

S Garden Fairy Sarah Price

花园精灵 萨拉·布莱斯

萨拉·布莱斯景观事务所是一家专注于设计私立和公立花园、城市空间和景观的设计顾问公司。该公司位于伦敦南部，其作品遍及英国和全球。萨拉毕业于2002年，获得了一级艺术类专业学位，此后她在汉普顿宫任全职园艺师。2004年，她在牛津花园设计学院进修居住区景观设计，获得研究生学位。她参加了2006年的汉普顿宫花展，并以其概念花园“重复与区别”获得了英国皇家园艺学会金奖。2007年和2008年，萨拉参加了切尔西花展的展示花园单元，为赞助商QVC获得了皇家园艺学会银奖。萨拉是谢菲尔德大学景观系以及伦敦KLC设计学校花园和种植设计课程的访问讲师。其作品曾展示在2005年的Newlyn艺术展览馆、2006年的V&A拉斐尔展览馆、2007年的花园历史博物

馆和2009年的塔特舍尔堡。BBC和英国国内的各大报纸，以及包括《园艺画报》、《时尚》英国版、澳大利亚版等在内的大部分园艺和生活杂志都对她的设计项目进行过报道。当前正在进行的项目有：

- 伦敦2012奥林匹克公园，2012花园。萨拉·布莱斯作为LDA Design和Hargreaves Associates设计公司的种植设计顾问参与这一项目。这个800m长的河滨花园组成伦敦奥林匹克公园的中心景观。花园分成4个区块，展示对世界各地当代原生植物环境的解读。
- 伦敦的Battersea花园项目的再次开发。萨拉·布莱斯景观事务所最近赢得了这一次高规格的竞赛，重新开发园林慈善机构Thrive的Battersea公园中的花园。
- 伦敦Battersea公园中的老英格兰花园。种植设计和设计咨询源自对Battersea公园内具有爱德华工艺美术时代特色的“英格兰公园”的创新。
- 英国萨默塞特私人委托的Hadspen花园。重新开发一处19世纪早期的家庭菜园，该菜园以其悠久的历史传统和花园设计中的创新而广为闻名。■（董玉珍译，涂先明校）



- 2006年英国皇家园艺学会金奖获得者
- 伦敦2012奥林匹克公园2012花园种植设计顾问
- RHS Gold Medal Winner in 2006
- Planting and Design Consultant on the 2012 Olympic Gardens

Sarah Price Landscapes is a design consultancy that specializes in the creation of private, and public gardens, urban spaces and landscapes. Based in South London, work is undertaken throughout the UK and Internationally. Sarah Price graduated with a First class BA (Hons) degree in Fine Art in 2002 before working as a full time gardener at Hampton Court Palace. Sarah went on to study Residential Landscape Architecture (PG Dip) at the Oxford College of Garden Design in 2004. Sarah has since exhibited at the Hampton Court Flower Show in 2006, winning a RHS Gold medal for her conceptual garden, 'Repetition and Difference'. In 2007 and 2008 Sarah exhibited in the Show Garden category at the Chelsea Flower Show winning RHS Silver medals for sponsor QVC. Sarah is a visiting lecturer in garden and planting design at the Department of Landscape at Sheffield University and at the KLC school of design in London. Designs have been exhibited at the Newlyn Art Gallery in 2005, in The V&A's Raphael Gallery in 2006, at the Museum of Garden History in 2007 and at Tattershall Castle in 2009. Design projects have been featured on the BBC, as well as in every major national newspaper and the majority of gardening and lifestyle magazines including Gardens Illustrated and Vogue UK and Australia. Current ongoing projects include:

- 2012 Gardens, London 2012 Olympic Park. Planting and design consultant on the 2012 Olympic Gardens for the LDA Design and Hargreaves Associates design consortium. This 800 meter long riverside garden shall form the central showpiece of the Olympic Park. The gardens shall be divided into four character zones, which demonstrate a contemporary interpretation of native plant habitats from across the world.
- Battersea Garden Project Redevelopment, London. Sarah Price Landscapes recently won this high profile competition to redevelop the gardening charity Thrive's Battersea Park garden.
- The Old English Garden, Battersea Park, London. Planting designs and consultation on the renovation of this Edwardian Arts and Crafts 'English Garden' in Battersea Park.
- Hadspen Gardens, Private Commission, Somerset, UK. Redevelopment of an early nineteenth century former kitchen garden widely known for it's longstanding tradition in horticulture and innovations in garden design. ■

