设计为各类儿童游乐活动提供了空间。LAF



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Project Introduction

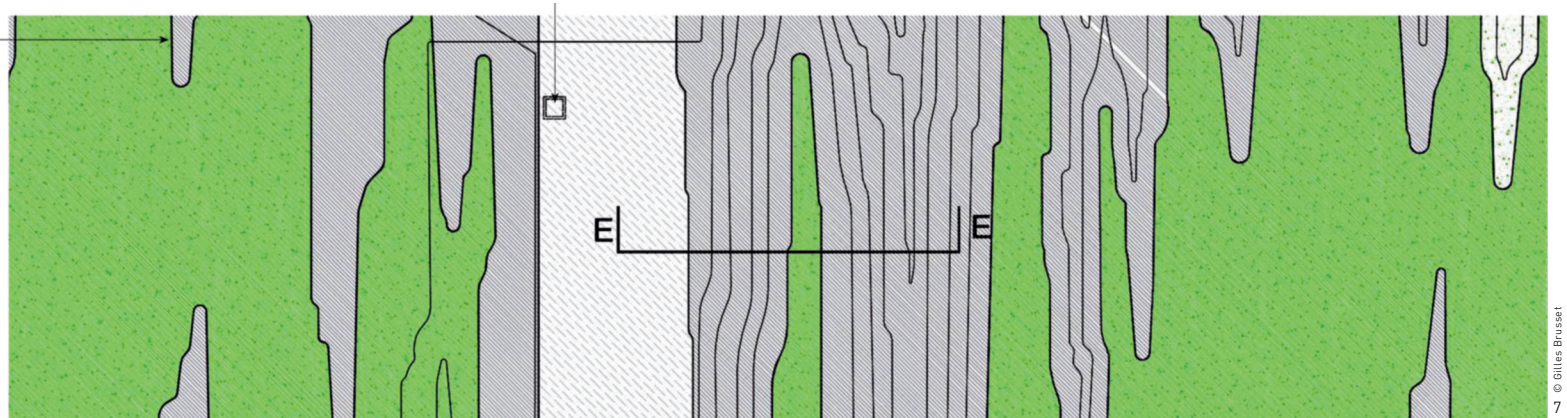
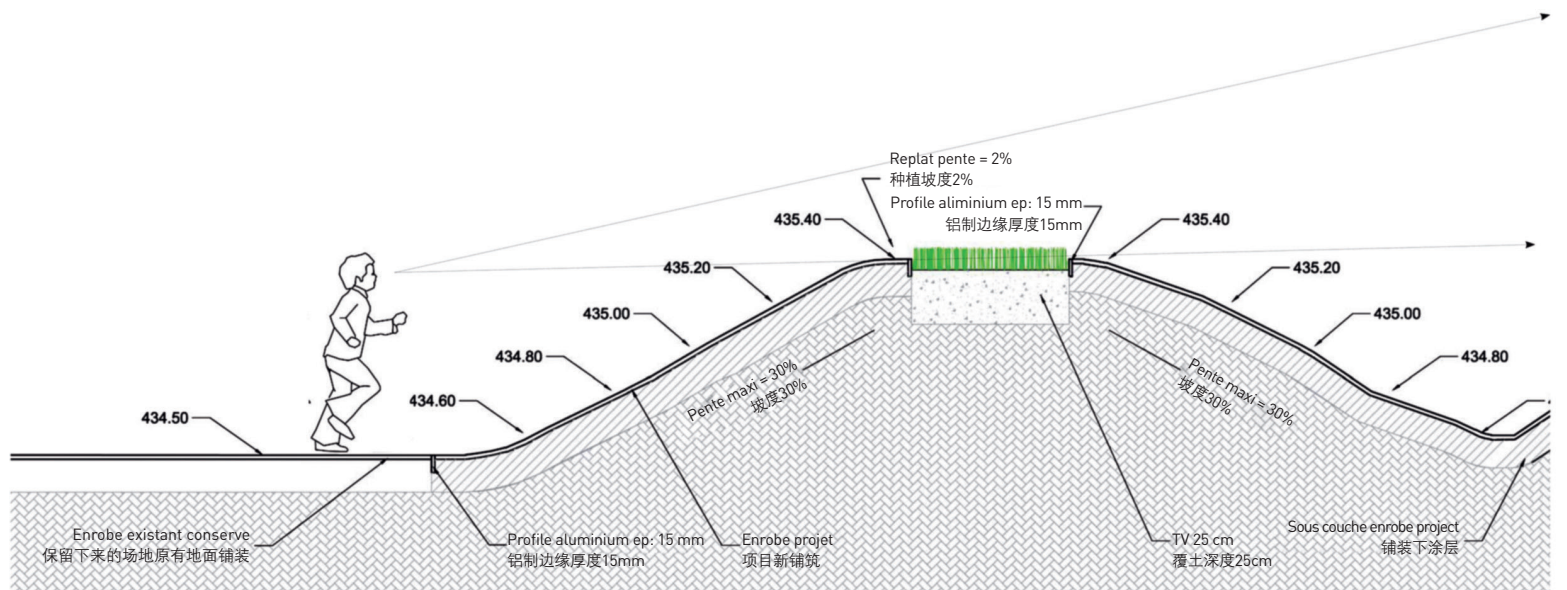
L'enfance du Pli (The Fold's Childhood) is a sculpture-landscape, monumental and elongated in Boudines, Geneva. It takes part to a surface of 2,600 m², whose forms are an interpretation of the force that spawned landscapes of the Jura massif (Jura folds)

