

# 多义景观

POLYSEMIOUS LANDSCAPE

THE WORK OF ATELIER DYJG

王向荣 林箐 著

WANG XIANGRONG LIN QING

中国建筑工业出版社

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# 王向荣和林箐访谈录

## 谈谈你们的职业背景？

设计是设计师的一种分析、判断、抉择和创作的过程，设计师的素养会在他的设计作品中无形地体现出来，而设计师的素养是与他的教育经历和成长背景密不可分的。

我们的成长经历和各种机会对于中国许多设计师而言，还是不太容易得到的，它深深地影响到我们的设计和研究。非常幸运，我们能在中国和欧洲的具有景观设计专业最好的学校里接受教育，包括同济大学、北京林业大学、德国卡塞尔大学以及法国凡尔赛国立景观学院等，后来我们又同在北京林业大学这所中国景观教育历史最为悠久的学校中教学。我们还有机会经常旅行，这么多年来确实去了很多地方，这对设计师来说太重要了，能让我们在更高的视点去看整个世界，从更广的视野去看自己的国家：能使自己受到不同思想的启发，从而不盲从、不极端也不偏执；能让自己一直对周围保持新鲜感，从而保持创作的活力。还有也是可遇而不可求的，就是我们有共同的追求和相近的兴趣，互相补充，共同进步。

## 我们了解发现，好像欧洲景观设计对你们有不小的影响。

或许吧，毕竟我们对欧洲更了解。王向荣曾在德国学习4年，林箐也在法国学习1年，后来我们又频繁去欧洲，实地参观过的欧洲景观项目要远远多于其他地区。

其实欧洲的景观设计的思想也在变化，拿德国来说，20世纪90年代的时候，德国的景观设计多模仿区域的自然环境，不追求形式和视觉效果，而现在，德国景观的形式感则很强。但德国设计的精神却贯穿始终，没有太多变化，即追求本质，反对表面化；追求简明，反对繁琐；追求良好的使用与耐用，反对装饰与无功能的设计；追求经济高效，反对奢侈浪费；追求创造性，反对平庸；追求结构的逻辑、材料的精良和细部的准

确。这些也是我们的设计所追求的。

## 你们欣赏哪些设计师和作品？

我们非常欣赏中国传统的园林文化，喜欢苏州的网师园、拙政园和艺圃，只是不知道这三个园林的设计师是谁。我们还欣赏杭州的西湖，我们的前辈留下的这份遗产几乎包含了今天的landscape architecture所涉及的一切内容，自然、人文、城市、村庄、田野、森林、湿地、水利工程、园林……杭州西湖是世界上建设时间最长的、也是最出色的景观作品之一。我们喜欢的设计师还有Giacomo Barozzi da Vignola、Andre Le Nôtre、Ludwig Heinrich Fürst von Pückler、Le Corbusier、Alvar Aalto、Carl Theodor Sørensen以及Dan Kiley，我们欣赏他们以最简单的手段控制场地的能力，欣赏他们塑造的简明但富于诗意的场景，欣赏他们的创造力。

## 你们如何看待景观与景观设计？

我们理解的景观有广义和狭义两个层面。广义的景观指一切可见的事物；狭义的景观指地球上天然形成的地表物（自然景观）以及附加在这些地表物上的人类活动的形态（文化景观）的总和。

景观设计是一种职业，是保护、管理自然景观，保护、管理、恢复、改造、创造文化景观，并使自然景观与文化景观和谐共生的职业。

任何优秀的非临时性的景观都属于所处地块的一部分，移出这片土地，它将失去存在的意义和价值，即它不应该是可移动的。景观应该是顺应自然过程的，是对自然进程的管理。

## 让我们来谈谈多义景观，它的成立和发展，走过了怎样的历程？

1990年代初王向荣在德国读书期间，非常感兴趣德国大学教授的工作状况，他们在大学中教书、从事研究，同时也在设计事务所中进行设计实

践。那时我们就意识到，这会是我们未来的职业状况。当时中国还没有私人设计事务所，中国景观专业的大学老师在教学之余，也很少有机会从事设计实践。但是景观毕竟是一个实践性非常强的学科，在漫长的历史演变中，实践是这个学科发展最重要的推动力。和医学一样，只有理论研究而没有临床，理论也会是空谈。当王向荣回国后不久，正好得到一个项目的委托，事务所就水到渠成地建立起来了。我们有独特的教育和工作背景，再加上我们不断努力，积累经验，取得成绩，这使我们能持续赢得一些项目的竞赛，或者直接获得一些项目的委托。

## 在中国的景观设计领域里，你们被认为是学者型的设计师，那么，你们怎样去选择项目？

多义景观并不追求项目的数量，我们总是有选择地去参加一些竞赛，或者在可能得到的委托中进行一定的筛选。项目选择的标准是，当我们付出了最大的努力，当项目建成后，我们有机会、有愿望把这个项目介绍给同行，包括介绍给国外的设计师，能让大家觉得我们具有很高的设计水准。这样的项目多是复杂、综合，具有挑战性的公共项目。

