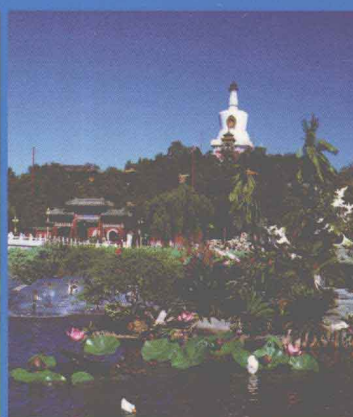


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蔡 君 主 编
王 玲 颜玉娟 副主编



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本书编委会

主 编:蔡 君(北京林业大学)
副主编:王 玲(东北林业大学)
颜玉娟(中南林业科技大学)
编 委:(按姓氏笔画排序)
王 玲(东北林业大学)
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梁隐泉(河北农业大学)
颜玉娟(中南林业科技大学)
蔡 君(北京林业大学)

中国林业出版社·环境景观与园林园艺图书出版中心
电话:66176967 66189512 传真:66176967

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前 言

目前,我国大学本科一、二年级的英语教学能够使学生具备较好的阅读能力和基本的听、说及写作能力,但在提高专业英语文献阅读及相关方面的国际交流能力方面,仍然需要有专门的教材和相应的学时来构建一个平台。基于这种理念及相关院校的需要,本教材主要针对农林院校园林专业的特点,在选材方面注重题材广泛,能够覆盖园林专业课程的主要内容,在语言难易程度方面切合学生实际水平。

本教材主要内容包括园林导论、园林历史、园林设计及规划、园林植物造景、园林工程和机械。每课主要由课文、相应参考译文、阅读材料组成。为了加深学生对课文的理解,每课都配有相应的阅读理解资料,而阅读材料主要是与课文相关的文章,是课文的拓展部分,以加深学生对一些专业理论、观点的全面理解。

本教材旨在帮助读者提高园林专业英语文献的阅读理解能力,同时加强专业英语的翻译、写作、交流能力,以英语为工具获取专业所需信息。另一方面,通过对本教材的学习和阅读,也可以巩固和拓展读者的专业知识。

本教材由蔡君老师编写 lesson1 ~ lesson6,王玲老师编写:lesson7 ~ lesson12 以及 lesson14 和 lesson20,颜玉娟老师编写 lesson15 ~ lesson18,梁隐泉老师编写 lesson13、lesson19,茹煜老师编写 lesson21、lesson22,吕长平老师编写 lesson23。

在教材编写过程中,参考了国内外一些园林相关方面的图书以及网络上的资料。在此,对提供这些资料的集体和个人表示衷心的感谢。

本教材可作为大专院校园林、景观、环境及其相关专业大学生、研究生英语教材,也可供上述相关专业的教师、科研人员参考。

鉴于编者视野和学术能力的局限,在文章选材、编排和译文等方面一定存在着不足之处,恳请广大老师和学生提出宝贵意见,以使本教材能更好地为广大读者服务。

编者

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Lesson 1

THE PRACTICE AND THEORY OF LANDSCAPE ARCHITECTURE

The Practice of Landscape Architecture

Over the years and especially since World War II, the realm of landscape architecture has diversified and classified its activities in response to the needs of a changing world. There now appear to be four clearly definable and related types of practice.

First, there is landscape evaluation and planning. It is concerned with the systematic study of large areas of land and has a strong ecological and natural science base in addition to a concern for visual quality. In addition to the landscape architect, the process usually involves a team of specialists such as soil scientists, geologists, and economists. The result is a land use plan or policy recommending the distribution and type of development, for example, housing, industry, agriculture, highway alignment, and recreation within a framework of resource and amenity conservation. In other cases, the planning function may be less comprehensive and focus on the impact on the environment of single major proposals. The identification of land suitable for one major use, such as recreation, is another function of landscape evaluation and planning.

The second activity of landscape architects is site planning. This represents the more conventional kind of landscape architecture and within this realm lies landscape design. Site planning is the process in which the characteristics of the site and the requirements of the program for its use are brought together in creative synthesis. Elements and facilities are located on the land in functional and aesthetic relationships and in a manner fully responsive to program, site, and regional context.

Third, there is detailed landscape design. This is the process through which specific quality is given to the diagrammatic spaces and areas of the site plan. It involves the selection of components, materials and plants and their combination in three dimensions as solutions to limited and well-defined problems such as entrance, terrace, amphitheater, parking area, and so on.

