



“大鲁尔”城市文脉中的农业景观美学

Mechtenberg-Venustas et Utilitas

Aesthetics of Agricultural Landscape in Urban Contexts

保罗·伯基 / Paolo BURGI

项目地点：德国埃森梅希滕贝格
 项目委托：埃森莱茵-鲁尔地区协会，“2010欧洲文化之都——鲁尔”官方项目
 农业景观面积：约200hm²
 项目面积：约45hm²的农业用地
 首席设计师：Paolo L. Bürgi教授
 设计团队：Bürgi工作室（CH-6528 Camorino区，瑞士）
 施工时间：2008年冬~2010年夏
 相关信息参见：www.burgi.ch

位于旧“鲁尔区”城市文脉中的农业景观现今正利用其美学价值创造出“大都市鲁尔”的新形象，这是一个非比寻常的设计理念。这片引人瞩目的景观在过去几个世纪中发生了巨大的改变：从原始的自然景观到人口稀少的农业乡村景观——在不久后的工业化采矿过程中，被残酷地开采着。

现今，该地区仍保留着这种独一无二的景观：重新种植的植物改善着保留下来的空地；堆积如山的货物、工业林地、高耸的大烟囱及城市。在景观中人们始终能感受到地上和地下的各种元素，它们无处不在。

之前隐藏在这些空间肌理中的广阔农业景象，现今被城市边际线紧紧环绕着。它们以一种简化的形式幸存了下来，其边界由城市街道及住宅区确定。然而，在这种紧密的空间文脉中，绿色空间却受到了土地利用的巨大冲击。从鸟瞰图中可看出：耕地像“中央公园”一样位于城市肌理的正中。农业景观成为了一种娱乐性的空间，是一种人们对于休闲和冒险活动有所渴望的调节。在另一方面，农民——景观无意识的设计者——常常在土地的边界辛勤劳作着，他们能更清楚究竟失去了多少农田。

除了农业使用之外，对休闲娱乐地区的





需要也促使了一种独特的“景观之美”，一种“农业美学”的产生。但正如单一的功能会导致农业景观景象匮乏一样，仅有的审美方式是值得商榷的发展模式。当我们知道这种景观的美丽是以牺牲景观文化的中心意义（如生产）为代价时，我们如何能正确评价这种美学景象呢？

我们的研究基于简洁的主题及对土地的尊重，将美与实用结合为前提。我们所倡导或采取的方法，力图伴随着观赏者来回答以下这些问题：我的所见同农业是否有关？这是一种巧合还是着意设计的景象？观者会变得好奇。在“懂与不懂”之间，观众对周围环境的认知变得更为开阔了。这与该项目的关系不断发展并变化着；产生了各种想法；各种问题同时伴随着游客们。

“审美与功能（Venustus et Utilitas）”由几个季节性阶段景观及换季阶段景观组成，整个形成时间超过两年。同农业生产的日程相呼应，形成了一种渐强的旋律。

一开始用精确的彩色线条划过或勾勒出粮田，在2009年夏天达到一个高峰。之后线条变成色带。最后一个阶段，在最终的图像里整块农田的不同颜色将会由暗到明逐渐过渡到另外的颜色。这将构成一幅非常微妙的景象，只有用心且训练有素的眼睛才能够欣赏这一感知的艺术。

该项目利用了人们对观察和探索日渐浓厚的兴趣，以使农民的工作更加易于理解和体验，同时致力于培养人们对土地的尊重。因此我们还想要将筹备和治理的中间阶段可视化，并且传递出土地作为种子承载者的价值。耕作、播种、除根和精炼只是农业工作的一部分，其中更有成熟粮田的景色和丰收的喜悦。

“审美与功能”是系列研究的一部分，它是一个实验，一方面研究农民经验和工作的交互作用，另一方面又遵循了新的道德文化。■

（苏博译，周明艳校）

1. 实景图 © Paolo L. Bürgi

2. 即将发行的相关出版物： *Feldstudien/Field Studies*, Birkhäuser, ISBN: 978-3-0346-0260-0.

3, 4. 实景图 © Paolo L. Bürgi

1. Impression © Paolo L. Bürgi

2. Upcoming issue of the relevant publications: *Feldstudien/Field Studies*, Birkhäuser, ISBN: 978-3-0346-0260-0.

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The Aesthetics of agricultural landscape in the urban context of the former "Ruhrgebiet" now aiming to create its new image as the "Metropolis Ruhr". An extraordinary project idea in a remarkable landscape that has been vastly transformed during the last centuries: from a pristine natural landscape to a sparsely populated agricultural countryside, which later on, during the industrialization of mining, was relentlessly exploited.

Today a unique designed landscape has remained: recovered rank vegetation that has recuperated the remaining free spaces; towering stockpiles, industry woodlands, horizons of smokestacks; and cities. The element of the Above and the Underground is always perceptible in this landscape, is omnipresent.