## 这些项目也会有很多不同的类型，你们是如何选取景观设计的出发点的？

项目的类型不同、地点不同、尺度不同、服务对象不同导致它们设计的出发点不同，但它们的本质和核心是一样的。我们认为设计中很重要的一点就是解决问题，任何项目的立项原因都是因为有问题要解决，所以我们做项目都是把解决项目本身的问题作为最根本的要考虑的内容之一。每个项目的问题都不一样，解决的方式也多种多样，我们会选择最简单、最经济、最合适的办法来解决问题。

因为每个项目的类型不同，所以我们选择的

解决问题的方式也不一样，最后的设计也肯定会不一样。也因为每个项目的条件都不一样，因而我们的设计是没有定式的，不模仿过去，也不重复自己，可以说每一个作品都希望不断地突破自己。

## 你们从事景观设计最大的感悟是什么？

不论是景观设计还是其他设计行业，对于一个设计师来说，社会责任感是最重要的。要考虑设计对社会的意义，设计能否满足项目所服务的不同群体的使用，是否容易建成，建成后是否容易维护等等。

总的来说，景观设计的实用性、舒适性、经济性等是很重要的。对于大尺度的规划项目来说，景观设计师的责任就更加重大，这必然要求设计师要有很强的社会责任感。

此外，任何设计都不是一个人可以完成的，设计体现的是一个团队的力量，既需要主设计师清晰的设计概念逻辑和应变能力，也需要项目梯队的协调配合。我们把每一个项目都作为研究的课题来对待，更注重对每个项目的研究和探索，表达我们的设计思想和哲学，追求与社会发展同步的、满足功能的、艺术与科学相互融合的景观。

## 目前，中国景观领域的从业人员很多，在知识背景方面也比较芜杂，您如何看待行业的现状，与景观设计人员应该具备的素养？

景观专业没有边界，任何人都有可能寻求一个机会，成为一名设计师。但作为一名职业的从业者，必须要掌握这个职业最基本的知识领域，具备一些景观领域内公认的价值观念。如果没有这些作为基础，当你碰到一个非常敏感的、重要的项目时，很可能会造成一定的破坏性。

## 请谈谈你们的设计价值观？

首先，我们要做属于今天的设计。这意味着我们的设计要与社会发展同步，反映今天社会的需

要、符合今天社会的发展、运用今天的科学技术和材料，适应今天人的审美兴趣和观念。同时，设计并不仅仅在设计产品本身，在某些方面也是在设计一种生活，一种平等、健康、阳光、与自然相伴的生活方式。

其次，设计要适合所处的地块。任何场地都不是一张白纸，场地上包含着自然与文化的信息，这些信息是一个地区自然历史和人类历史演变的记录。由于自然环境的不同和文化的差异，每一场地上的环境在全世界范围内都是唯一的和独特的。认识、维护、顺应、延续这种地域景观是我们重要的设计价值观。

### **那你们的设计哲学是什么？**

针对项目的特定目标，发现场地的问题，寻求最合理的解决途径。同时我们在这种途径中寻求一种平衡，不会为了人的使用而忽视场地上自然和文化的历史，不会为了对自然的维护而排斥人的使用，不会为了历史而排斥现代的观念、技术和材料，不会为了艺术而艺术，我们希望在自然、社会、艺术、生态、技术、经济等因素之间寻求最佳的平衡点。

### **这些思想与当前中国关注的可持续发展的关系如何？**

这就是可持续的思想，只有在解决问题的同时协调好各种因素的关系，自然和文化的价值才会得到尊重，社会的需要才能得到满足，设计的力量也才能得到充分体现。达到了这种平衡、设计才是可持续的，这是可持续的核心。

### **你们做过很多关于生态景观的项目，哪些与此核心的价值观联系比较密切？**

其实我们的设计哲学不仅仅只是针对一些生态项目，我们的设计千差万别，尺度不同、位置不同、性质不同、服务对象也不同，所以解决问题的

方式和最终的结果都是不同的，但这些项目的核心价值观是一样的，那就是寻求最合理最有效的解决问题的方式。当然，不同的项目，关注的重心会有所侧重，但是，我们力图寻求设计中的一种平衡。

### **这些思想引申到设计上是不是对设计个性、突破传统的强调？**

这些思想会让我们的设计结果具有个性，并与某些传统不同。但在设计中，我们的目标并不是为了个性和突破传统，我们只寻求创造性地解决问题的方式。

因为每个项目的场地条件是不同的，也就是说每个地块的条件都是唯一的，这决定了如果设计是属于地块的，那它就一定会具有某些方面的个性。

### **让我们谈谈传统吧，目前中国园林界在积极探索的一个话题是：传统的继承与可持续发展，请问您对这个问题有什么看法，传统应该如何继承？**

在世界范围内，传承都是设计领域非常重要的课题，特别是对于一个有着深厚的设计传统的国家。但是，我们不认为设计的本质是对历史的传承，也不认为凡设计都必须传承历史。实际上设计就是解决具体地块上的问题，用最简单、最经济、最合适和最有效的办法来解决问题。不过，对于解决问题的方法，我们可能会有意无意地从前人的经验中获得启发。

大家都谈传承，但是我们要传承什么？怎样传承？我们不能把我们优秀的传统符号化、固定化和模式化，这样的结果会让我们更容易以中国式的名义接受自己所熟悉的处理方式，而以舶来的名义拒绝我们所不熟悉的处理方式，无论这些处理方式是否合理。

