

造园艺术设计丛书

Stone Features

园林石景

凤凰空间·华南编辑部 编

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PREFACE



This book is filled with the magical works of very gifted people from across the globe — gifted with the ability to see, to listen and to engage with nature and hence the viewer, the client, the guest, the traveller...

My perspective and experience in this realm has been an organic process of learning from the masters of stone and from nature, influenced by artists and cultures from around the world. In conventional education and apprenticing positions in the realms of creating in stone is, to do as the masters. It is not to do as they do but to get into their flow, their ideas, to experience their style, to learn their techniques as best you can. Such a process affects you in countless ways. Ultimately, when we endeavor to make our contributions to the landscape by creating in stone, it is a very personal journey. It comes down to the location, the client, then the day and the individual stones. Each stone influences the next.

The experiences, thoughts and inspirations of the day affect how one looks at the stones that day. A truly successful work is created when one is present in the moment, to channel the process in which creation is birthed. The goal of creating a sacred space in stone whether it be a mural, monument, court yard, or garden is to trust our inherent ability to connect with the element of stone, the Earth, to honor and give voice to the very ground that we have been given to live and be nurtured from. It is from this starting place that the artist connects to his/her client and allows their energy and life experiences to influence what is appropriate for the space and their environment.

When I am invited by a client to create within their space, whether it is a private courtyard or a public plaza, I spend time there. I sit and listen. I watch the light, I feel the energy of the place, and I begin to understand what is possible. I listen to the client, their thoughts, needs and requests. Ultimately a concept develops within my imagination. It is gifted to me.

In my experience with clients who have commissioned my work, I must first develop a trust through dialogue and listening to who they are. Thus develop a place

of mutual respect and a space for creating. Once the boundaries are set, that which lays within becomes sacred. The design is followed as a guide only.

The stone is listened to carefully. Each stone knows its place in the creation and thus calls out at the appropriate moment to be placed. As Shunmyo Masuno said, "This garden is a compilation of everything I have grasped so far in my lifetime."

And now all these years later I have come to this realization; no matter how we chose to express ourselves in the realm of stone, whether it be organic or traditional, we continue to have something in common with the master masons, wallers, cathedral builders and architects, we create within the realm of sacred geometry. Sacred geometry is not invented by any man but exists in nature from something as small as DNA to the patterns and structures of pine cones, sunflowers, seashells, waves, hurricanes, bridges & cathedrals... all of which greatly influence and inspire us.

There are many cultures, disciplines and lands represented in this book. The reader will discover the very dramatically singular creation by Jon Piasecki and his Stone River, and the fabulous sculptures of Toru Oba. From the classic Oriental Gardens of Japan to traditional Ireland and a thought provoking installation in South Africa, I am grateful to all of you who shared their inspirational stone landscape creations, and working processes in this book. It is encouraging to see so many projects and ideas set into one publication, these stony creations are positive and stimulating for future generations and their works and commissions. Bravo.

Andreas Kunert
Ancient Art of Stone



Stone feature is part of modern landscape design. It mainly refers to the landscape, usually used for ornament and functional needs, with natural rocks or artificial stone sculptures arranged in a garden. It can be set separately or serves as part of the landscape, along with kinds of plants around, to create a good visual effect.

Stone feature is multi-functional in landscaping; it can divide and arrange space, it can be the main feature or the skeleton of the garden and acts as a revetment, a slope protection or a retaining wall. Moreover, it can create a variegated scene by combining itself with the garden construction, pathway, site and plants, which make it one of the characteristics of modern gardens.

Benefitting from its strong compatibility, stone feature can fit in well with various gardens of different styles.

The commonly used stone materials include: Taihu Stone, Yellow Stone, Xuan Stone, Moire Stone, Melaleuca Stone, Lingbi Stone, Stream Pebble, Stalactite, and man-made sculpture stones, etc.

Stone features in modern garden landscaping can be rockeries, large landscape bonsais and large tree stone bonsais, retaining hills, or stone arrangement, etc.