against the principle of tabula rasa and the ignorance of the pre-existing landscape that presided over the realization of the Meyrin Park.

Meeting of Two Formal Systems

Increased efficiency in the design and

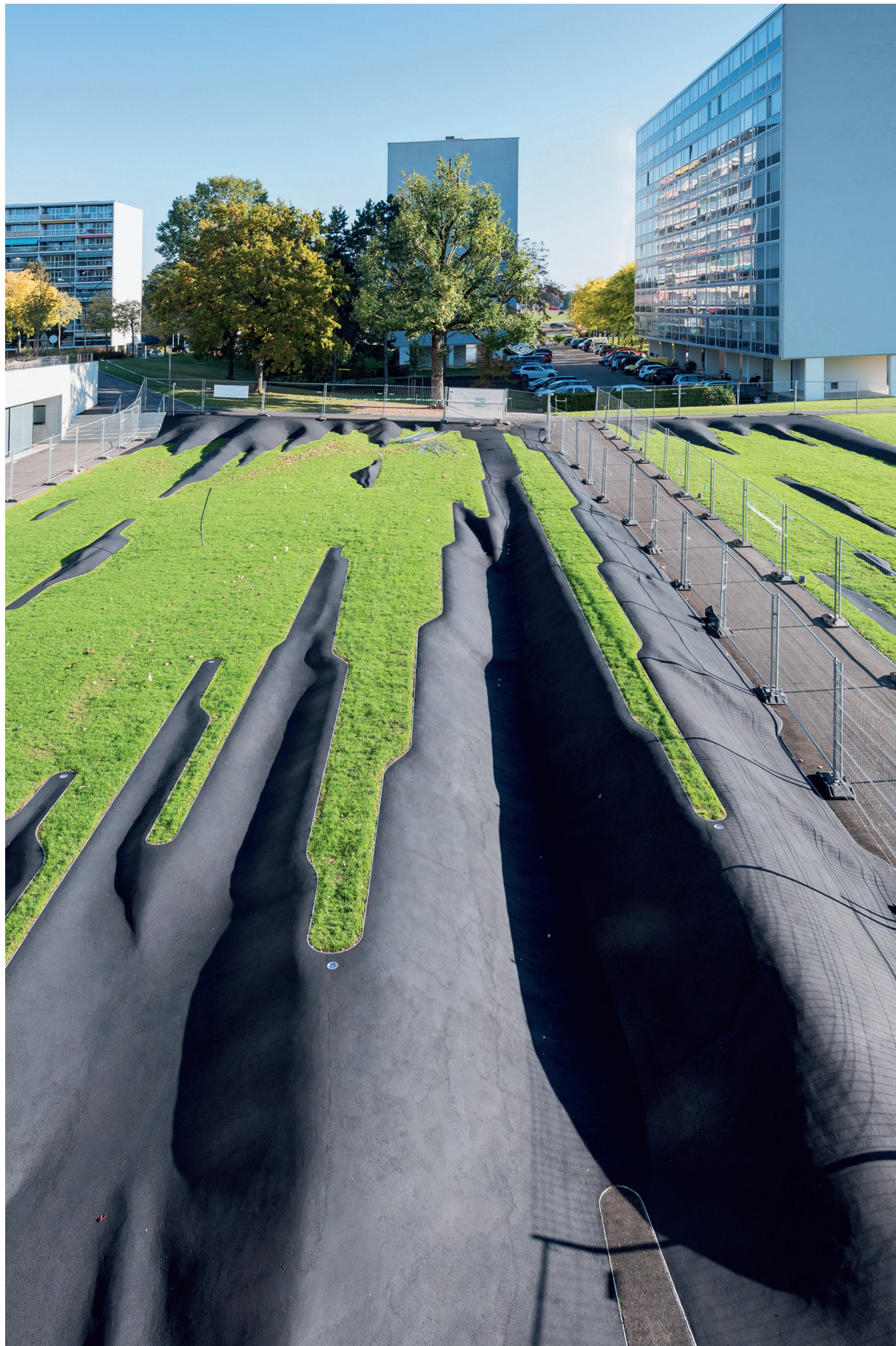
6. 平面图
 7. 剖面图
 8. 施工现场照片
6. Site plan
 7. Section of the sculpture-landscape
 8. Project in construction