实际上我们不要、也不应该将中国园林看

作是一个封闭的系统，人为地规定什么是属于我们的，什么是属于他人的。世界上，没有什么形式一定代表了西方，也没有什么形式一定就代表东方。在许多情况下，我们将自己的传统模式化了，将自己的历史简单化了，以为沿着这一模式发展就是对过去的传承。

我们必须尊重传统的价值，但我们的传统并不仅仅局限于古典的花园之中，尽管现代景观是由古老的花园设计繁衍而来的。其实我们前人的生活方式就是传统的核心，他们在世界上的遗存就是传统的物质体现。在设计中平衡传统与现代的关键在于，一方面，要保护前人在过去的岁月中创造的文化遗产，让它们经我们之手再完整地传递给下一代；另一方面，我们必须创造属于我们这个时代有价值的文化，只有这样的文化才有可能成为新的遗产，成为留给后代的财富，也才有可能使后人通过它们来了解我们这个时代的传统。

### **在你们的设计中能够看到很多简约风格的景观，这似乎在中国的园林中并不多见？**

很难说中国的园林就很少看到简约的成分，任何设计，包括园林设计、建筑设计和产品设计，从历史上看，它的一个大的演变趋势都是从复杂到简单，从具象到抽象。历史上优秀的设计作品，尽管相对于今天的设计，在形式上会比较复杂，但相对于当时社会上的其他稍逊一筹的作品而言，往往都具有简约的特质。

我们并不刻意追求简约的风格，我们追求的是设计的本质。凡是设计中需要的成分，我们都会很好地表达；凡是可有可无的成分，会进行斟酌和筛选；凡是不需要的成分，我们就不会把它加入进来。正因为我们追求的是设计的本质，所以我们的作品往往具有非常简约的特征。

另外，我们认为一个好的景观设计应该整体结构清晰严谨，局部变化丰富，节点精细，这也是我们所追求的表达方式，这种表达自然而然地带来

了简约的形式和风格。

还有一点，大家可以看到我们的景观设计作品并不缺少浪漫，但我们的设计过程都是非常理性的，从设计的开始、逐步的推进到最后结束都是在理性的框架中进行的。所以，我们的设计作品往往有很强的逻辑关系，有一定的秩序感和结构感，但这种理性并不意味着作品是冷冰冰的，没有生机的。理性的秩序与局部的丰富多彩是互相结合的，从某种意义上讲，就像一棵树，它有严谨的生命结构，合适的体量，但它的细部又是变化丰富的，每片叶子相像但并不一致。自然和生命看似复杂，但它们都有清晰的结构；我们也希望自己的设计能与自然和生命一样，结构清晰，具有力量。我们的设计哲学、设计思想和设计追求决定了我们的设计作品呈现着简约的特征。

### **你们觉得文化在景观设计中占有怎样的成分？**

文化在中国园林的发展过程中扮演着重要的角色，历史上的中国园林一直具有很强的象征含义，它的布局、结构和材料的应用都有象征意义，象征人们的某种理想，某种品德，某种追求，这也是中国传统园林的精华所在。

直至今今天，这种文化的象征性已深深印入许多设计师和普通公众的脑海之中，许多项目还没有谈到使用功能，没有谈到我们所理解的空间本质时，就要谈里面的文化成分了。很长一段时间里，我们的教育也是这样，还没有教学生怎样去满足功能，就先灌输文化的含义，文化的象征了。

文化重不重要呢？当然是很重要的，但在今天让一个设计作品肩负文化传承和文化象征的重担其实是非常苍白的，过分强调文化的含义在某些方面反而牺牲了我们认为的设计的本质。我们不回避文化，但在我们的作品中从不使用对文化的一种符号化的表达。我们所追求的还是我们认为的设计的本质，设计是对时代生活的表达，满足当今社会人

的需求，其实这本身就是一种现实的文化，时代的文化，鲜活的文化。

### 艺术与生态又是怎样的关系呢？

艺术伴随着人类的起源就已出现，而生态学却只有百余年的历史。在生态学出现的时期，生态和艺术曾经是两个完全对立的范畴，而现在，两者是互相渗透、互相交叉、互相融合的。生态并不意味着纯天然，而艺术也并不意味着纯人工，许多艺术的思潮来源于生态思想，许多生态设计借鉴了现代艺术的思想。生态学改变了人们固有的艺术观念，“美”不再是艺术的目的和评判艺术的标准。生态学也改变着人们固有的景观观念，今天的景观不再意味着“如画”。我们寻求的是生态与艺术之间的共融与平衡。

### 你们觉得什么样的作品会比设计师本人的生命更长久？

某天，有人告诉建筑师沙里宁，他的一件作品正在被拆除，沙里宁听后，沉思片刻后说，如果我活得足够长，我会看到自己设计的房子都将消失。

什么样的作品会比设计师本人的生命更长久？如果从作品的物质方面来看，我们没有办法回答这个问题，因为一个作品能否长期存在，不一定取决于作品本身，也不一定取决于设计师。政府的决策、土地性质的调整、开发商的投资都可能拆除或改变一个作品，特别是在一个剧烈变化和快速发展的社会之中，当然战争和人为破坏也可能摧毁一个作品。

