

参考文献

References

- [2] DE CASTRO MAZARRO A. Situating Slums in Hegemonic Urban Discourse: A Historiography of English-Language Architecture and Planning Journals[J]. Journal of Urban History, 2023,49(3): 533-551.
- [3] WENDE W, NIJHUIS S, DE JONG A M, et al. Inclusive Urbanism: Advances in Research, Education and Practice[M]. Delft: TU Delft OPEN, 2020.
- [4] Architects for Future. Architects for Future - Statement[EB/OL].(2024-09-06)[2024-09-09].<https://www.architects4future.de/ueber-uns/architects-4-future>.
- [5] The Association of German Architects. Planet Home: Towards a Climate-Friendly Architecture in City and Country[EB/OL].(2020-05-28)[2024-09-09]. <https://www.bda-bund.de/2020/05/planet-home/>.
- [6] United Nations Environment Programme, Yale Center for Ecosystems +Architecture. Building Materials and the Climate: Constructing a New Future[R]. Nairobi: United Nations Environment Programme, 2023.
- [7] NELSON A, SCHNEIDER F. Housing for Degrowth: Principles, Models, Challenges and Opportunities[M]. London: Routledge, 2018.
- [8] Michael D. Higgins. Speech at a Reception for TASC (Think-Tank for Action on Social Change) [EB/OL].(2023-04-28)[2024-09-09].<https://president.ie/index.php/en/media-library/speeches/speech-at-a-reception-for-tasc-think-tank-for-action-on-social-change>.
- [9] KONIETZKO J, BOCKEN N, and HULTINK E J. Circular Ecosystem Innovation: An Initial Set of Principles[J]. Journal of Cleaner Production.2020, 253: 1-15.
- [10] Eurostat. Physical Imports and Exports[EB/OL].(2023-08-10)[2024-09-09]. [https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Physical\\_imports\\_and\\_exports](https://ec.europa.eu/eurostat/statistics-explained/index.php?title=Physical_imports_and_exports).
- [11] ARCH+. Abriss-Moratorium. Offener Brief an Bundesbauministerin Klara Geywitz[EB/OL].(2023-12-27)[2024-09-09]. <https://archplus.net/de/abris-moratorium/>.
- [12] Bayerische Staatsregierung. Start von Pilotprojekten zum “Gebäudetyp-e” [EB/OL].(2023-12-15)[2024-09-09]. <https://www.bayern.de/start-von-pilotprojekten-zum-gebaeudetyp-e/>.
- [13] Architects for Future. Vorschläge für eine Muster(um)bauordnung[EB/OL].(2021-07-29)[2024-09-09]. [https://www.dbz.de/news/dbz\\_vorschlaege\\_fuer\\_eine\\_muster\\_um\\_bauordnung-3671693.html](https://www.dbz.de/news/dbz_vorschlaege_fuer_eine_muster_um_bauordnung-3671693.html).

# 城市自然： 城市空间中的生态组合

Natura Urbana: Ecological Constellations in Urban Space



Matthew Gandy

剑桥大学地理学教授，也是一位屡获殊荣的纪录片导演。2003 年至 2004 年，他在柏林洪堡大学获得洪堡研究奖学金。他的著作包括《混凝土与黏土：纽约市的自然再造》（麻省理工学院出版社，2002 年）、《白色瘟疫卷土重来：全球贫困与“新”结核病》（Verso 出版社，2003 年，联合编辑）、《城市组合》（Jovis 出版社，2011 年，编辑）、《声学城市》（Jovis 出版社，2014 年，联合编辑）、《空间的结构：水、现代性和城市想象》（麻省理工学院出版社，2014 年）、《飞蛾》（Reaktion 出版社，2016 年）、《植物城市》（Jovis 出版社，2020 年，联合编辑）和《城市自然：城市空间中的生态组合》（麻省理工学院出版社，2022 年）。

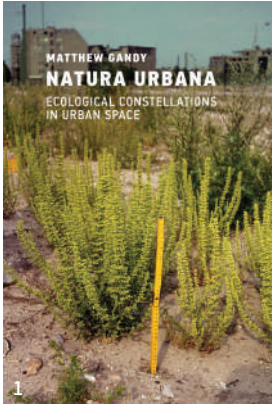
Q=Question A=Answer

The content of the interview is based on his recent book *"Natura Urbana: Ecological Constellations in Urban Space"*. The interview is organised in the framework of Humboldt Cities Network, a community of scholars who have received the Alexander von Humboldt Scholarship and work in the field of urban studies.