construction of standardization is often accompanied by a loss of perception of the site. The flattening of the topography, ignorance of the past, and the masking of horizons by the buildings lead to a generic, off-site space.

The Meyrin Park, where the site is located, was built according to the principles of modern architecture, including that of clean slate: the first act of the Meyrin Park project was to level the small hill — or fold — pre-existing on the land called Boundines, in order to install the buildings in this efficient universal park. The urban spaces of Meyrin Park are pedestrian, structured





by the arrangement of buildings on stilts and paths crossing large expanses of lawns punctuated with groves.

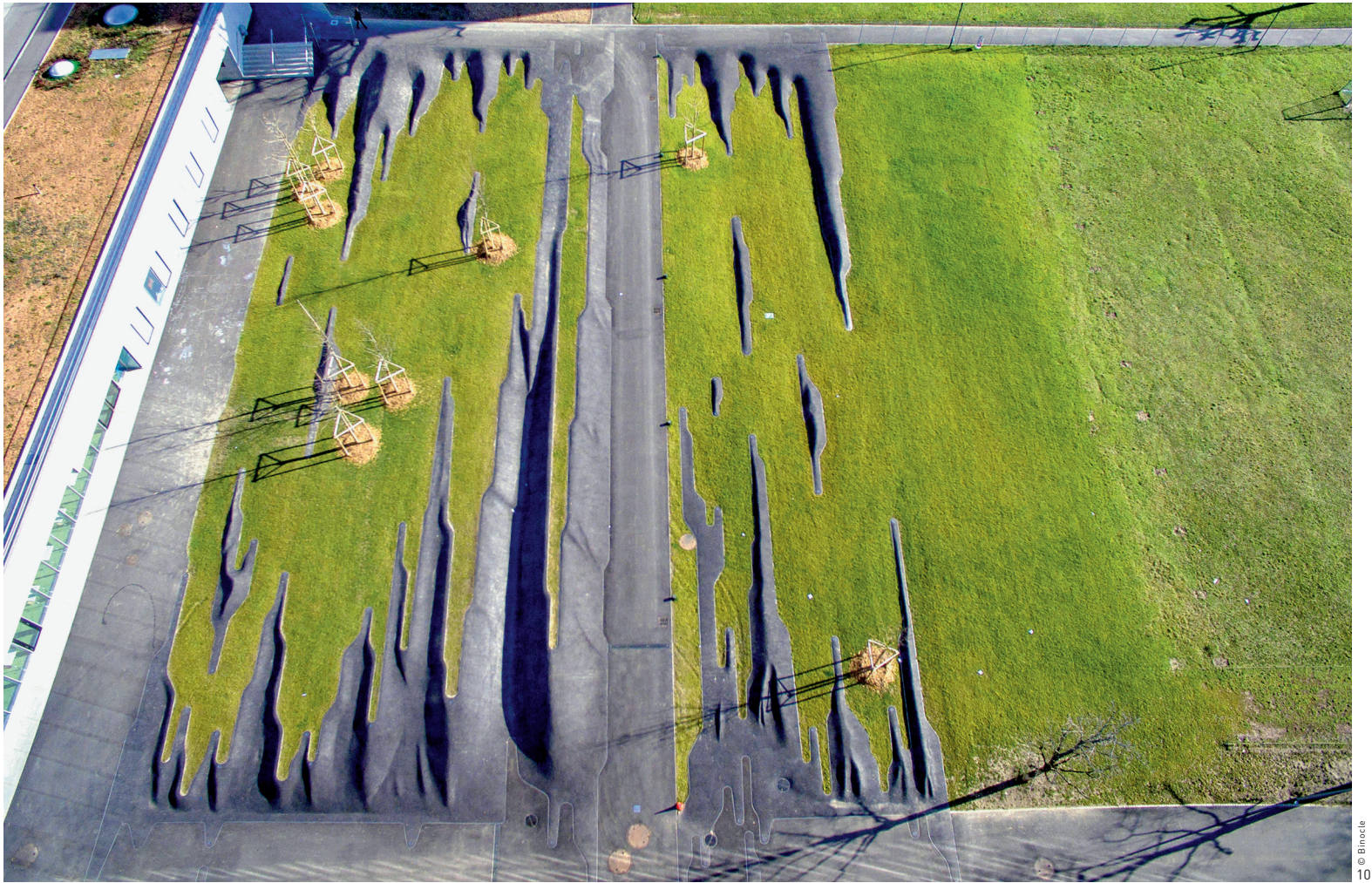
50 years after the modern advent, L'enfance du Pli project sits in the middle of the park and restores the specificity of the place. Provoked by sculpture, the folding of the original ground offers a restitution of a geographical situation. The sculpture-landscape modifies the land by reinterpreting the site in a form of topographical landscapes of Jura. Within the modern "radical" city, the project inscribes a set of differentiated forms, extraordinary in the context of the orthonormal city. In the orthogonal landscape of Meyrin Park and near the flat facades of the École des Boudines, the sculpture-landscape emerges in curves and volumes: the formal system of sculpture freely develops its dynamic undulations in the ground of the exterior spaces of the École des Boudines, freed from the relentless formal system of the straight lines of Meyrin Park.