The fourth form of landscape architecture is urban design. Urban design defies precise definition. Two things are sure, however, the setting is the city and several properties are involved. An agency of government may be responsible for assembling the parcels and organizing the program. The location, not the design, of buildings and the organization of the space between them for circulation and public use are major concerns. Typically, but not always, hard surfaces predominate. Streets and malls, river front developments, government and commercial centers, rehabilitation of neighborhoods, and recycling of groups of industrial buildings may be classed as urban design projects. Complicated as they are, with multiple ownership, political, legal, and economic considerations, such projects are rarely in the hands of one planner or designer. They are team efforts sponsored by a major developer or government agency. Planners are involved with the project's viability and infrastruc-

ture, architects with buildings. But it is the organization and design of the space between buildings (site planning and landscape design) that is central to its overall success. It is essential to have an understanding of microclimate, sun and shadow patterns, proportion and scale, human needs and behavior, and the potential of space division and differences in level to facilitate and enhance them. In addition, urban horticulture is a specialization that recognizes the extreme and often difficult, growing conditions created by glare, drafts, and limited root area for trees. Together, open space design and urban horticulture, although not the most costly elements of a comprehensive urban design project, are critical to its unity.

The Theory of Landscape Architecture

The five major components of the landscape architecture theory have been mentioned. They are natural process, human factors, methodology, technology, and values. Whatever the scale or emphasis of operation, these five components are consistently relevant. Social and natural factors clearly permeate every facet of a profession that is concerned with people and land. Problem solving, planning, and design methods apply at all scales. Good judgment is consistently required.

Consider how natural factors data are relevant to both planning and design. At the regional scale, in a responsible society, the impact of development or change in use on a landscape must be known and evaluated before a policy to allow such action is set. An inventory of the natural factors, including geology, soils, hydrology, topography, climate, vegetation and wildlife, and the ecological relationships between them is fundamental to an understanding of the ecosystem to which change is contemplated. Equally important is an analysis of visual quality which is the sum of the components. Land use policy can thus be made on the basis of the known vulnerability or resistance of the landscape. In other circumstances the natural processes which add up to a given landscape at a given moment in its evolution may, as at Grand Canyon and other unique places, be considered a resource to be preserved, protected, and managed as a public trust. On a smaller scale, soil and geological conditions may be critical in the determination of the cost and the form of building foundations; where it is most suitable to build and where it is not. Sun, wind, and rain are important factors of design where the development of comfort zones for human activity or the growth of plants is a primary objective. Thus, natural factors influence land use, site planning, and detailed design.

Similarly, human factors apply equally at all scales. In site planning and landscape design, cultural variation in the use and appreciation of open space and parks and the physical and social needs of the young and old are some of the many variables to be considered in a design process that aims to be responsive to social values and human needs. In decisions related to appropriation of landscape for recreation and aesthetic value people's perception of the environment and the behavioral patterns and tendencies of people in the out-of-doors are clearly relevant. It is also important that designers understand the impact of environment on behavior and also appreciate the basic human need to manipulate and control the environment. The value of community participation in urban planning and design is now widely recognized.

Technology is the means by which a design is implemented or on which a policy depends. Some

of it changes year by year as new materials, machinery, and techniques are developed. Specific areas of technology include plants, planting and ecological succession, soil science, hydrology and sewage treatment, microclimate control, surface drainage, erosion control, hard surfaces, and maintenance. Other techniques of importance in landscape architecture relate to communications, community participation, development economics, and political process.

Design and planning methodology involve systems whereby landscape problems are defined, all relevant factors and variables are assembled, given values and incorporated in the solution. Computer graphics, analytical techniques, and notation systems aid in this process, Halprin suggests scoring techniques. These open up the design process, allowing more people to participate in decision making and facilitate the generation of more humanistic ways to plan and design large scale complex environments.

Finally, landscape architecture must be based on a set of values. Experience and good sense tell us that we need to develop a set of priorities and subscribe to a land ethic related to our belief in the "alternative for survival", in which short term profit at the expense of long term regeneration and conservation of resources would be unthinkable. Environmental impact must be seen in a regional context. Quantity must be equated with quality. We must learn to make judgments in terms of what is considered best for the common good and the future of mankind. The professional must present such considered judgments to the investment banker, government agency chiefs, and others in whose hands lie the ultimate decisions-even though his recommendations may be at variance with their programs.