萨拉·布莱斯 | 访谈 Sarah Price | Interview

LAC: 您是否介意用“女性化”这个词来形容您的作品？

萨拉·布莱斯: 经常有人说我的作品“女性化”。我很乐观地看待这一点，这寓意着美、创造性与感性。我经常渴望尽可能温和地在景观上留下自己的标记。

LAC: 您是如何成为景观设计师的？您为什么会选择这一职业？

萨拉·布莱斯: 我对于园林与景观一直充满激情，尽管我最初的梦想是成为一名艺术家。在得到艺术学位后，我发现做园艺师最容易养活自己，然后就在里士满的汉普顿宫找到了工作。每天在这个有厚重历史的地方工作是很美的一件事情。我对花园设计以及此后景观方面的兴趣就是在这里养成的。大多数情况下我是一个自己学习的人，我的工作就在经验中成长。我通过竞赛获得了设计一个展示花园的任务，这为我以后获得机会打开了一扇门。

LAC: 在您的职业生涯中，您遇到的最大困难是什么？您是如何克服的？

萨拉·布莱斯: 我的业务是从零开始，并以曲线形式快速稳定增长。日复一日的业务运作经常占用了创造性设计和重要的研究时间。保持这一平衡很有必要，然而也非常困难。

通过实际项目来学习已经成为一种重要的教育形式，积累的经验越多，我对自己就越有信心，也就更愿意坚持我的信念，与此同时承认有些情况是超出我的能力范围之外的。

LAC: 作为景观设计师，最重要的能力是什么？您认为女性景观设计师的优势和劣势是什么？

萨拉·布莱斯: 我经常认为一个理想的景观设计师应有两种对立的性格特点：对现场保持敏感性和直观的认识非常重要，同样要有分析和实践精神。我相信我们每个人都有各自的个性张力，这与性别无关。

LAC: 您认为是否有与奥姆斯特德相提并论的女性景观设计师？您为什么这样认为？

萨拉·布莱斯: 影响随地域以及各自的兴趣所在而不同。在英国，格特鲁德·杰基尔（Gertrude Jekyll）的宿根花径和西尔维亚·克劳（Sylvia Crowe）关于花园设计文章都是很有影响力的。

LAC: 对您影响最深的景观设计师或者景观设计作品是什么？

萨拉·布莱斯: 在过去的10~15年中，“荷兰波浪（Dutch Wave）”（Piet Oudof, Henk Gerritson等）对英国花园设计有突出的影响。这一新宿根运动（New Perennial Movement）看起来很阳刚，而更加精细的“自然主义”的园林美学无疑将我引入了种植和花园设计。对荷兰阿姆斯特丹雅克·彼得·蒂济（Jac. P. Thijsse）的丘日公园（Heem Park）的访问向我揭示了生态种植设计的可能性，并且成为我灵感的主要来源。

LAC: 请您评价一下英国的女性景观设计师的现状（如比例、认可度与影响力等）。

萨拉·布莱斯: 在英国，知名的公园设计师更

多为男性。在英国有很多有趣的且有天赋的男女景观建筑师。但是，从我不经意的观察来看，更多的男性处于大型景观设计公司的高级职位。

LAC: 随着女性景观设计师的数量不断增多，您如何看待女性从事景观设计这一行业的前景？

萨拉·布莱斯: 在景观设计这一领域中有很多被广泛讨论的方面。不同设计学科的边界通常因为传统的性别导向作用互相重叠。我们各自都有自己的长处和兴趣，而施展自己的长处和发挥自己的兴趣是至关重要的。