The Site Involved

The principle of the sculpture-landscape is that of the inscription of one landscape in another. On one hand, the site is involved in its physical dimension, and on the other hand, in its geographical dimension at the territorial scale. Existing site features (straight lines) are exacerbated by the contrasting effect of the inscription of the sculpture-landscape (curves).

Art and Landscape

Located between the park and the buildings, and between architecture and landscape, L'enfance du Pli questions the status of art in public space and landscape as a work of art. Designed with the tools of landscape, the work implicitly poses the question of the part of creation that can involve the profession of Landscape



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Architecture: Is the landscape architect an artist?

The nature of design commands does not automatically imply the design of a space under the sky — arrangement — as an act of creation. Gilles Brusset, the designer of this project, directed a landscape agency as a parallel of his artistic activity, making it possible to conceive the conception of landscapes as acts of creation and the conception of works of art as landscapes. The diversion of ordinary materials from roads and expressways to the benefit of a garden work of art has led to the appearance of extraordinary forms in the daily space.



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9. 从邦迪斯学院望向场地
 10. 鸟瞰图
 11. 细部设计
9. View from the terrace of the École des Boudines
 10. Aerial view of the site
 11. View from the ground



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| 12. 项目成为了现代化城市环境中的当代艺术作品 | 12. A contemporary artwork in a modern urban setting |
| 13. 雕塑即公园，公园即雕塑 | 13. A sculpture in the park / a park in the sculpture |
| 14. 场地夜景 | 14. Night view |
| 15. 由沥青颗粒铺筑的路面 | 15. Asphalt-granulometry pavement |



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The location, topograph, exposure, soil, and horizons of a place form a unique identity card. The specificity and uniqueness of a place are defined by a certain number of concrete elements more or less sensitive. These elements are a reservoir of materials for creative projects. The identity of the transformed places is then highlighted by works that sing the poetry of places. The work of art and the landscape project escape the status of object to be incorporated into the site. The inhabitant, the visitor and the passerby can then experience a presence effect to the particular world. The uniqueness of the site made it sensitive then echoes the individuality felt, the feeling that everyone can be unique.

Spatiality of Folding as a Landscape of Childhood

The succession of slopes, hills and valleys,



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the interfaces between the mineral soil and the vegetal soil, and the runoff paths are all notions of geography rendered apprehensible by means of their plastic expression. The sculpture-landscape produces a crisscross spatiality that offers children a sensitive pedagogy, a physical experience of the curve and a variety of situations differentiated in the space of the pleated ground, where the children are offered a tangible reading of the space thanks to the altimetric landmarks and lines of horizons at their height (40 ~ 140 cm) drawn by the soft emergence of the shapes of the folded hills. From the near to the far, from the fold of the curve to the

stretched line of the architectural horizon, children's bodies and eyes find articulations, entering into a new relation with the immensity of the sky of Meyrin Park, beyond the valley of Geneva and the massifs of the Jura.

The levels of the crest lines give young children benchmarks of heights to measure themselves against the space as they grow. The classic elements of games, furniture, sandboxes, or grassed lands are replaced by the imaginary geography of sculpture-landscape. In a broad movement, it unifies the variety of children's games. **LAF**