(摘自: Michael Laurie. *An Introduction to Landscape Architecture*)

New Words

realm *n.* 王国;国土领域;范围
 distribution *n.* 分配;分布
 alignment *n.* 队列,一直线
 amenity *n.* (环境,气候的)舒服
 evaluation *n.* 估价,评价
 aesthetic *adj.* 美学的;审美的
 diagrammatic *adj.* 图解的,图表的
 parcel *n.* (土地的)一块
 sponsor *n.* 发起者;主办者;倡议者
 viability *n.* 生存性,生活力
 infrastructure *n.* 基础;(社会国家的)基础

结构

facilitate *vt.* 使容易;使便利
 draft *n.* 通风,气流;草稿,草图
 horticulture *n.* 园艺
 criteria *n.* 标准,准则
 Grand Canyon 科罗拉多大峡谷
 appropriation *n.* 据为己有,占有,挪用
 (只指定用途的一笔),拨款
 sewage *n.* 污水,污物
 erosion *n.* 腐蚀;侵蚀
 graphics *n.* (建筑或工程上的)制图法

园林实践与理论

园林实践

随着时间的推移,特别是第二次世界大战以后,园林已使其活动的多样化和细分化满足不断变化的世界的需求,目前大概有四种可清楚界定的相关实践类型。

首先是景观的评价和规划。这关系到对大区域土地的系统研究,除了考虑视觉质量外,还有着较强的生态学和自然科学基础。除了园林工作者,此过程还涉及一支专家队伍,如土壤学家、地质学家和经济学家。其成果是土地利用规划或者制定出政策对土地发展的分配和类型给出建议,例如,用来建造住房,用作工业、农业、高速公路,或者在资源和环境保护框架内为人们提供游憩场所。在另外一些情况中,规划的功能可能缺少综合性,而是集中于一个主要项目对环境的影响。适应主要用途的土地适应性鉴定,如娱乐,是景观评价和规划的另一功能。

园林师的第二项活动是场址规划。他代表了风景园林中比较传统的类型,在此领域中涉及到景观设计。场址规划是这样的过程,既将场址特性及使用要求进行创造性的综合。土地上的各园林要素和设施按照他们的功能和美学关系安排,充分地 with 规划内容、场所和地区背景相呼应。

第三种是详细设计。这是通过赋予特殊性质于图解空间及场址规划的过程。他包括了对组成成分、材料和植物的选择,以及将他们在三维空间中组合以解决具体的问题,像入口、台地、露天剧场、停车场等等。

风景园林的第四种形式就是城市设计。很难精确地定义什么是城市设计。尽管如此,有两件事是可以确定的,设计背景为城市,而且涉及到若干所有权。一个政府机构可能负责土地合并和项目组织。主要考虑的问题是建筑用地的位置而不是设计,出于地产销售和公众使用的考虑组织建筑物之间的空间。(在城市环境中)比较典型的是以硬质铺装为主,但也并不完全如此。街道和商场,滨河地带开发,政府和商业中心,居住区恢复,对工业建筑群的再利用都可看作是城市设计项目。复杂的权属关系,各种政治、法律和经济因素使得这些工程非常复杂,这种项目很少是单独的规划者或设计者能够作主的。他们是在一个主要的开发者或政府机构赞助下集体努力的结果。规划者主要负责项目的可行性和基础设施,建筑师负责建筑设计。但正是建筑之间空间的组织和设计对取得总体成功起关键作用。理解小气候、阳光和阴影的模式,比例和尺度,人类需求和行为,以及对空间划分的可能性和水平差异对他们产生的促进和提高是根本的。另外,城市园艺具有特殊性,这种特殊性主要表现在由于强光、气流和树木根系有限的生长区域造成的极端而困难的生长条件。总之,开放空间设计和城市园艺虽然不是整体城市设计项目中最重要的一部分,但对他的整体性却至关重要。

园林理论

我们已经提到了组成风景园林理论的五个主要部分:自然过程、人类因素、方法论、技术和价值观,无论具体操作的规模与重点如何,这五个部分都会与之相关。社会和自然因素清晰地浸透到任何一个有关人和土地的专业性的每一个方面。对各个层面的问题的解决,规划和设计

方法都一致地需要良好的判断。

我们要考虑自然因素如何影响规划与设计。在区域的尺度上,在一个需要负责任的社会中,开发或利用改变了景观,在允许这些行为发生的政策制定之前就必须对其了解和评价,列出一个自然因素的清单,包括地质、土壤、水文、地形、气候、植被和野生动物,以及他们之间的生态关系,这是理解这个生态系统的基础,而生态系统的改变也是可以预期的。对由这些因素共同组成的视觉质量的分析也同等重要。由此,土地利用政策可以在了解景观阻力弱点的基础上制定。在其他情况下,在自然进化过程中,在某一特定的时间作用于某一特定的景观上的自然过程可被看作一种被保存、被保护和当作一种公益信托来管理的资源,就像科罗拉多大峡谷和其他独特的地区。在较小的尺度上,土壤和地质条件可能对决定房屋地基的形式和花费至关重要:建在哪里合适,哪里不合适。当设计的主要目标是在舒适的区划中为人类活动或植物生长进行开发时,阳光、风和雨都是影响设计的重要因素。因此,自然因素影响土地利用、场址规划和详细设计。