LAC: 请您给景观设计专业的学生提一些建议。

萨拉·布莱斯: 我认为绘图是设计流程中非常重要的一步。它很直接——在你的笔尖和想法之间没有任何障碍。毫无疑问速写有助于理解和创造。

每日的观察是想法和灵感的源泉，伦敦的城市肌理总是令人着迷，它们的结构和文脉出人意料。我也从观察荒野上、铁轨沿线和“自然的”乡村聚落里自生的植物群落中学到了很多。■（董玉珍译，涂先明校）

1. 萨拉·布莱斯 © Rachel Warne
2. 塔特舍尔堡，花园刚完成后的侧视图。© Sarah Price



1. Sarah Price © Rachel Warne
2. Tattershall Castle side view of the garden installation when newly planted. © Sarah Price



LAC: Do you mind if others describe your work as being “feminine”?

Sarah Price: My work frequently get described as ‘feminine’; I like to see this as a positive which has connotations of beauty, creativity and sensitivity; I often aspire towards making as gentle a mark on the landscape as possible.

LAC: How did you become a landscape architect? And why did you choose this career?

Sarah Price: I’ve always been passionate about gardening and landscapes, although initially I had ambitions to be an artist. Upon graduating from a degree in Fine Art I found it easiest to earn a living as a gardener, and worked at Hampton Court Palace, Richmond. It was wonderful to work outside everyday within this historical backdrop. My interest in garden design and subsequently landscape architecture grew out of this. I’m predominantly self-taught and my practice has evolved alongside my experiences. I initially won a competition to create a show garden and this provided an opening from which subsequent opportunities followed.

LAC: What are the worst difficulties you have met throughout your professional life? And how did you overcome them?

Sarah Price: My business has grown from nothing very quickly which has been a logistical learning curve. The day to day running of a business can often take over from creative design time and crucial research. Maintaining this balance is a must and is still difficult. Learning through practical projects has been an important education, the more experience I’ve gained, the more I’ve grown in confidence and the more I am willing stand by my convictions and also to admit when a situation is outside my realm of expertise.

LAC: What is the most important ability for a landscape architect? In your opinion, what are advantages and disadvantages of female landscape architects?

Sarah Price: I often think that an ideal landscape architect has two opposing personality traits: It is incredibly important to engage with a site on a sensual and intuitive level, yet equally it is important to be analytical and practical. I believe we all have our individual strengths regardless of gender.

LAC: Do you think there is any female landscape architect who is as influential as Olmsted? Why?

Sarah Price: Influences vary geographically and depend on your area of interest. Within Britain, Gertrude Jekyll’s perennial borders still have a legacy, as do Sylvia Crowe’s influential writings on Garden Design.

LAC: Which landscape architect or which project has influenced you the most?

Sarah Price: In the last 10 to 15 years the ‘Dutch Wave’ (Piet Oudof, Henk Gerritson etc) has been exerting its influence on British Garden Design. Whilst this New Perennial movement could be viewed as very male, the more subtle ‘naturalistic’ planting aesthetic definitely drew me to planting and garden design. Visiting the Jac. P. Thijsse Heem Park in Amstelveen, the Netherlands was a revelation in the possibilities of ecological planting design and continues to be a major source of inspiration.

LAC: How would you evaluate the current situation of female landscape architects in England (their ratio, influence, recognition of their work, etc.)?

Sarah Price: There are definitely more prominent male

figures in British garden design.

There are many interesting and talented female and male landscape architects working in the UK. However, from casual observation there do tend to be more men holding senior positions within the larger Landscape Architectural practices.