访谈内容基于他最近出版的新书《城市自然：城市空间中的生态组合》。此次访谈是在“洪堡城市网络”的框架下组织的。“洪堡城市网络”是一个获得亚历山大 - 冯 - 洪堡奖学金并在城市研究领域工作的学者组成的团体。

图 1 《城市自然：城市空间中的生态组合》一书的封面

图 2 柏林 Gleisdreieck 公园（2013 年）  
注：这个新颖的公园设计将现有荒地或“Brachen”（德语中的“荒地”）的元素与各种其他类型的公共空间相结合。  
资料来源：作者自摄



**Q: Thank you for joining the interview. Your book has truly revolutionized my perceptions and expanded beyond conventional notions on urban ecology. Let's begin with your introduction. You introduce several concepts, drawing from both external sources and your own observations. As you mentioned, urban natura is a complex entity, encompassing ecological immediacy and connecting various sites in time and space through a special materialism. In essence, could you elaborate on the concepts you propose in your book in an accessible language?**

**问：**感谢您接受我的采访。您的书确实颠覆了我的认识，超越了城市生态学的传统观念。让我们从这本书的引言开始。您从文献资料和自己的观察中引入了几个概念。正如您所提到的，城市自然是一个复杂的实体，包含生态的即时性，并通过一种特殊的唯物主义在时间和空间上连接着不同的地点。您能否用通俗易懂的语言阐述一下您在书中提出的概念？

**A:** Firstly, thank you very much for inviting me. Writing a book that serves as an overview of ecology and urban nature presents the challenge of navigating a vast and dynamic literature that has grown substantially over the last 20 years. One of the aims of my book is to try to make sense of this very complex and diverse literature. In doing so I have developed various conceptual approaches to help with that task.

**答：**首先，非常感谢你的邀请。撰写一本概述生态学和城市自然的书，面临的

挑战是如何驾驭在过去 20 年中大量增加的、充满活力的文献。我写这本书的目的之一就是试图理解这些复杂多样的文献。在这个过程中，我开发了多种概念性方法来达到这个目的。

The phrase "spectral materialism" denotes an interest in the connections between material sites in the present and more distant spaces such as extractive frontiers as well as the connections between memory and place. The idea of spectrality explores the relationship between things that are there and not there; presence and absence. Spectral ecologies link with aspects of literature, visual culture and other fields. So we are dealing with a highly complex and interdisciplinary set of questions right from the beginning.

“幽灵唯物主义”一词体现了对当下物质场所与更遥远的空间（如探索边界）之间的联系，以及对记忆与地点之间关系的关注。“幽灵”的概念探讨了存在与不存在、呈现与虚无之间的关系。

“幽灵生态学”与文学、视觉文化及其他领域相关。因此，我们从一开始就在处理一系列高度复杂和跨学科的问题。

In order to navigate the complex field of urban ecology I have developed a four-fold typology for the existing literature. The first strand is what I refer to as the systems-based approach, which is now the dominant perspective in urban ecology across both pedagogy and practice. The second strand which is of interest to me is that of observational paradigms which we can trace back to the 19th century and emerging interest in the close observation of plants, birds and other organisms living in cities. There are particularly strong connections with urban botany, for example, and a fascination with walls, ruins, wastelands, and unusual ecological assemblages within the city. Observational paradigms remain very significant within new developments such as citizen science and the rise of ecological art. A third strand of work is represented by urban political ecology, which has emerged particularly since the 1990s, focusing on developing connections between urban ecology and social justice issues such as health, housing, and access to green space. And then we have a fourth strand of thinking that I refer to as the ecological pluriverse, which is the most recent field of work connecting with new developments in geography, anthropology, and other cognate disciplines.