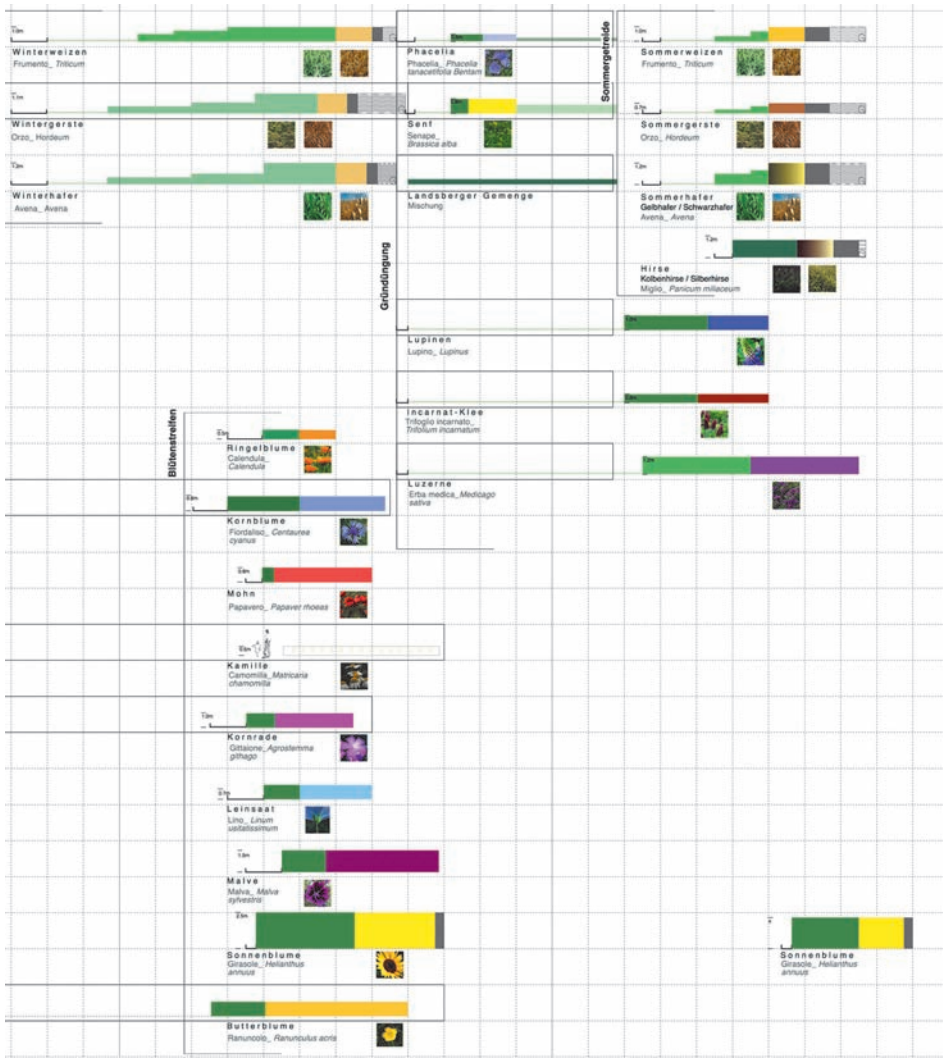
Amidst of these spatial textures lie the relicts of the formerly wide agricultural surfaces, now tightly surrounded by urban perimeters. They have survived in a reduced form, their borders defined by streets and housing areas. But in this dense spatial context the green spaces are exposed to an enormous land use impact. The aerial view makes it visible: arable land lies like a "Central Park" in the midst of the urban fabric. The agrarian landscape becomes a recreational space, a valve for the people's longing for leisure and



adventure. While on the other hand the farmers - unintentional designers of the landscape - often work at the margin of subsistence, always being aware of how other farms have already been given up.

In addition to the agrarian use and the demand of recreation areas arises a need for a certain Beauty of the Landscape, an "Aesthetic of Agriculture". But just as much mere utility would lead to an impoverishment of the agrarian landscape image, a mere aesthetic approach would also be a sign of a questionable development. How would we judge such an aesthetic image, when we know that this beauty has been realized at the expense of the loss of the central meaning of cultural landscape, i.e. the production?

Our research underlies topics of simplicity and respect for the earth, the combination of beauty and utility. The proposals and interventions we have conceived are meant as an accompaniment of the spectator to explore certain questions: what I see, is it coincidence, has it something to do with agriculture or is it a designed scenery? He becomes curious. On the threshold between "understanding - non-understanding" his perception of the surrounding widens. The relation to the project develops and changes; thoughts emerge; questions that accompany



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the visitor:

“Venustus et Utilitas” consists of several seasonal phases and inter-phases, that develop over a period of two years. A kind of crescendo, that interacts with the agrarian calendar.

At the beginning precise colour-lines cross or frame the grain fields, with a peak in the summer 2009. Afterwards the lines turn into colour-bands. For the final image during the last phase the colours will shade into each other over the fields, from dark to light. A probably rather subtle image that requires an attentive and trained eye: the art of perception.

The project makes use of the increasing interest in observing and exploring in order to make the farmer’s work more comprehensible and able to be experienced, and aims to cultivate respect for the earth. Therefore we also wanted to make the intermediate phases of preparation and treatment visible and wanted to communicate the value of the earth as carrier of the seed. Ploughing, sowing, grubbing and refinement make part of the agricultural work as well as the view over a ripe grain field or the joy of the harvest.

“Venustus et Utilitas” is part of a research series, an experiment, that on one hand interacts between the farmer’s experience and work and on the other hand follows a new Culture of Ethics. ■

- 5. 景观设计师与农民在农业景观中 © D.Florentine Schmidt
- 6, 7. 相关成果 © Paolo L. Bürgi
- 8. 植物颜色分析
- 9. 视觉分析
- 10. 平面图
- 5. Farmer and Landscape Architect © D.Florentine Schmidt
- 6, 7. Production © Paolo L. Bürgi
- 8. Cromatism research
- 9. Visualisation research
- 10. Site map