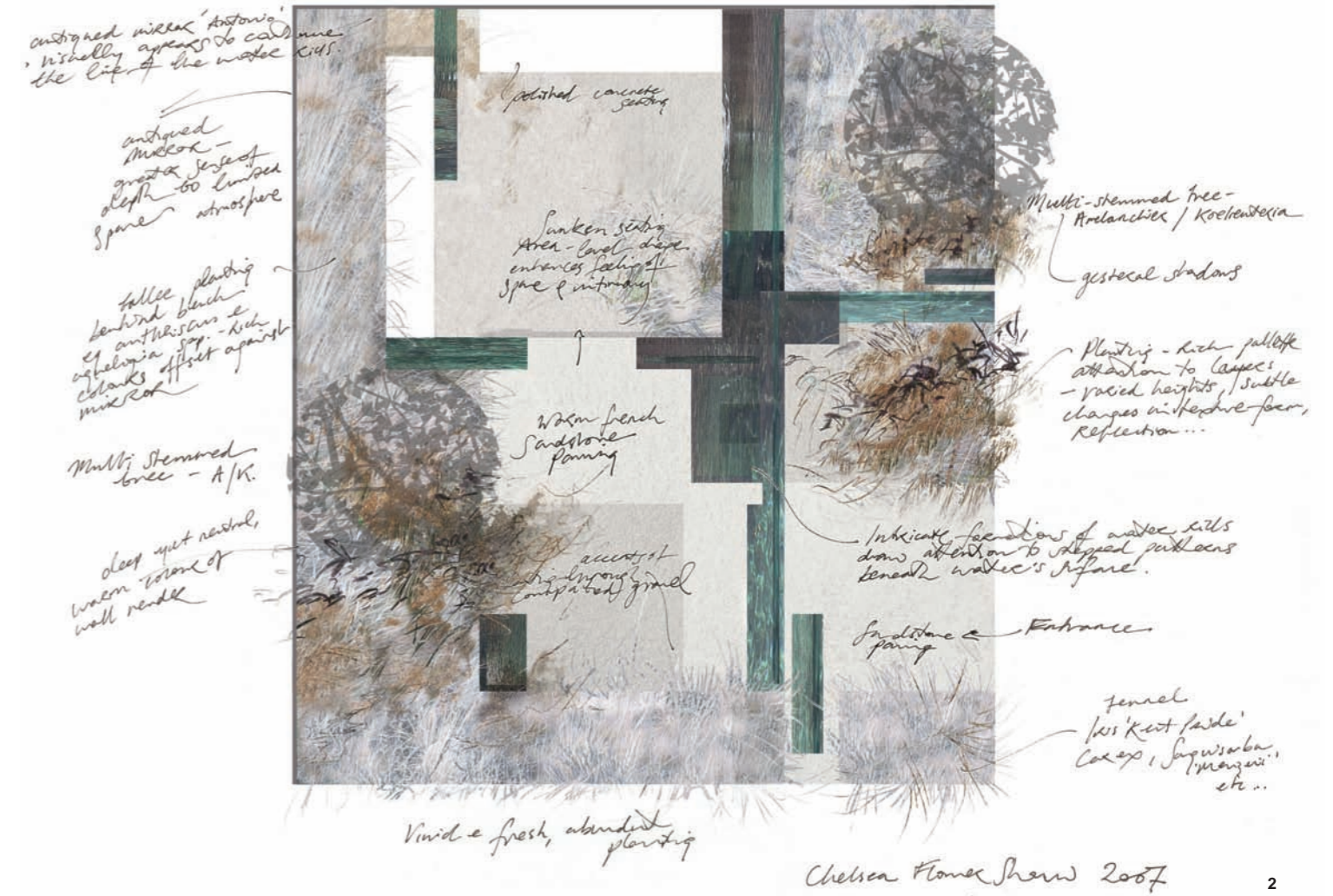
LAC: As female landscape architects are increasing, how do you view the future of them in the field of landscape architecture?

Sarah Price: There are so many different avenues of approach within the wide discourse of Landscape Design. Boundaries between different design disciplines are overlapping, as are traditionally ascribed, often gender orientated roles. We all have different strengths and interests as individuals and it’s important to play to these.

LAC: Could you provide some advice and suggestions to students in landscape architecture?