为了驾驭复杂的城市生态学领域，我将现有文献分成了四类。第一类是我所说的“基于系统的方法”，这是目前城市生态学在教学和实践方面的主流观点。第二类是我感兴趣的“观察范式”。我们可以追溯到 19 世纪，当时人们开始对近距离观察生活在城市中的植物、鸟类和其他生物产生兴趣。例如，城市植物学中存在特别密切的联系，人们对城墙、废墟、荒地和城市中不寻常的生态群落充满迷恋。在公民科学和生态艺术兴起等新发展中，观察范式仍然非常重要。

“城市政治生态学”是第三类工作思路的代表，特别是自 20 世纪 90 年代兴起以来，致力于探索城市生态学与住房、健康及绿色空间获取等社会正义问题之间的联系。然后，我们还有第四种思路，我称之为“生态多元”，这是最近的工作领域，与地理学、人类学及其他同源学科的新发展相联系。

The ecological pluriverse emphasizes how we live with non-human others in urban space and also intersects with emerging ideas about how contact with nature can enrich or even enchant everyday life. There is an interesting set of arguments about welcoming nature into the city, not just designed nature, but also non-designed or spontaneous nature as well. For instance, coyotes entering North American cities have become a focus of cultural fascination as well as birds of prey roosting in high buildings or examples of spontaneous flora such as flower rich wastelands along the side of railway tracks or in post-industrial spaces.

“生态多元化”强调了我们如何在城市空间中与非人类的其他个体共同生活，以及如何与新出现的关于接触自然能怎样丰富甚至美化日常生活的观点相交汇。关于如何欢迎自然进入城市，有一系列有趣的论点，不仅包括设计的自然，也包括非设计的或自发的自然。例如，进入北美城市的郊狼、栖息在高楼大厦的猛禽，以及铁轨边或后工业空间中鲜花盛开的荒地等自发性植物的例子，都已成为文化魅力的焦点。

We can also trace links to animal-aided design in architecture so that spaces for birds, bats, or other organisms are an integral part of the design concept from the outset. In other words, the idea of the ecological pluriverse is about celebrating and encouraging different forms of urban biodiversity. The mainstream ecological literature often discusses green spaces or urban greening at a very general level. I think we need to look more closely at individual green spaces and reflect on their differences in terms of how they came into being, how they're regarded, how they're managed, and how they relate to individual neighbourhoods. I would suggest that we need a much more differentiated appreciation of different kinds of green spaces within the city.

我们还可以追溯到建筑中的动物辅助设计，使鸟类、蝙蝠或其他生物的活动空间从一开始就成为设计概念不可分割的一部分。换句话说，多元生态的理念就是要赞美和鼓励不同形式的城市生物多样性。主流生态学文献经常在非常笼统的层面上讨论绿地或城市绿化。我认为，我们需要更仔细地研究单个绿地，并思考它们在如何产生、如何看待、如何管理，以及如何与各个社区联系等方面的差异。我认为，我们需要对城市中不同类型的绿地展开更具差异化的欣赏。



**Q: In your first chapter you skillfully observed the relationship between city and animals and use the term Zoöpolis. Regardless of how our cities have evolved, animals continue to remain in close proximity to us, underscoring their scientific significance within urban environments. So following your discussion on the fourth stream, how do you perceive the current trend in interaction between animals and urban environments?**

**问：**在第一章中，您巧妙地观察了城市与动物之间的关系，并使用了 "动物都市" (Zoöpolis) 一词。无论我们的城市如何演变，动物仍然与我们保持着密切的关系，这凸显了它们在城市环境中的科学意义。那么，根据您第四种思路对“生态多元化”的讨论，您如何看待当前动物与城市环境之间互动的趋势？

**A:** I think what we can observe is a trend towards a heightened public interest in urban nature throughout the world. For instance, during the COVID-19 lockdowns, many people remarked on the fact that they were much more aware of nature on their own doorstep. There was a greater awareness of birdsong or of animals venturing further into urban areas than previously. This increased awareness

of urban nature forms part of a larger trend. If we take the example of urban bird watching, for example, there are now local groups in almost every city worldwide, including the global South.

**答：**我认为我们可以观察到一个趋势，那就是全世界公众对城市自然的兴趣在提高。例如，在新冠疫情封锁期间，许多人都说，他们对自己家门口的大自然有了更多的认识。人们对鸟类或动物深入城市地区的意识比以前更强了。对城市自然认识的提高是大趋势的一部分。以城市观鸟为例，现在全世界几乎每个城市都有当地的观鸟团体，包括发展中国家。

When I've done research in Chennai in southern India, it's been very interesting to connect with enthusiastic grassroots birdwatching groups which bring many people into closer contact with not just nature but also scientific knowledge. The sharing of knowledge through the Internet is another dimension here, so that people can send photographs of birds, plants, insects or other organisms they've seen and then a range of experts can provide advice on their identification. So it is a question of building up public knowledge about urban nature but also sharing expertise and producing new cultures of nature within the city.