但作品的生命并不只局限于它的物质属性，更重要的在于它的精神属性。

作品存在时间的长久就一定有意义吗？正如一位诗人所言：“有的人活着，他已经死了；有的人死了，他还活着”。许多作品，它们刚建成就已经死了，它们没有灵魂。有些作品，它们早已不存在

了，但它们活着，各种书籍收录着它们的平面图和留下来的照片；有的作品在消失许多年后，人们还在试图恢复它或再现它；有些作品，它们的出生就不是为了物质上的永恒，它们只存在了几天，留下一些照片，但它们活着，它们有灵魂，还有些作品，它们从未建成，只留下了设计图纸，但它们活着，在涉及到特定历史阶段的书籍中，它们都会被提及。在这个物质世界里，只有思想能够永存。这些作品消失了，但它们的精神永恒，它们的思想影响着当时、现在和未来。

我们认为，具有灵魂的作品，能够在精神上不朽的作品，一定是在时代的水平或垂直坐标点上位于一个拐点处的作品。在水平坐标点上，它的出现代表了设计思想从原有道路的偏离；在垂直坐标点上它位于一个时代的高峰。

### 你们发表了不少论文，也出版了一些书籍，你们主要的研究领域是什么？

中国是一个大国，面临的问题纷乱庞杂，所以我的学术方向并不是特别固定。我们做研究，并不是首先设定一个确切的题目和方向，而是基于我们在实践中所遇到的问题。比如说碰到一个从未接触过的项目类型，或在某个项目的运行过程中，在与甲方、景观领域的专家，包括其他领域的合作方讨论时碰到了一些问题，引起我们的关注和思考，让我们觉得有必要做更深一步的研究。所以，我们研究的兴趣主要来自于实践。我们做的更像是设计师式的研究，而不是纯理论家的研究。我们希望这些研究有助于自己与别人的实践。

### 谈到研究，必然会涉及到景观学科的理论基础，它们是什么？

景观主要是一个应用和实践性学科，学科的范围非常广泛，几乎涉及到自然和人类建造的方方面面，相关的理论也涉及到这些广阔的领域，包括社会学、经济学、风景园林、城市规划、建筑

学、历史、生态学、植物学、艺术等等。无论是一个团队还是一个个体，其研究领域都不可能涵盖学科的所有方面。对于特定的领域来说，其最重要的理论基础或许是某几类，而对于另外的研究和实践领域来说，其最重要的理论基础或许又有很大不同。景观学科的基础就是各种与自然和建造相关的理论与技术的综合。

### 你们认为中国的景观设计师与国外的景观设计师相比有差距吗？

这些年接触了许多国外不同层次的设计师，也看了大量国外设计师在国外或是在中国的景观作品。我认为中国已经有了个别的景观设计师，他们的思想和设计水准达到了国际最高的水平，并且得到了国际的认可。当然，就整体而言，我们的景观设计与一些发达国家相比，还有不小的差距，特别是在对景观的理解上，在原创性、艺术水准及材料应用和细部处理等方面，还有一些距离。

这些年，我们为有世界上最大的建设量而自豪，但遗憾的是高质量的作品仍然凤毛麟角。不过没有太多出色的作品，并不能完全归因于中国景观设计师没有足够的能力。其实在任何项目中，景观设计师的控制力都是有限的。在中国目前的条件下，在甲方的鉴赏水平，整个国家的园艺水准、工业化程度、施工质量以及相关领域的设计水准都不甚理想的大背景之中，难以想象仅靠风景园林师的努力，能使作品达到一个很高的水准。实际上，发达国家相关产业的高水准在很大程度上弥补了许多平庸设计的缺陷。而在中国目前的条件下，即使是一个出色的设计方案在建成后也未必能达到令人满意的效果。好在中国的景观设计师有更多的实践机会和发展空间，我们正在迅速赶上。

### 景观设计在中国的发展趋势如何？

景观设计永恒的主题是协调人与自然的关系，这涉及到如何认识自然、如何认识由人所构筑

的社会以及如何协调社会与自然的和谐发展。未来中国景观发展的关键词包括：

社会责任：景观设计在很大程度上将成为社会改良的手段。

生态与可持续：维护整个地球的生态环境和人类生活环境的可持续发展成为景观设计师的最重要的使命。

地域：全球化的进程使得世界逐步向一体化迈进，但景观设计是维护每个区域固有的特征和生活方式的重要手段。中国需要在自己这片土地上，遵循自己的自然和文化、寻求合适的途径，解决自己的问题。

### 谈谈多义景观今后的发展方向和目标？

我们追求的是一种踏踏实实的做事风格和平平淡淡的设计生活，崇尚一种低调的工作方式和严谨的治学态度。我们希望自己能全面、均衡地发展和进步，在理论的研究上不断深入和完善，在设计上和现在一样，有机会完成一些具有研究性和探索性的项目，把自己的设计追求在作品中一步一步更好地体现出来。

今天中国巨大的建设量给了设计师非常难得的实践机会，许多设计师都在默默地工作、成长和进步。我们也只是其中的一员，和大家一起分享着社会给予设计师的机会，也和他们一样，在不断地提高着自身的能力，在为中国的景观事业的发展做点点的积累。

以上访谈节选自《风景园林》2010年第2期、2009年第4期、《景观设计学》2012年第1期、2010年第4期、2008年第2期、《设计家》2012年第6期、《城市环境设计》2009年第9期、《中国建筑装饰装修》2006年第6期，并进行了一定的修改和调整。在此对这些杂志和采访记者表示感谢。

# An Interview with Wang Xiangrong and Lin Qing

## Let's talk about your professional background.

Design is a process of analysis, judgment, selection and creation. The quality of a designer is always reflected by his/her works, and such quality is closely related to his education experience and growth background.