With careful selection and recombination, stones can be placed in or by the pond leaving enough space for visitors to stay and view. This is the most popular form of stone features that we call rockery, always along with singing spring and sculpture plants for decorating. Modern rockery features emphasize the complete fusion of emotion and aesthetic by creating views one upon another. The most outstanding characteristic of modern rockery features, which is even presented in details, can reflect the composition of trees and stones.

Large landscape bonsais and large tree stone bonsais are new kinds of garden landscapes comprehending traditional landscape bonsais, tree bonsais and rockery, they require higher quality of stone materials and plants as well as higher skill in arranging them. They are carefully positioned and usually coupled with fence and

screen wall to create the most perfect landscape.

Retaining hill is a kind of feature imitating the natural landscape of cliff and scarp with natural stones or man-made sculpture stone by making use of the difference of elevation of rock cut slope. It can be also used in revetment.

Stone arrangement is a common feature composted craftily with stones and plants. It is very convenient and flexible in operating and widely applied in modern garden. The size, shape and position of individual rockery must be seriously considered. Thus, stone arrangement is usually used as a transition of the rockery and try to make it exist in harmony with the surroundings.

In modern garden, stone features, which can be used individually and synthetically, are always going with dramatic topography and difference of elevation of the site (such as the revetment, bank, retaining wall, etc.), plants (to create a graceful stone feature with trees), and water (to make waterfall and stream) to outline a landscape in perfect harmony.

Zhang Qizhi
Zhang Qizhi Garden
Landscape Studio

序言

来自世界各地的优秀设计师仔细观察和聆听大自然的一切，以观察者、客户、来访者和游客等不同的身份和角度进行思考，打造一个又一个令人惊叹的石景作品，共同汇聚于此书。

我对石景的领悟和感知于不断学习的过程中累积，包括从各种熟手石匠身上习得的知识和从大自然中沉淀下来的点点滴滴，同时深受世界各地的艺术家和文化的影响。我认为，在石景创作的传统教学和学徒生涯中，我们要把自己当做大师那样去实践。这不是一种单纯的模仿，而是通过这种方式去了解大师的创作意识和设计理念，感受他们的设计风格，最大限度地学习他们精湛的技艺。然而，当我们最终把石景的创作应用于景观的时候，这个学习的过程就会转变成一个纯粹的个人探索之旅，而这个过程归根结底就是一个去了解当地的人文环境和掌握客户的需求，同时把自己当日的心境以及作为个体而呈现的各式岩石的特征相融合的过程。对于一个整体来说，每一块岩石的设置都会影响下一步的设计。

人对岩石的感悟受其于彼时彼地的体验、想法和灵感的影响，而一个成功的石景作品的诞生，恰恰就需要人们把自己当时的所思所感在创作的过程中毫无保留地呈现出来，甚至引导整个创作过程。无论是一面壁画、一块纪念碑、一个院落，还是一座花园，用石头所打造的空间都显得神圣而庄严，充分展示了人类与岩石、与地球之间与生俱来的羁绊和联系，同时向这片一直养育着我们的、天赐的土地致以深深的敬意。也就是这样一个空间，作为起点，把设计师与其客户紧密地联系起来，并驱使他们利用自身的能量和生活的体验去创造出最合适的空间。

每次，当我受邀为客户在他们指定的空间内进行设计的时候，不管是私人庭园还是公共广场，我都会深入并生活在该空间中。我静静地坐着，聆听着，慢慢感受空间中每一寸日光的动向，每一份力量的存在，并开始从中领悟创作的可能，然后把客户的想法、需要和要求融入其中，最后，如同上天的恩赐一般，一条较为清晰的设计思路出现在我脑海中。

根据以往的经验，我首先要做的就是要在对话中与客户建立良好的信任关系，在聆听中掌握客户的个性与品位，然后在相互尊重的基础上开展空间的创作。一旦这样那样的要求或参数被确定下来，那么整个创作过程就必须严格按照这些要求来进行，而设计则仅仅作为一种指导原则贯穿于全过程。

就像人一样，每一块石头都需要人们仔细地聆听和揣摩，它们有自己的特征和个性，在适当的时候，它们会告诉并等待人们将其放置到自己在整个景观中的归属地中。就像枡野俊明所说的那样：“这个庭园汇聚了我在自己走过的人生之路上所捕捉到的点滴。”