当我在印度南部的钦奈进行考察时，与热情的基层观鸟团体建立联系是一件非常有趣的事情，这些团体不仅让许多人更近距离地接触大自然，还让他们了解科学知识。另一个层面的办法是通过互联网分享知识。人们可以通过网络发送他们看到的鸟类、植物、昆虫或其他生物的照片，然后一些专家就可以提供识别建议。因此，这不仅是一个积累公众对城市自然认知的过程，也是一个分享专业知识，以及在城市中创造新的自然文化的过程。

**Q: In the second chapter, you unveil so many alternative perspectives on urban ecology, such as the prevalence of invasive plants. You draw our attention to the beauty of wilders within cities and also those spontaneous forms of urban culture found in wastelands and non-manmade nature spaces. You advocate for urban nature for its own sake, instead of solely concentrating on traditional recognized economic spaces like urban parks. You focus on extends to every nook of the city including neglected spaces such as Berlin's Brachen which gained fame due to your film. Additionally, you explore abundant or marginal sites, including graveyards, each small plot of land that have been previously underexplored. So I see that you opt for alternatives instead of convention. How did you decide to study urban ecology in those often overlooked spaces?**

**问：**在第二章中，您揭示了许多关于城市生态的不同观点，比如入侵植物的普遍存在。您让我们注意到城市中的野趣之美，以及在荒地和非人造自然空间中发现的自发城市生态文化形式。您倡导城市自然本身的价值，而不是仅仅关注城市公园等传统认知中的生态空间。您注重将镜头延伸到城市的每一个角落，包括被忽视的空间，如柏林的荒地（Brachen），它因您的同名影片而声名鹊起。此外，您还探索了包括墓地在内的或丰富或边缘的场所，以及以前未被充分认识的每一小块土地。因此，您选择的是另一种城市生态研究而非传统模式。您是如何决定研究这些经常被忽视的空间的城市生态学的？

**A:** What I find especially fascinating about these marginal or interstitial spaces is the element of ecological surprise, because you never really know what you might find. Certainly for urban botanists, there has been a particular fascination with the way an empty space can become a site of ecological discovery. In the case of plants there is an element of chance, for example, as seeds arrive in the wind, on the feet of birds, or even on the shoes of human visitors. Every new combination of species can be a unique outcome of opportunity and chance.

**答：**我觉得这些边缘或间隙空间特别吸引人的地方是生态惊喜，因为你永远不知道你会发现什么。当然，对于城市植物学家来说，空旷的空间如何成为生态发现的场所，一直是令他们特别着迷的地方。对于植物来说，存在一些偶然因素。

例如，植物的种子会随风飘来，落在鸟儿的脚上，甚至落在游客的鞋子上。每一个新的物种组合都可能是机遇和偶然的独特结果。

These spontaneous ecological assemblages can be very beautiful, brimming with flowers. Marginal spaces sometimes look much better than designed parks or gardens, much more interesting, much more exciting, and often unusual in terms of aesthetics and ecology. Within the city we encounter an intriguing tension between designed spaces and non-designed spaces. Yet we have to recognise that these non-designed spaces of nature are often only temporary and are very vulnerable to development pressures.

这些自发的生态组合可能会非常美丽，花团锦簇。边缘空间有时比设计的公园或花园更好看、更有趣、更令人兴奋，且它们在美学和生态学方面往往不同寻常。在城市中，我们会遇到设计空间与非设计空间之间有趣的张力。然而，我们必须认识到，这些非设计的自然空间往往只是暂时的，非常容易受到城市开发的影响。

Wild spaces of nature within the city are often restricted to a very specific sites such as alongside roads or railways, and other kinds of marginal spaces that can't easily be used for other purposes. In some cases, these areas serve as ecological refugia, which also graveyards, cemeteries, and other sites that are relatively protected from development. For instance, when I was working in Chennai, India, one of the most intriguing spaces of nature was the gardens of the Theosophical Society on the south bank of the Adyar River. It is an enclave of nature within the city that is preserved and shielded from the massive development pressures surrounding it. In other words, we have these islands of nature within the city that can be produced through a variety of mechanisms or processes and which are vitally important for the protection of biodiversity.