For most of Chinese designers, our growth experiences and opportunities are not replicable, which have given rise to great impact on our design and research in depth. We are lucky that we have ever received our education in the best universities which have the leading landscape architecture program in both China and Europe like Tongji University, Beijing Forestry University, University of Kassel and Ecole Nationale Supérieure du Paysage de Versailles. Later we became teachers in Beijing Forestry University, the most time-honored university in the history of Chinese landscape education. Besides, we have chance to travel around. We have visited many places. That is very important for a designer - we can see the whole world from a higher place; we can observe our country with a wider field of view; we can be inspired by different thoughts to avoid blind following, going to extreme and intolerance; and we can maintain interest in many things so as to keep energetic during creation. Besides, there is a thing reachable but not willable-

we have same dreams and similar interests so that we can help each other and make progress together.

## We find it seems that European landscape design have great impact on your works.

Maybe you are right. After all, we know about Europe more. Wang Xiangrong got Ph. D degree from Germany and Lin Qing has studied in France for one year. Later we visited Europe frequently, and have visited far more landscape projects in Europe than those in any other place.

Actually the idea of landscape design is also changing in Europe. Take Germany as an example, In 1990s, the landscape design in Germany mainly stimulated the natural environment without emphasis on the form and visual effect while today German designers give more attention to the form of the landscapes. However, the German landscape has its spirit, that is pursuing essence rather than appearance, simplification rather than complication, usability and duration rather than decorations and unnecessary designs, efficient and economic rather than luxury and waste, original rather than mediocre, besides that, they focus on logics of structure, fineness of materials and accuracy of details. All these are also the goals of our designs.

## Which designers and landscape projects do you appreciate?

We enjoy Chinese traditional garden culture very much. We like the Master-Of-Nets Garden, the Humble Administrator's Garden and Yipu Garden in Suzhou. But we don't know who designed these three gardens. We also think West Lake in Hangzhou is charming. This heritage left by our ancestors almost covers anything involved in today's landscape architecture: nature, humanism, city, village, field, forest, wetland, hydraulic engineering, gardens... West Lake in Hangzhou is one of the best landscape works with the longest construction course. We also like Giacomo Barozzi da Vignola, Andre Le Nôtre, Ludwig Heinrich Fürst von Pückler, Le Corbusier, Alvar Aalto, Carl Theodor Sørensen and Dan Kiley. We think much of their power to control the site in a simplest way; we're addicted into the simply poetic sceneries they created; we really admire their great creativity.

## How do you think of landscape and landscape architecture?

We understand landscape at two levels - wide level and narrow level. The landscape in wide sense refers to all visible things, and in narrow sense it means the sum of the natural things on the earth's surface formed by nature (natural landscape) and the forms of human activities added to the former

(cultural landscape).

Landscape architecture is a profession to protect and manage natural landscapes, to protect, manage, restore and create cultural landscape and create harmony and co-existence between natural landscape and cultural landscape.

Any outstanding non-temporary landscape is the integral part of the land it is attached and will lose its meaning and value of existence if it is moved away from this land. In other words, it should be unmovable. Landscape should follow natural process as a kind of management on natural process.

## Let's talk about ATELIER DYJG. What course it has gone through since it was founded?

When Wang Xiangrong studied in Germany in 1990s, he was interested in the work status of the Germany professors, who taught and made researches in universities while practiced in their design studios. At that time we realized that they would be the mirror of our future. In those years, China had no any private design studio and the teachers of the landscape architecture in Chinese universities had few chances to make design practice. However landscape architecture is a practice-oriented profession and practice is the most important impetus for its development. Just like medicine, if without clinical practices, theories are

nothing. Fortunately, Wang Xiangrong got a commitment shortly after he returned to China, so the studio was established naturally. With unique education and work background, we worked hard to accumulate experience and obtained some achievements. As a result, we won some project competitions one after another, and got some commitments directly from clients.

### **You are defined as scholar-type designers in Chinese landscape field. So, how do you select the project?**

ATELIER DYJG never stresses the number of projects. We always selectively take part in some competitions or select projects in hand. Our project selection standard is that, after this project has completed through our best effort, we are glad to introduce it to our peers including overseas designers since it can present our high design level. Most of such projects are complicated, comprehensive, challenging public projects.

### **These projects include many types. How do you decide the starting point of a landscape design?**

The different types, different locations, different scales and different users cause different starting points of these designs. But they have the same core. We believe there is an important thing in design – to solve

out problems. We take solving out problems as the most essential consideration during the design process. Different projects are to solve out different problems in different ways, but we just select the simplest, most economic, most appropriate way.