Sarah Price: I believe it’s really important to embrace drawing as an integral part of the design process. It’s so immediate - there’s nothing between your pencil and your ideas. Sketching definitely aids understanding and creativity. Every day observation provides a wealth of ideas and insights. The layers of urban fabric in London are continually fascinating and unexpected in their juxtaposition and context. I’ve also learnt much from observing plant communities growing spontaneously on wasteland sites, along railway tracks and in ‘natural’ rural habitats. ■

3. QVC珍宝花园，简单的灰褐色墙映衬着苔草丰富的紫色，棕色和金色。© Helen Fickling Photography
3. The QVC Bejeweled Garden, luxurious planting palette of purples, browns and gold, set amidst Carex comans and offset by a simple taupe wall. © Helen Fickling Photography



萨拉·布莱斯 作品
Sarah Price
Masterworks

QVC 珍宝花园——2007年英国皇家园艺学会 切尔西花展中的城市花园 The QVC Bejeweled Garden—A City Garden at the RHS Chelsea Flower Show 2007

萨拉·布莱斯景观事务所 / Sarah Price Landscapes

项目地址：伦敦SW3区切尔西堤2007年英国皇家园艺学会切尔西花展
项目面积：4.5 m x 5 m
项目委托方：QVC
景观设计：萨拉·布莱斯景观事务所
项目成本：2万英镑
设计时间：2006年10月
建成时间：2007年5月22日

这是一处由QVC赞助的英国皇家园艺学会切尔西花展中的一个小型城市花园。花园整合了暗色调的硬质材料包括法式砂岩和仿古镜。两株优雅的伞形栾树界定了这个狭小的空间，同时形成封闭感。空间内点缀着鲜艳的罂粟、鸢尾花和青草。

配色植物素材的种类包括苔草 (*Carex comans*)、鸢尾 (*Iris 'Kent Pride'*)、地榆属 (*Sanguisorba menziesii*)、蓟属 (*Cirsium rivulare 'Atropurpureum'*) 和鬼罂粟 (*Papaver orientale 'Patty's Plum'*)。■ (董玉珍译, 涂先明校)

A small city garden sponsored by QVC for the RHS Chelsea Flower Show. The garden incorporated a muted palette of hard materials including French sandstone and distressed antique mirrors. The graceful forms of two umbrella shaped Koelreuteria paniculata framed the small space whilst forming a sense of enclosure. A burnished palette of poppies, irises and grasses adorned the space.

Species within the planting palette included *Carex comans*, *Iris 'Kent Pride'*, *Sanguisorba menziesii*, *Cirsium rivulare 'Atropurpureum'* and *Papaver orientale 'Patty's Plum'*. ■

1. 涓涓细流漫过一级级台阶，将你的视线拉向这个小小的花园空间。© Helen Fickling Photography
2. QVC 珍宝花园平面图。© Sarah Price
3. 配色植物材料。© Helen Fickling Photography
4. 一株多干的栾树下它的情影。© Helen Fickling Photography

1. Sequentially stepped water rills draw your eye into the small garden space. © Helen Fickling Photography
2. Site plan of the QVC bejeweled garden. © Sarah Price
3. Planting palette Species. © Helen Fickling Photography
4. Shadow cast from the multi-stemmed Koelreuteria. © Helen Fickling Photography





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萨拉·布莱斯 作品
Sarah Price
Masterworks

QVC花园——2008年英国皇家园艺学会 切尔西花展中的展示花园

The QVC Garden——Show Garden at the RHS Chelsea Flower Show 2008

萨拉·布莱斯景观事务所 / Sarah Price Landscapes

项目地址：伦敦SW3区切尔西堤2008年英国皇家园艺学会切尔西花展
项目面积：10 m x 12 m
项目委托方：QVC
项目成本：5万英镑
景观设计：萨拉·布莱斯景观事务所
设计时间：2007年10月~2008年5月
建成时间：2008年5月22日

此处展示花园由QVC委托，要求“给空间带来宁静的美”。

这个花园环绕在倒映着天空的平静水面和清新的植物之中，其硬质景观包括了夯土墙、磨砂铜镜、约克石和低碳钢。

配色的植物素材布置在由英国本土植物形成的基调色彩周围。这一点通过简单的两年生植物品种如欧亚香花芥（*Hesperis matronalis*）、毛地黄（*Digitalis purpurea* 'Alba'）、当归属（*Angelica*）、峨参属（*Anthriscus sylvestris* 'Ravenswing'）的植