多年的实践和积累让我深刻地意识到，无论我们在石景创作中选择以创新或是传统的方式去表达自我，我们还是与所有的石匠大师、垛石者、教堂建造者以及建筑师一样，都是在神圣几何内进行创作的。这种神圣几何学领域并不是人所发明的，而是存在于大自然中的，从类似于人类的遗传基因一样细微的物体，到蕴含在松果、向日葵、海贝、波浪、飓风、桥梁和教堂等各种大大小小的物体内的模型和结构，都深深地影响并启发着我们。

除了一个个独具特色的实景创作作品，本书还将为读者呈现多种不同的文化、规则和地理环境。细细品味此书，您将会被 Jon Piasecki 极具动感而形式简单的石河所震撼，被 Toru Oba 神话般的雕塑石品所触动。从日本古典的东方风格庭园、传统的爱尔兰风格景观，到引人深思的南非院落，我由衷地感谢那些愿意在本书中分享他们的灵感和创作的设计师。能够在一本书中欣赏到如此多的优秀作品，感受到如此多种不同的设计理念，真可谓是一件令人振奋的事。此外，我相信书中的石景作品还将对下一代的创作和发展产生诸多积极而深刻的影响。我为你喝彩！

Andreas Kunert
Ancient Art of Stone

石景，是现代景观中的一种景观名称。它主要是指在庭园中设置自然山石或人造塑石，以观赏为主，也可结合一些功能方面的需要，形成或独立或附属的造景布置，通过与植物的巧妙组合，产生良好的视觉效果。

石景具有多方面的造景功能，如构成园林的主景或地形骨架，划分和组织庭园空间，处理驳岸、护坡、挡土等。还可以同园林建筑、园路、场地和园林植物组合成富于变化的景致，成为现代庭园的特征之一。

石景与环境的亲和能力极强，适合不同风格的庭园。

现代庭园中的石景常用的石材品种有：太湖石、黄石、宣石、龟纹石、千层石、灵璧石、溪沟石、钟乳石以及人造塑石等。

在现代庭园的造景中，石景主要包括假山、大型山水盆景、大型树石盆景、挡土山、置石等。

以流泉和植物为陪衬的假山，是人们很喜爱的一种石景样式，就是对石材进行精心的选择并重新组合，堆砌于池中或池边，其前面需留有足够的空间便于停留欣赏。现代假山的造型更加追求诗情画意的效果，注重景中有景，即使是局部，也能体现出树石结合的构图特点。

大型山水盆景和大型树石盆景，是将传统的山水盆景、树桩盆景和假山技艺综合运用的一种新型的现代庭园景观；对石材、植物和组合技艺要求更高更精。这类景观，对位置非常讲究，通常与围墙、景墙结合布置，才能营造出理想的效果。

挡土山，是一种在挖方岩石边坡利用留下的高差，用天然石材或人造塑石仿照自然悬崖峭壁、坡坎堆砌而成的景观。也常用于水系驳岸处理。

置石，园林中常常以较少的山石精心组合点缀，同植物巧妙搭配而形成的景观。独立的假山，无论在体量、造型样式上以及设置位置的问题上，都要十分谨慎，反复考量，切忌为了堆砌假山而堆砌假山。常见的处理手法是将置石作为假山的过渡，使假山与环境协调。置石，由于操作方便、灵活，在现代庭园中运用得非常广泛。

在现代庭园景观中，石景通常与地貌起伏、高差结合（如驳岸、驳坎、挡土山等），与植物结合（优美的树石相依景观），与水结合（形成瀑布、溪流），营造出和谐美观的景观效果，既可单独运用，又可综合运用。

张奇志

浙江天工·张奇志
景观工作室

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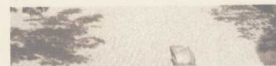
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He's Villa Garden

何氏别墅庭园





The new main building on this site was completed in 1997. After the completion of the building, the ancient grove of the shrine was no longer visible as they were obscured by the new building. There were two goals of the first stage of construction, firstly, that the grove of the shrine would once again be visible. Secondly, the original fountain on the grounds had long ago dried up, it would be rejuvenated.