Project types are different, so we select different ways and present different final designs. Also, project conditions are not same, so our designs are unrestricted. We neither simulate the past, nor repeat ourselves. We hope make breakthrough in every piece of work.

### **What is your most important realization in landscape design?**

No matter in landscape design or in other design fields, the sense of social responsibility is the most important. We should consider the meaning of a design on the society, whether or not the design can satisfy its user's demands, whether or not the project can be completed smoothly, whether or not the completed project is maintainable, and so on.

Generally speaking, the pragmatic, comfortable and economic goals are very important for landscape design. For some large-scale planning projects, landscape architects assume bigger liability, no doubt, they are required having strong sense of social responsibility.

Besides, any design is not a one-person

job. Design reflects the power of a team, requiring not only the clear conceptual logics and flexibility of the chief designer, but also the collaboration of the project team. We treat every project as a research. We more stress reflecting our design idea and philosophy through project study and exploration. We pursue such kind of landscape, which is functional, keeps pace with the times and integrates art with science.

### **At present there are too many people working in landscape field with different backgrounds. How do you think of the status quo of the profession and the necessary quality of landscape architects?**

Landscape architecture is borderless and anyone may have a chance to become a landscape architect. However, as a professional, the designer must grasp the most basic knowledge and have some common value accepted in the field. Without these bases, you may cause some destruction especially when you work on a very sensitive and important project.

### **Let's talk about your design value?**

First of all, we should do today's designs which mean our designs should keep pace with social development, reflect today's social demand, adopt today's scientific

technologies and materials, and reflect the trends of today's aesthetics. Meanwhile, designer is not just designing product itself, in some respects, he or she is designing a lifestyle, an equal, healthy, sunny, natural lifestyle.

Secondly, design should adapt to site. Any place has its history, delivering natural and cultural information, which are records of changes of natural history and human history of a region. With different natural environments and culture backgrounds, any place in the world has its unique character. To realize, maintain, follow and continue such local landscape is our important design value.

### **What is your design philosophy?**

Find out problem of the site and look for the best solution according to specific objective of the project. We also pursue a balance in this process. We will never ignore the natural and cultural history of the site for human use or reject the use of human for nature maintenance; we will never exclude modern concepts, technologies and materials for detainment of tradition, or create art just for art. We hope we can find the best balance point among all factors such as nature, society, art, ecology, technology and economy.

### **How about the relationship between**

### **these thoughts and sustainable development, a highlight in today's China?**

They are sustainable thoughts themselves. The natural and cultural value is respected, the social demand is satisfied and the power of design is reflected in full only if we solved out problem while balancing all factors. The design is sustainable only if such balance is realized. That is the core of the sustainability.

### **Which are closely related to this core value among so many ecological landscape projects you have been involved in?**

Actually our design philosophy is not just for some ecological projects. Each of our designs is different from others. They have different scales, different locations, different essence and different users. Therefore the ways to solve out the problem and the final results are also different. However these projects have the same core value – to find the most reasonable, most effective way to solve out the problem. Of course, different projects have different focuses. But we try to achieve a balance in our design.

### **Do these thoughts mean the emphasis on the individuality of design and the breakthrough of tradition?**

These thoughts will make our design results individualized, different from some traditions.

However our goal is not to give priority to personality or break traditions in design. We just find a way to solve out the problem creatively.

Every project has different, in other words, unique conditions. So, if a design is for its site, it must have individuality in some respects.

### **Let's talk about traditions. In current there is a hot topic in China landscape field: Inheriting and sustainable development of traditions. How do you think of this topic? How should we inherit tradition?**

Heritage is an important design topic in the whole world, especially for a country having far-reaching traditions in design field. However, we never accept that the nature of design is to inherit the past or all design must follow the traditions. In fact, design is to solve out the problem of the site in the simplest, most economical, most appropriate and most effective way. However, we may get inspirations from experience of predecessors, consciously or unconsciously, as to the solution to the problems.

Everyone is talking about heritage. But what should we inherit? How to inherit? We should never regard our great traditions as certain symbols and fixed patterns. If we do so, we will more tend to accept the familiar way with the excuse of “Chinese tradition”

and refuse the unfamiliar way on the pretext of “invasion”, no matter whether or not these unfamiliar way are reasonable.

In fact we will not and should not treat Chinese gardens as a close system and narrowly define what belongs to us and what belongs to others. In this world none of forms represents West or East. In many cases we patternize our traditions and simplify our history too much, and wrongly believe that following this pattern is to inherit the past.

We must respect the value of traditions, but our traditions are not just limited to the classical gardens, though modern landscape architecture is derived from ancient garden design. Actually the lifestyle of our ancestors is the core of the traditions and its physical remains in the modern world is the reflection of the traditions. In the design, the key to balance between tradition and modernity is that, on one hand, to protect the cultural heritages created by our ancestors and pass them intact to our offspring; on the other hand, we must create valuable culture of our time –only such culture may become a new heritage, a wealth for coming generations and a mirror to reflect the traditions of our time centuries later.