城市中的野生自然空间往往局限于非常特殊的地点，如公路或铁路沿线，以及其他不宜用于开发的边缘空间。在某些情况下，这些区域是生态庇护所，也是墓地、坟场和其他相对不宜开发的地点。例如，我在印度钦奈工作时，最引人入胜的自然空间之一是位于阿迪亚尔河南岸的神道协会花园。它是城市中的一块自然飞地，受到保护，从而免受周围开发产生的巨大影响。换句话说，我们在城市中拥有这些自然岛屿，它们可以通过各种机制或过程产生，对于保护生物多样性至关重要。

**Q: This reminds me of your writing on the observation of a small piece of land in your childhood, and how you wrote a letter to the municipality about it. Its clear that you developed a passion for those places early on, finding beauty in them, and you share this beauty with us through your writing.**

**问：**这让我想起您写过的在童年时观察一小块荒地的文章，以及您如何为此给市政府写信保护这块荒地。显然，您很早就对这些地方产生了热情，发现了其中的美，并通过写作与我们分享了这种美。

experience has stayed with me: the sense of a transition from an ordinary space into a magical space by climbing over a wall or going through the fence. There is something quite exciting about these marginal spaces that can transform a forbidden or unknown zone into a space of play, discovery, or imagination.

**答：**和很多人一样，我认为童年的记忆对我建立对城市生态学的兴趣非常重要。我记得栅栏上有一个洞，我们可以在午餐时间从小学逃到这个野外空间玩耍。这种经历让我记忆犹新：通过翻墙或穿过栅栏，从一个普通的空间进入一个神奇的空间。这些边缘空间能将禁区或未知区域转化为游戏、探索或想象的空间，令人感到兴奋。

**Q: In Berlin I also noticed parks that appeared natural despite being designed, something I hadnt seen in China before. This leads to the next question about your research focus on plants in Berlin. What prompted your choice of Berlin, and what aspects of the city make it particularly attractive for your research?**

**问：**在柏林，我还注意到一些公园尽管是设计出来的，但显得很自然，这是我以前在中国没有见过的。这就引出了下一个问题，您的很多研究都聚焦柏林的植物。是什么促使您选择柏林，这座城市的哪些方面对您的研究特别有吸引力？

of these interesting wastelands or "Brachen", to use the German term, and I gradually reconnected with my childhood passion for these marginal ecological spaces. I also started to learn more about urban botany and the specific contribution of scientists in Berlin to the study of urban ecology.

**A:** Like many people I think my childhood memories have been very important in establishing my interest in urban ecology. I remember a hole in the fence where we could escape from my primary school into this wild space to play during the lunchtime. That

**A:** In terms of my particular connections with Berlin I had a research fellowship in the early 2000s based at the Humboldt University in Berlin where I was working on the topic of "Cyborg urbanization" and urban infrastructure, building on recent work I had done in France, India, Nigeria, and the USA. While working in Berlin, however, I became conscious

**答：**就我与柏林的特殊联系而言，2000 年初，我曾在柏林的洪堡大学获得研究奖学金，在那里我以最近在法国、印度、尼日利亚和美国所做的工作为基础，研究“电子城市化”和城市基础设施。然而，在柏林工作期间，我开始注意到这些有趣的荒地或者说“Brachen”（德语“荒地”的意思），我逐渐重新找回儿时对这些边缘生态空间的热情，也开始更多地了解城市植物学，以及柏林科学家对城市生态学研究作出的特殊贡献。

One very significant element of my connection to Berlin is my study of a specific wasteland or Brache in the Chausseestraße, over a long period of time through a series of systematic ecological studies as well as walking methodologies. This particular site has recently been erased and replaced by a luxury housing complex that is ironically called "the Garden". The loss of this site also connects with my earlier point about spectral ecologies and how we connect to spaces that no longer exist.

在我与柏林的联系中，有一个非常重要的元素，那就是我通过一系列系统的生态研究和步行方式，对位于 Chausseestraße 街道的一片特定荒地进行长期研究。这片特殊的土地最近被抹去，取而代之的是一座豪华住宅区，具有讽刺意味的是，这座住宅小区被称为“花园”。这个“遗址”的消失也与我之前提到的“幽灵生态学”，以及我们如何与不复存在的空间建立联系有关。