物来呈现。在5月份开花的多年生植物包括大戟属（*Euphorbia palustris*）、蓟属（*Cirsium rivulare*）、唐松草属（*Thalictrum*）和耧斗菜属（*Aquilegia*）的植物。多茎海棠界定了高度，并进而确定花径其他的构成。

堆积的和“漂浮的”约克石台阶，这一部分花园里种植的植物包括西伯利亚鸢尾（*Iris sibirica* 'Butter and Sugar'）、地杨梅（*Luzula nivea*）、粟草（*Millium effusum*）和金莲花属（*Trollius europaeus*）的植物。■（董玉珍译，涂先明校）

5. 堆积的和“漂浮的”约克石台阶 © Helen Fickling Photography
6. 毛地黄和形态独特的当归属点缀着整个空间 © Helen Fickling Photography
7. 效果图 © Sarah Price
8. 磨砂铜镜和周围安静的水面的反光效果 © Helen Fickling Photography

5. Stacked yorkstone and 'floating yorkstone' steps © Helen Fickling Photography
6. *Digitalis spires* and the distinct form of *Angelica archangelica* punctuated the space © Helen Fickling Photography
7. Visual image © Sarah Price
8. Antiqued mirrors reflect back the small garden space © Helen Fickling Photography

QVC commissioned this show garden, requesting a 'replenishing space of calm beauty'. Surrounded by still, reflective water and fresh, naturalistic planting, the hard landscaping of the garden incorporated rammed earth walling, acid etched bronze tinted mirror, yorkstone and mild steel. The planting palette was structured around a base palette of British native grasses. This was punctuated by simple species biennials, such as clumps of *Hesperis matronalis*, *Digitalis purpurea* 'Alba', *Angelica* and



Anthriscus sylvestris 'Ravenswing'. May flowering perennials included *Euphorbia palustris*, *Cirsium rivulare*, *Thalictrum* and *Aquilegia*. Multi stemmed *Malus* species introduce height, and further framing to the composition. Stacked yorkstone and 'floating yorkstone' steps. Planting within this section of the garden included *Iris sibirica* 'Butter and Sugar', *Luzula nivea*, *Millium effusum* and *Trollius europaeus*. ■



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11. 参观者通过暗箱相机欣赏花园。© Julian Hughes
12. 城堡屋顶刚刚种上花草时的景色。© Sarah Price
13. 暗箱相机 © Julian Hughes

萨拉·布莱斯 作品
Sarah Price
Masterworks

重构如画的风景——塔特舍尔城堡马厩废墟上的当代花园 Reframing the Picturesque—A Contemporary Arts Exhibition Created for Tattershall Castle

萨拉·布莱斯景观事务所 / Sarah Price Landscapes

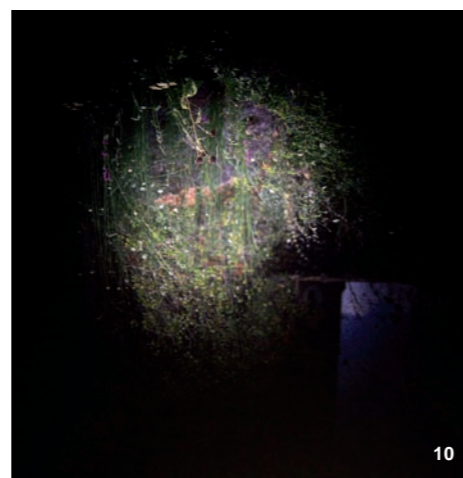
项目地址：英国林肯郡塔特舍尔堡
项目面积：1 000m²
项目委托：“房屋放光彩”活动由白光事务所 (White Light) 策划，并得到英格兰艺术委员会和国家信托基金会的共同资助
项目费用：6 000英镑
景观设计：萨拉·布莱斯景观事务所
设计时间：2009年2月
施工时间：2009年8月3日
竣工时间：2009年8月7日

- 透过种植的植物看塔特舍尔堡 © Julian Hughes
- 马厩废墟周围八处暗箱相机之一的蒙砂玻璃上倒映的花草 © Julian Hughes
- View of Tattershall castle looking through the planted installation © Julian Hughes
- The inverted view of the planting as captured on the acid etched glass of one of the eight camera obscuras stationed around the stable ruin. © Julian Hughes