同时,人为因素也作用于各种规模的景观设计。在场址规划和景观设计中,在开放空间和公园的利用和欣赏中的文化差异性以及年轻人和老年人的生理和社会需要都是在设计过程中需要考虑的变量,设计的目的是为了顺应社会价值观和人类需求。在做出与利用景观进行娱乐和美学欣赏相关的决策过程中,很明显地,人们对环境的感知、行为模式和户外活动的流行趋势都与之相关。设计者理解环境对行为的影响和人类的基本需求对操纵和控制环境也非常重要。社区参与对城市规划和设计的价值现在已得到广泛认可。

技术是设计具体操作的方法及政策制定的依据。一些技术随着新材料、新设备和新方法的出现而逐年更新。技术具体包括了植物、植物种植和生态演替、土壤科学、水文学和污水处理、小气候控制、地面排水、水土保持、硬质铺装及维护。园林中其他重要的技术与交流、社区参与、发展经济学和政策过程相关。

设计和规划方法论包括了景观问题得以界定的系统,综合了所有相关的因素和变量,对他们进行评估并综合他们一起解决问题。哈普林(Halprin)将辅助设计的计算机绘图技术、分析技术和标识系统称为记分技术。这些技术拓宽了设计的样式,允许更多的人参与到决策中去,并提供了更加人性化的方法辅助人们对更大范围的复杂的环境进行规划和设计。

最后,园林必须建立在一系列的价值观之上。经验和感觉告诉我们,我们必须发展出一套优先权,赞同与我们“适者生存”的信仰相关的土地伦理,根据该理论,为了带来的短期利益而牺牲资源长期再生和存在的能力不应给予考虑。环境影响必须放在区域的背景下来看待。数量应与质量并重。我们必须学会在做判断时要以什么对大多数人最好,对人类的未来最好作为标准。专业人员必须将这种判断传达给投资银行家、政府官员,和其他做出最终决策的人,即使他的意见可能与他们的计划有分歧。

Language points

1. Site planning is the process in which the characteristics of the site and the requirements of the program for its use are brought together in creative synthesis. Elements and facilities are located on the land in functional and aesthetic relationships and in a manner fully responsive to program, site, and regional context.

场址规划是这样的过程,既将场址特性及使用要求进行创造性的综合。土地上的各园林要素和设施按照他们的功能和美学关系安排,充分地规划内容、场所和地区背景相呼应。

2. In site planning and landscape design, cultural variation in the use and appreciation of open space and parks and the physical and social needs of the young and old are some of the many variables to be considered in a design process that aims to be responsive to social values and human needs.

在场址规划和景观设计中,在开放空间和公园的利用和欣赏中的文化差异性以及年轻人和老年人的生理和社会需要都是在设计过程中需要考虑的变量,设计的目的是为了顺应社会价值观和人类需求。

Questions for discussion

1. What are the five major components of the landscape architecture theory?
2. Which natural factors are relevant to both planning and design?
3. what do Landscape architects do in their professional practice ?
4. Identify and describe the four types of practice in landscape architecture field.
5. What are the interrelationship among these four types of landscape architecture?

Reading Material

Toward a New Historiography and New Practices

LOCALITY

No place lacks history, be it geological or cultural; each history will contain something unique, some element that makes its story locally significant and This particular history has to be involved in the remarking of that place.

Paolo Bürgi, a Swiss landscape architecture, was asked to remark a forest where industrial damage had left an ugly scar, but he did so by leaving a tangible reminder of that event in a recognizably different circle of trees. Yet the changes besides being a natural process that is endemic to the landscape, also function symbolically for the cultural process that will, it is hoped, eventually heal the breach between people. So the site will lose its identity within the at least popular consciousness.

A more recent creation of Bernard Lassus in 1992 for the rest area at Nimes-Caissargues combined the poetic invention of his earlier Jardin de l'Anterieur with the narrative contingencies of an actual, historical locality. What might strike motorists driving the autoroute from Spain to Italy as just some random Eurp stopping place turns out to play so inventively with a specific sense of place—notably the nearby city of Nimes - that even its citizens drive out there to *see for themselves where they live*. On a huge site of thirty-five hectares, recovered from the quarry that went to make the au-

toroute itself, the highway bisects a huge formal green carpet. With parallel lines off trees as in a seventeenth-century garden by Le Nôtre, but punctuated erratically with cypresses. Or perhaps it is the highway that is cut in two by this dramatic feature, can take a distant view of the city. of Nîmes and discover a series of architectural quotation from it.