Another very interesting development in Berlin is the way that elements of non-design are being incorporated into new park designs. We encounter fragments of former wastelands or "Brachen" preserved in various ways within new park designs. In the prize-winning Park am Gleisdreieck, for example, there are spontaneous forests of birch trees that have grown up through abandoned railway tracks, which have been incorporated into the new park as "Gleiswildnis" (track wilderness). In addition to these fragments of former wastelands, we also have what could be described as "ecological mimicry" where landscapes are made to resemble the diversity of flowers found on wasteland sites. The use of "Ökoschotter" (eco rubble), comprising certain types of stones, forms a distinctive substrate that will encourage certain species of wild flowers to flourish that are usually associated with ruderal or marginal ecologies. Park am Gleisdreieck is a complex patchwork of different designed and non-designed elements. Even some of these non-design elements are, in reality, a form of design since the ecological dynamics of the site have been guided in specific ways. We encounter a spectrum of design and non-design that is brought together to produce a distinctive kind of cultural and aesthetic synthesis. These new park designs mark an important departure from an earlier emphasis on landscape design as a form of control over nature. Instead, there is a trend towards allowing aspects of nature to develop in a whole range of possible ways so that parks and gardens become spaces of possibility where we don't know for sure what they will look like.

柏林另一个非常有趣的发展是，非设计元素正在被纳入新的公园设计中。在新的公园设计中，我们可以看到以各种方式保留下来的昔日荒地的碎片。例如，在获奖的格莱斯德雷克公园（Park am Gleisdreieck）中，有一片自发生长的桦树林，它们穿过废弃的铁轨，作为“铁轨荒野”（Gleiswildnis）被纳入新公园中。除了这些昔日荒地的碎片，我们还看到可以被称为“生态模仿”的景观，这些景观被设计成类似于荒地上的各种花卉。使用“生态碎石”，包括某些类型的石头，形成一种独特的基质，可促进通常与荒地或边缘生态有关的某类野花的繁茂生长。格莱斯德雷克公园是一个由不同设计元素和非设计元素拼凑而成的复杂场所。即使是其中一些非设计元素，实际上也是一种设计形式，因为该场地的生态动态是以特定方式引导的。我们遇到的设计和非设计元素汇集在一起，形成一种独特的文化和美学综合体。这些新的公园设计标志着一种重要的转变，即不再强调景观设计是一种控制自然的形式。取



而代之以的趋势是，允许自然的各个方面以各种可能的方式发展，从而使公园和花园成为我们无法确定其外观的可能性空间。

These trends are not restricted to Germany. The French designer and horticulturalist Gilles Clément is very influential for me. One of his interesting ideas concerns "the garden in movement" that allows certain species of plants to move around within a park or garden from one year to the next. Clément has emphasized plants which can enable a sophisticated combination of ecology and aesthetics in public space. However, there are complexities in linking these new approaches to park design to a wider public audience. There can be a danger that some people may perceive these spaces as being poorly maintained with weeds or other plants simply allowed to grow with no effort made to cut back unwanted vegetation.

One of the interesting ways to counter this perception, however, is the use of "edge landscapes" that highlight differential mowing regimes. This creates a visual distinction between spaces with shorter vegetation where people can sit, have picnics and socialize, and a separate space of wilder vegetation that is full of wildflowers and biodiversity. This "edge effect" suggests that there is a concept behind the presence of wild spaces in landscape design.

这些趋势并不局限于德国。法国设计师和园艺家吉勒·克莱芒（Gilles Clément）对我的影响很大。他有一个有趣的想法——移动中的花园，即允许某些种类的植物在公园或花园中逐年移动。克莱芒强调，植物可以在公共空间中实现生态与美学的巧妙结合。然而，要将这些新的公园设计方法与更广泛的公众联系起来，还存在一些复杂的问题。有些人可能会认为，如果这些空间维护不善，不努力砍伐不需要的植被，那么杂草或其他植物会任意生长。然而，对抗这种看法的一个有趣方法是“边缘景观”概念，它强调不同的修剪制度。这就在植被较矮的空间（人们可以坐下来、野餐或者社交）与充满野花，以及拥有生物多样性的野生植被的独立空间之间形成视觉上的区别。这种“边缘效应”表明，景观设计中野生空间的存在是有其概念的。

**Q: It reminds me of the history of Berlin after the Second World War, where vacant lots, or "Brachen" as they're called, were everywhere. Probably, this unique aspect of Berlin, with its abundance of such spaces for nature, contributes to its distinctiveness. Considering you have lived in and visited many cities in Europe and North America, do you find Berlin to be a particularly unique and special case when it comes to these vacant lots or designs for wild spaces, compared to other cities you have seen?**

**问：**这让我想起了二战后柏林的历史，战争对城市的摧毁让空地随处可见。也许，柏林的这一独特之处，即拥有大量这样的荒地空间，造就了它的与众不同。您曾在欧洲和北美的许多城市生活和访问过，与您所见过的其他城市相比，您是否觉得柏林在这些空地或野外空间设计方面特别独特？

What's distinctive about Berlin, however, is the intensity of the urban botanical focus on these empty or ruined spaces.