The existing major trees, many with more than 2 metre diameter trunks were all transplanted onto a newly constructed 8 metre high meandering hillside. The fountain was restored to its previous sacredness. The surrounding area was composed of strong stone arrangements and a planting of conifers to create a deep mountain atmosphere. After completion of this area, people were no longer allowed to casually visit without an invitation. On the back side of the new hillside a small worship space and an outer entrance gate along with a hand purifying water feature were built.

The main garden is a traditional style stroll garden adjacent to the hillside. In the garden there is a small tea house with 4.5 tatami mat, a second larger tea house and a small museum. These are all linked together with the strolling path. People visiting walk around the pond and can drop in at the tea houses and museum.

The stroll provides many varying view points and different sceneries. Grade changes in the terrain, varying water levels and plantings guide the eye and obscure points in the garden. There are many points of interest along the way, such as waterfalls, streams and bridges to surprise and entice the viewer along.

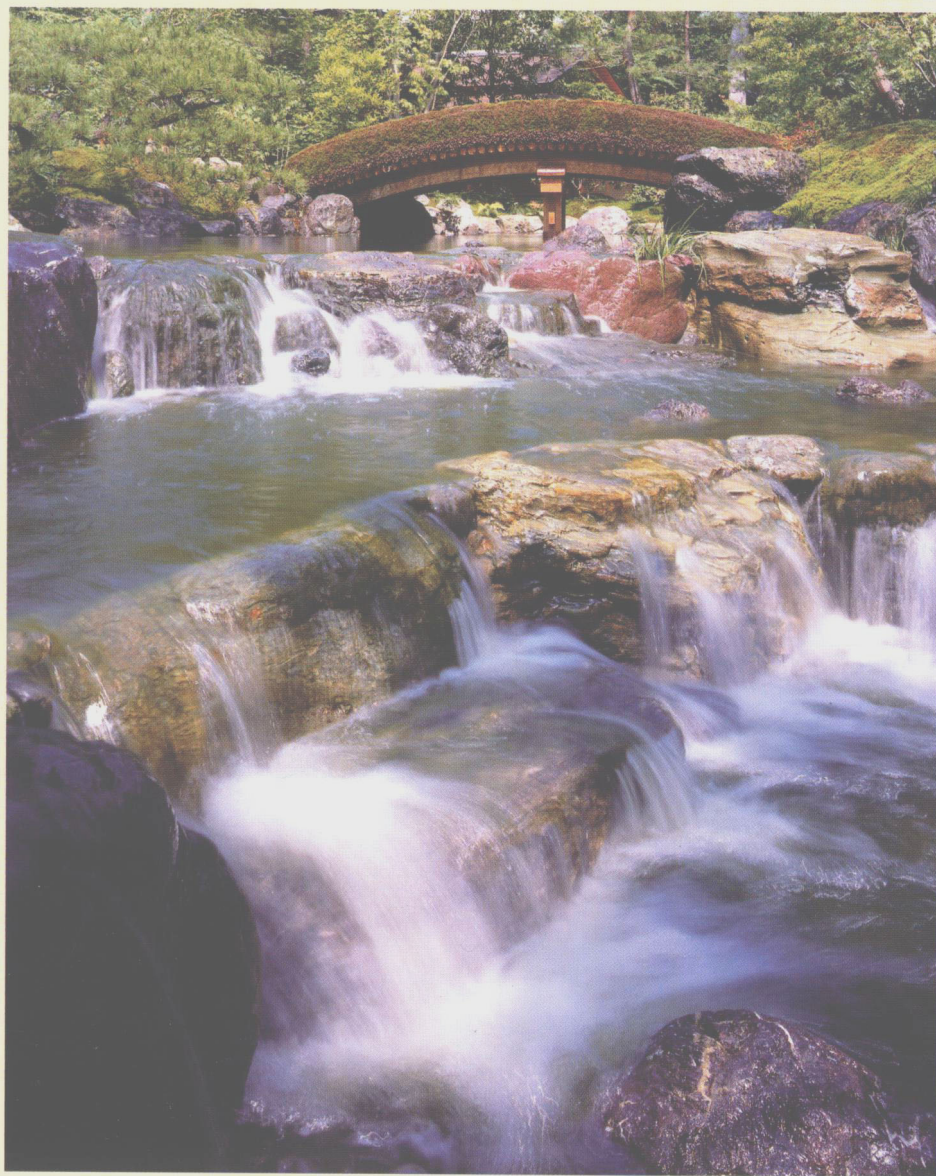
There is a stone stage beyond the larger tea house where patrons can enjoy musical performances, dance and bonfires. There are also wonderful panoramic views of the garden from here. This garden, blanketed in moss, helps visitors forget daily life and time flow and reconnect with their self.