塔特舍尔堡为国家信托基金所有，是现存的一处独特的早期砖结构古堡，它的历史可以追溯到15世纪。城堡建在林肯郡的沼泽地上，主导着当地的风光，现在也用作灯塔。从17世纪晚期以来，城堡进入衰落期，到20世纪早期开始整修前只留下了现存的部分。

“重构如画的风光”是塔特舍尔堡新当代艺术展“房屋放光彩”委托的5处特别展览之一，这是塔特舍尔堡的一次新的当代艺术展。

精心考察荒芜的现状，塔特舍尔堡曾经的遗迹形成了“如画的风光”的地标，上面植物丛生，周围是家畜和干草。作为一处反古典的废墟，塔特舍尔堡是18世纪景点之旅中的一



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站，参观者可以通过使用诸如暗箱相机之类的影像工具来帮助“捕获”城堡的风光并作为图片留存。花园装置灵感来自这一遗弃时期和艺术发现，高歌自然曾有的富饶和美丽。

暗箱相机将实景美化，使参观者可以重新审视城堡的环境。马厩废墟上丰富的植物——纠缠的蔷薇、醉鱼草、宿根植物和青草——与那些我们日常生活中，树篱、道路和场地边缘“野生”景观有着相似的特征。

遗址墙壁上采用钢筋加固，上面堆上泥土和碎石以便种植。在这个历史景点不允许进行开挖。植物素材选取了由当地的灌木、树木、多年生植物和野花，选择它们的原因就是它们所呈现出来的自然美。灌木和树木包括：山楂属 (*Crataegus monogyna*)、鼠李属 (*Rhamnus*)、醉鱼草属 (*Buddleja*) 和蔷薇属的如野蔷薇 (*Rosa canina*)。选用的宿根植物包括：蓍 (*Achillea millefolium*)、紫菀属 (*Aster umbellatus*)、

矢车菊属 (*Centaurea scabiosa*)、黄盆花 (*Scabiosa ochroleuca*)、水苏属 (*Stachys 'hummelo'*)、毛蕊花属 (*Verbascum nigrum*)。■ (董玉珍译，涂先明校)

Tattershall Castle, owned by the National Trust, is a unique, early brick built castle keep, dating back to the 1400's. It rises out of the Lincolnshire fenlands, dominating the local landscape and acting as a modern day beacon. From the late 1600's the castle went into a period of decline and remained as such until its restoration in the early 1900's.

'Reframing the Picturesque' was one of five site specific exhibits commissioned for 'House of Bling', a new contemporary arts exhibition for Tattershall Castle. Picked bare, Tattershall Castle's once skeletal remains formed a 'picturesque' landmark, overgrown with vegetation and surrounded by cattle and hayricks. As an anti-classical ruin, Tattershall would have been one stop on the 18th-century scenic pleasure tour and visitors may well have used visual apparatus such as the Camera Obscura to help 'capture' the scene

of the castle and to fix it as a pictorial trophy. The 'garden' installation drew inspiration from this period of abandonment and artistic discovery, celebrating nature's once rich and beautiful encroachment.

The aesthetised reality offered by Camera Obscura encourages us to look at our surroundings anew. The Stable ruin's abundant composition of plants - entangled rose, buddleja, perennials and grasses - are similar in character to those growing 'wild' in our everyday landscape, alongside hedgerows, roads and field fringes.

Drifts of earth and rubble against steel reinforcements were constructed along sections of the ruin walls for planting into. No excavation was permitted on this historical site. The planting palette was composed of locally sourced shrubs, trees, perennials and wildflowers all selected for their naturalistic aesthetic. Trees and Shrubs included: *Crataegus monogyna*, *Rhamnus*, *Buddleja* and species roses such as *Rosa canina*. Examples of selected perennials and grasses include: *Achillea millefolium*, *Aster umbellatus*, *Centaurea scabiosa*, *Scabiosa ochroleuca*, *Stachys 'hummelo'* *Succisella inflexa* 'frosted pearls', *Verbascum nigrum*. ■