**答：**当然，许多城市在第二次世界大战中遭受了大规模破坏，不仅是在欧洲，在日本和其他地方也是如此。在这些城市中，我们可以看到一种特殊的生态意识的出现，或者说是对这些

**A:** Of course, many cities suffered extensive destruction in the Second World War, not just in Europe, but also in Japan and elsewhere. And in many of these cities, we can see the emergence of a particular kind of ecological sensibility or fascination for these ruined spaces. London, for example, also had a powerful emphasis on urban botany, as did other European cities.

废墟空间的迷恋。例如，伦敦和其他欧洲城市一样，也非常重视城市植物学。然而，柏林的独特之处在于，城市植物学对这些空旷或废墟空间的强烈关注。

There is also an additional factor to consider regarding the island city of West Berlin. The geopolitical division of Berlin meant that botanists, ecologists, and other scientists were effectively forced to focus very intensively on the island city from 1961 until the fall of the Berlin Wall in 1989. The unique concentration of ecological research in the island city was therefore influenced by geopolitical factors. Subsequently, of course, these kinds of intensive studies have extended more widely, not just within Berlin, but also within a wider regional and international context.

关于西柏林这座岛城，还有一个额外的因素需要考虑。柏林的地缘政治分裂，意味着从 1961 年到 1989 年柏林墙倒塌期间，植物学家、生态学家和其他科学家实际上被迫将注意力集中在这个岛城。因此，生态研究在岛城的独特集中受到地缘政治因素的影响。当然，随后这类密集研究的范围更加广泛，不仅在柏林，而且扩大到更广泛的地区和国际背景下。

**Q: In chapter three, you delve into the social and political dimensions of urban ecology. In summary, what key message do you want our readers to take away from this exploration?**

**问：**在第三章中，您深入探讨了城市生态学的社会和政治层面。概括地说，您希望我们的读者从这一探讨中获得哪些关键信息？

**A:** I think an important point is that the urban environment, which includes spaces of nature, is fundamental for a flourishing public life within cities. When

we're thinking about urban nature, we have to extend our analysis to include psychological aspects of human well-being, as well as health dimensions like air quality, provision of shade in summertime, and the importance of surface water, flood risk, and other factors that must all be considered in relation to urban planning. We need an integrated and imaginative approach to urban nature and urban ecology to make urban life as good as it can possibly be for everyone.

**答：**我认为很重要的一点是，包括自然空间在内的城市环境是城市公共生活蓬勃发展的基础。当我们考虑城市自然时，必须将分析范围扩大到人类福祉的心理层面及健康层面，如空气质量、夏季遮阴、地表水的重要性、洪水风险，以及其他与城市规划相关的必须考虑的因素。我们需要一种综合的、富有想象力的方法来处理城市自然和城市生态问题，使每个人都能过上美好的城市生活。

A key political question is the degree of access to nature and urban green space. In many cities poorer areas have less green space. Furthermore, poorer households often lack any access to a garden or even a small balcony. Therefore, the need for parks and green spaces is especially important in poorer or denser urban neighbourhoods.

一个关键的政治问题是对自然和城市绿地的利用程度。在许多城市，贫困地区的绿地较少。此外，贫困家庭往往没有花园，甚至没有小阳台。因此，对公园和绿地的需求在较贫困或较密集的城市社区尤为重要。

**Q: Later in the section on Forensic ecologies, which is directly related to our society, you mentioned many cases. Which message do you want to draw our intention to the most?**

**问：在与我们的社会直接相关的“法医生态学”部分，也就是第四章节，您提到了许多案例。您最想传达的信息是什么？**

**A:** In developing the idea of forensic ecology I have sought to create a critical synthesis between the forensic architecture and forensic entomology.

The forensic architecture programme, which originated at Goldsmiths College in London, does very innovative work in terms of analysing specific sites of violence, including the use of plants and other organisms as sensors. The field of forensic entomology, that uses insects to help reconstruct crime scenes, has been established for a very long time, with some of the earliest contributions made in thirteenth-century China. Actually, if we look at the history of forensic entomology now, bringing these different strands together in relation to forensic ecologies, we can look at one very striking example. Mass invertebrate decline can be conceptualized as evidence for a global environmental crime scene, using the changing abundance and distribution of insects to reveal what is happening at a global scale.