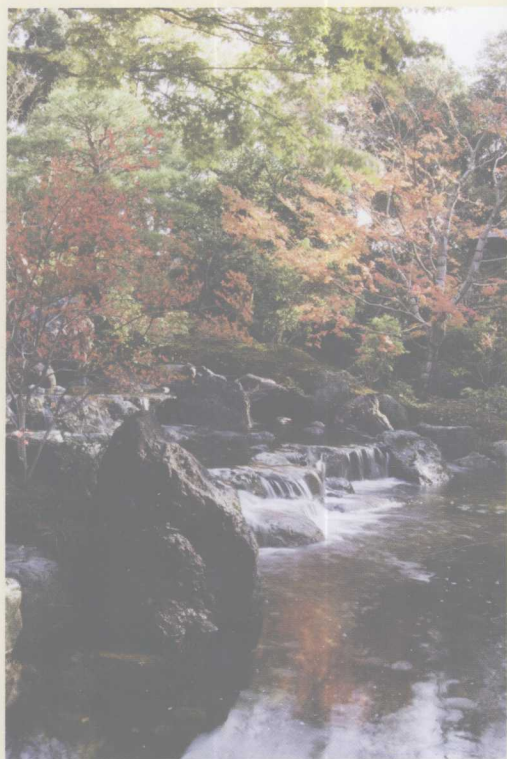
Project Name

项目名称

Kantake-yama for Samukawa Jinja 神岳山神苑



设计师 Designer	Shunmyo Masuno	设计公司 Landscape Design Company	Japan Landscape Consultants
项目地点 Location	Kanagawa Prefecture, Japan 日本神奈川县	面积 Project Size	2 900 m ²
石材 Stone Material	granite, Yoshino-stone 花岗岩、吉野石		



新社殿建成于 1997 年，该工程完成后，原本镇守在社殿后的一片树林被新建的社殿挡住了。为了能重现这片树林，同时使作为神社起源的地下泉“难波小池”复流，改造工程的第一阶段拉开了帷幕。

首先，设计师把所有直径超过 2 m 的树木进行了移植，在神岳山推土增高 8 m 后，将树木原位复种。“难波小池”的泉水重新从小池底部涌出，恢复了其神圣的地位。其四周是嶙峋的叠石和一大片针叶树林，营造了一种深沉而悠远的山林氛围。该区域的改造完成后，人们将不能随便进入，只能凭邀请帖光临。在神岳山后方是朝拜地和入口大门，入口处附近还设置了净手水景。

主庭园是一个传统风格的回游式庭园，紧挨着神岳山。庭园内有一个四帖半（约 7.29 m²）的台目席（用于在上面进行点茶活动

的草席垫）茶室，一个稍小点的茶屋和一个小型展览馆，由蜿蜒曲折的园路连接着。来访的游客可循着这条园路在池塘四周尽情游览，也可以在茶室和展览馆间随意流连。

这种回游式的设计为庭园带来了丰富的景观和趣味。地面、水面和植物的高差变化引导着人们的视线，使园内的景点若隐若现，十分神秘。沿途的景致包括瀑布、溪流和小桥等，多样而充满乐趣，处处让人惊喜，使游客情不自禁地往深处探索。

大茶室上方设有一个石砌舞台，使人们可以伴随着熊熊燃烧的篝火，在欣赏到庭园的全景的同时，闻雅乐之声、赏舞跃之姿。整个庭园的地面上覆盖了厚厚的苔藓，让人们忘却了时间的流逝，忘却了日常生活的烦恼，重新找回原本的自己。