### **There are many concise designs in your works. Is such concise style rare in Chinese gardens?**

It's hard to say concise components are

rare in Chinese gardens. For any design, including garden design, architecture design and product design, historically, the overall evolvement trend is always from complication to simplicity, from representation to abstraction. Maybe in comparison with today's designs, the excellent design works in history are complicated in form, but they all have character of simplicity relative to other second-rate works in the same time.

We never pursue concise style consciously. We pursue the essence of design. For any components required by design, we will express well; for any dispensable components, we will consider carefully and make screening; for all unnecessary components, we will refuse them. Our works are very concise just because we pursue the essence of design.

Besides, we believe, a good landscape design should be clear and precise overall, with varying fine details. That is the expression way we seek for, which brings concise form and style naturally.

People may find romantics is not absent in our works, but our whole design process is rational within the rational framework form design start, gradual advancement to work completion. So our works show obvious order and precise structure which relate to certain logic. But such rationality never means our works are impersonal, lifeless. The rational order and detail richness are

combinable. In a sense, any two leaves may be similar, but they are never identical. Nature and life seem complicated, but both of them have clear structure. We also hope our designs can present clear structure and great power like nature and life. Our design philosophy, design idea and design objective determine our design works featuring conciseness.

### **What role does the culture plays in landscape design in your opinion?**

Culture plays an important role in the course of development of Chinese gardens. Historically, Chinese gardens were always meaningful and their layouts, structures and materials symbolize something - an ideal, a morality or a pursuit. That is also the essence of Chinese traditional gardens. Today many designers and public are impressed by this symbolizing role of culture. The consequence is that, people are enthusiastic over talking about cultural symbolization inside a project before they begin to consider its function and the spatial structure, so does our education. The student is instilled with meaning and symbolization of culture before they lean how to satisfy the functions. So, does culture matter? Of course culture is important. However, it's impotent to exert the pressure of cultural heritage and cultural symbolization on a design work. Over

emphasis on the meaning of culture even victimizes the essence of design we believe. We never slide over culture, but we never use a symbolic cultural presentation in our works. What we are pursuing is the essence of design we believe. Design is to satisfy the demand of human in modern society and presents today's life. Actually it is a realistic culture, modern culture and living culture itself.

### **How about the relation between art and ecology?**

Art appeared with the origin of human being, while ecology just has a history of over one century. In the period when ecology was forming, the ecology and art have been two opposite categories, while now they are penetrating into each other and integrating with each other. Ecology never refers to pure nature and art never means pure manual work. Many art ideas were originated from ecological thoughts, and vice versa. Many ecological designs use the ideas of modern art as references. Ecology changed people's inherent concept of art and "beauty" is no longer the objective of art and standard for art appraisal. Ecology is also changing people's traditional concept of landscape. Modern landscape is no longer "picturesque". What we are pursuing are the integration and balance between ecology and art.

### **What kind of works will live longer than their designers in your opinion?**

One day, people told architect Eero Saarine, one of his works was being removed. After pondering for a while, Saarine said, if I could live long enough, I would see all houses I designed disappear.

What kind of works will live longer than their designers? We cannot answer this question in matter respect of the work. The long existence of a work doesn't always depend on the work itself or the designer. A work may be removed or changed by a decision of government, an adjustment of land use or an investment of developer especially in a furiously changing, fast developing society. Of course the war and human destruction may also destroy a work.

However, the life of a work is not limited to its matter attribute. Its spiritual attribute is more important.

Is long existence of a work meaningful? Just like a poet said, "Some people have been dead even if they are living physically; some people are still living spiritually even if they have gone". Many works are lifeless since they are just completed because they have no soul; some works have been removed thoroughly on this earth, but they are always living and many books collect their plans and photos left. Some works have disappeared for years, but people still try to restore or represent them; some works were born not

for eternity materially and just existing for days with some photos left, but they are living, having souls; moreover, some works have never been completed and just left design drawings, but they never die; they will be mentioned in all books involving specific history period. Thought is the only survival in this matter world. These works have disappeared physically, but they are living spiritually forever, impacting the time they were born, present and future.

We believe a soulful work, an imperishable work, must be the work situated at a turning point on the horizontal or vertical coordinate of the time. If it is on the horizontal coordinate, its appearance represents the deviation of design idea from existing track; if on the vertical coordinate, it is on the peak of a time.

### **We know you have released many papers and published some books. What is your major research field?**

China is a large country, facing numerous complicated problems; therefore my academic direction is flexible. Our research is not starting from a concrete theme and a clear direction. Instead, our research is based on the problem in practice. For instance, when we are involved in a project type we never touched, or when we encounter some problems during the process of operation of a project or discussion with

clients, landscape experts or cooperation partners in other fields, these problems may cause our attention and speculation and make us thinking. So, our interest in the research comes from practices basically. What we do is the research of designer rather than the research of theorist. We hope these researches will be helpful in practice for us and others.

### **The theoretic basis of landscape architecture will definitely be involved when it comes to research. So, what is the basis?**

Generally speaking, landscape is a profession oriented by applications and practice with extensive territory, almost involving all fields of nature and human construction. Relevant theories also involve these fields including sociology, economics, landscape architecture, urban planning, architecture, history, ecology, botany, art, etc. No matter for a team or for an individual, the research field cannot cover all respects of the profession. A specific field may have some important theoretic bases, while other research and practice field may have total different theoretic bases. Overall the basis of landscape profession is the synthesis of various theories and techniques related to nature and construction.