**答：**在发展“法医生态学”的理念时，我试图在法医建筑学和法医昆虫学之间建立一种批判性的综合概念。法医建筑学起源于伦敦金史密斯学院，在分析特定暴力场所方面开展了非常具有创新性的工作，包括使用植物和其他生物作为传感器。利用昆虫帮助重建犯罪现场的法医昆虫学领域由来已久，最早的贡献出现在 13 世纪的中国。实际上，如果我们现在回顾法医昆虫学的历史，把这些不同的线索与法医生态学结合起来，我们就可以看到一个非常引人注目的例子。无脊椎动物的大规模减少，可以被概念化为全球环境犯罪现场的证据，利用昆虫数量和分布的变化来揭示全球范围内正在发生的事情。

**Q: What about your next research agenda? Your book references several Chinese cases, which shows your interest in Urban Ecology Research in China. Do you have any plans for research in the Chinese context?**

**问：您下一步的研究计划是什么？您在书中提到了几个中国案例，这表明您对中国的城市生态研究很感兴趣。您对中国的研究有什么计划吗？**

**A:** In the next phase of my work which I'm referring to as "zoonotic urbanization", I want to look at the relationship between urban biodiversity, urban landscapes, and public health. I will be doing further work in the Berlin

Brandenburg region that is experienced new health threats from climate change induced changes in the abundance and distribution of insect vectors for disease. I also plan to conduct new research in Recife, Brazil, looking at dengue, Zika, and other health threats. But I also want to do research for the first time in China, particularly in relation to the city of Taizhou and some of the nearby urban wetlands that serve as wildlife reserves for migratory birds. I would like to extend the work I've been doing on urban wetlands in India to coastal cities in China.

**答：**在我下一阶段的工作中，我想研究城市生物多样性、城市景观和公共健康之间的关系，我把它称为“人畜共病城市化”。我将在柏林勃兰登堡地区开展进一步的工作，该地区因气候变化导致疾病昆虫载体的数量和分布发生变化而面临新的健康威胁。我还计划在巴西累西腓开展新的研究，关注登革热、寨卡和其他健康威胁。但我还想首次在中国开展研究，特别是有关台州市和附近一些候鸟野生动物保护区的城市湿地研究。我想把我在印度从事的城市湿地研究扩展到中国的沿海城市。

I always find it fascinating to begin research in a new place. You may arrive with all kinds of preconceived conceptual ideas, but nothing can really prepare you for the direct experience of working in new sites where you have to think through all of your existing assumptions. So, for my own work, I'm very interested in the research imagination and its relationship to specific places and spaces.

我总是发现，在一个新地方开始研究是一件令人着迷的事情。你可能带着各种先入为主的想法来到这里，但没有什么能真正让你为在新地点工作的直接经验做好准备，在那里，你必须思考你所有的现有假设。因此，就我自己的工作而言，我对研究想象力及其与特定地点和空间的关系非常感兴趣。

I should perhaps add that in relation to Chinese urban design and urban ecological discourse, I'm very interested in the "sponge city" concept that recently originated in the Chinese context. I am thinking about the changing relationship between water and cities and how this relates to future ecological imaginaries. How are we going to live in future cities with very significant environmental challenges? And how might ecological design contribute to creating more livable cities?

也许我应该补充一点，关于中国城市设计和城市生态论述，我对最近在中国提出的“海绵城市”概念非常感兴趣。我在思考水与城市之间不断变化的关系，以及这与未来生态想象的关系。我们将如何在面临巨大环境挑战的未来城市中生活？生态设计又将如何为创造更加宜居的城市作出贡献？

In terms of doing research and writing I'm also very interested in different ways of communicating academic research. While books and articles allow us to reach a certain kind of specialist audience, for example, documentary film making offers the potential to connect with a much wider public audience. I am keen to encourage ways that the academy can link to wider public debates about the future of cities and urban nature.

在研究和写作方面，我对学术研究的不同传播方式也非常感兴趣。例如，书籍和文章可以让我们接触到特定的专业受众，而制作纪录片则有可能接触到更广泛的公众。我热衷于鼓励学术界以各种方式参与关于城市和城市自然未来的更广泛的公开讨论。

（德国卡塞尔大学高级研究员、国际城市与区域规划师协会科学委员会副主席 范利 供稿  
上海大学美术学院建筑系讲师 李垣 校核）