### **Do you believe there is a difference**

### **between Chinese landscape architects and foreign landscape architects?**

These years I have met many foreign designers at different levels and also seen a lot of landscape design works created by foreign designers in China or in other countries. I think China has some landscape architects whose conception and completed work represent an international high level, accepted by the world. Of course as a whole, there is still a large gap between us and some developed countries in landscape design field, especially in the understanding of landscape, originality, art level, material application and detail design.

These years we are proud China have the biggest construction volume in the world, but high quality works are still rare. However, less excellent works should not attribute to less ability of Chinese landscape architects. Actually in any project the landscape architect only play a limited role. In current China, with the background that appreciation level of client, horticultural level, industrialization level, construction quality and design level in the whole country are not satisfying, it's unimaginable the work can reach a high standard just depending on the efforts of the landscape architect. On the contrary, the high level of relevant industries in developed countries remedy the defects of many common designs. In current China, the quality of a project may be dissatisfying even

if the design itself is quite good. Fortunately Chinese landscape architects have more opportunities of practice and space for development. We are catching up.

### **How about the development trend of landscape architecture in China?**

The eternal theme of landscape architecture is the harmony between human and nature which involves how to know about nature, how to see human society and how to coordinate harmonious development of society and nature. There are some key words of future Chinese landscape development:

Social responsibility: landscape architecture will become an approach of social improvement to a large extent.

Ecology and sustainability: to maintain the eco-environment of the whole planet and the sustainable development of human settlement will become the most important mission of landscape architect.

Localness: the globalization process makes the world integrated step by step. But landscape architecture is an important approach to maintain the inherent features and lifestyle of each region. China needs to find a right way to solve out her problems within the territory on the basis of her own natural environment and cultural background.

### **Let's talk about ATELIER DYJG's**

### **direction and objectives in the future.**

What we are pursuing is a down-to-earth behavior manner and a plain life for design; what we are advocating is a low-key working style and rigorous scholarship way. We hope we can grow up and make progress in a comprehensive balanced way, keep deepening and completing theoretic research, have opportunity to complete some projects based on research and exploration and gradually reflect our design objectives on the works.

The huge construction volume in today's China provides landscape architects with perfect opportunities of practice. Many of designers are working and growing. As a member in this group, we are sharing the opportunities provided by the society; like all our peers, we keep improving our ability to contribute to the development of Chinese landscape profession.

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# 城市区域

长期以来，建筑和道路是决定城市形态的最主要因素。许多现代城市的发展都表现为一张无序蔓延的格网和一片片简单排列的建筑。新的城市区域不断地向周边蔓延扩张，削平了丘陵小冈，侵占了原野湖泽，割裂了城市与自然的联系，切断了城市的历史文脉，抹杀了城市原有的鲜明个性。在今天，这样的城市又与能源危机、资源枯竭、气候变化、人口膨胀、城市超负荷运转等全球性问题相关联。

在中国，史无前例的高速城市化进程使得这些问题更加突出和严峻。我们迫切需要寻找一种有效解决问题的途径。

事实证明，世界上许多城市在特定的历史时期都遇到过相似的问题，不少城市在积极应对的过程中寻找到了有效的途径，从而产生了许多成功的案例。像19世纪的巴黎改建、纽约中央公园和波士顿翡翠项链、伦敦的绿地系统、20世纪斯图加特的绿环、巴塞罗那的公共空间系统，这些实例都告诉我们，运用景观的手段可以有效地改善和缓解城市化带来的某些弊病，使城市变得更加美好并具有独特的魅力。

不妨让我们换一种思路——假如城市的结构不是由建筑、道路而是由景观来决定的话，那么这个城市会是什么样的呢？近些年，景观和城市规划在某些方面呈现出令人欣喜的交融趋势，这促进了

双方的理论都不断发展和完善。越来越多的人意识到，在城市中自然生态系统和人工工程系统必须有机地融合在一起，而融合剂正是景观。景观完全有能力成为决定整个城市结构的主要因素，成为协调城市发展的主要手段。

景观是一个可以承载多种功能的、结构和形态自由开放的、贯穿于城市内部并延伸至城市边缘和周围自然环境中的绿色网络，这一网络可以成为组织城市形态和功能的空间结构体系。

景观可以将现代城市中的人工工程技术与自然生态因素协调起来，改善由于不合理的城市规划和发展模式而产生的诸多城市环境问题，提出一种建立在生态学原理之上的综合而统筹的城市建设方式。正因为景观的这些特征，它在现代城市发展中的作用正在被重新关注，并获得了前所未有的地位。

这本作品集中收录的多义景观的4个城市区域项目都涉及复杂的城市发展所带来的问题。从中我们可以看到，景观作为城市更新和城市发展的手段具有巨大的可能性。结合城市自身特点的景观规划，可以将城市的发展与自然生态、社会文化、休闲娱乐、生活居住、经济活动等紧密结合起来。一个优秀的景观规划项目可以在很大程度上改善一座城市，甚至于改变一座城市。