This attention to what stories places tell and how they tell them-each site having its own variation on a basic plot, geological of cultural-will actively work against the worst enemy of fine design, homogenization. But it takes time, much "research", and more than anything else much leisurely absorption of ambience, genius loci, of whatever term signals that deep and informed sense of place, no less tangible for all its elusiveness, that the great travel writers have sought like the Holy Grail. Yet the globalization of landscape architecture works wickedly against these skills; famous landscape architects are called to work anywhere in the world, without ever being allowed (it seems) adequate time to grasp the full implications of the locality where their firm is currently engaged. The current obsession of landscape architecture-to achieve (however belatedly) full membership in the modernist club of twentieth-century design-is also an enemy of the representation of locality; for a modernist agenda aspires to an international vocabulary that turns its back on the national, let alone the regional or the local. Landscape architecture is by its very nature a local art. Even botanical gardens, like Padua or Kew,¹ make their collections of imagery derived from far-flung places relevant to local conditions (natural and cultural).

The depressing encounter these days with chains of fast food or clothing around the corner of any town in the world makes even more vital the insistence on locality in place-making, places to which we can escape from global hamburgers and the united colors of urban outfits. It would be a start perhaps if the local imperatives of climate, geomorphology, plant and other materials, as well as social habits, were not only observed but emphasized (keeping well this side of postmodernist bricolage).

Some modern gardenists have raised their voices against the homogenization of a given style, against which they have urged the necessity of local forms. The German Willy Lange and the Irish William Robinson each pleaded for a diversity of gardens to match the diversity of landscapes in their countries:

Similarly, Danish designer C. Th. Sorensen² discusses the relationship of locality to international styles in his short book on the origins of garden art. he chose to emphasize the relativity of various garden styles, the relative possibilities of different sites and clients. Sorensen links four of his five types of garden(all, that is, except the earliest and most residual of growing spaces) to geographical and cultural conditions of water management, since he considers irrigation or artificial watering as " perhaps the decisive factor in the development of gardening as an art."

Yet another approach to locality can be seen in a Lassus design, this time at Rochefort-sur-Mer in the west of France. In this naval yard, Louis XIV's fleet was built and outfitted from the truly colossal rope-making factory that, now restored, dominates the site. Here French ships returning from the West Indies and the Americas were loaded with exotic plants. Here the town's intendant, Michel

Begon, gave his name to the begonia. But the River Charante, which was the lifeblood and the *raison d'être* of the town, silted up, the sea receded, and by the early twentieth century the rope factory had closed. Lassus has brought the site back to life-hence its name, *Le Jardin des Retours*-returning it to its true place in the urban and fluvial topography and rediscovering for its visitors a way to return them to its historical past.

Finally, as has been reiterated throughout, landscape architecture is a representative art in the many ways in which that term has been invoked. It re-presents forms and motifs from other natures; it epitomizes the nature and culture of locality, nation, owner, user; it realizes some idea of the particular site, bringing out some of its history. Landscape architecture also represents the process of its own creation, being necessarily self-conscious because it will (to a greater or lesser extent) need to make its visitors and users conscious of their interactivity with the place it has made. It finds ways of giving physical form to mental representations of special places, giving to a site what Thomas Whately, in writing of landscaped parks, called the "marks of distinction borrowed from a garden."

"What raises architecture above mere building," writes Karsten Harries, "is representation"; we can adapt that claim for the purposes of suggesting how landscape architecture rises upon place-making. But such "self-reference", creating the fiction of a garden, a park, a memorial, whatever, requires some deliberate attention to what this book has called theory, to the contemplation of things before and after and even as they are built. In effect, such theory cannot avoid being balanced by practice. But in current circumstances, when theoretical motivation is at such a low ebb or strains beyond its own territory to emulate the excessive theorization of architectural discourse, an excess of contemplation that is properly focused on the traditions of landscape architecture itself might now be in order. We must learn to practice garden theory.

(摘自: John Dixon Hunt, *Greater Perfections: The Practice of Garden Theory* Thames & Hudson)

Questions for reading material

1. What is the worst enemy of fine design?
2. How can we get gardens free from monotony?
3. How does the Danish designer C. Th. Sorensen discuss the relationship of locality to international styles?
4. How does Lassus's design in Rochefort-sur-Mer approach to locality?
5. What does the author's opinion on the theorization of landscape architecture?

注释:

- 1 意大利帕达瓦植物园(Padua)及英国丘园(Kew Garden)。
- 2 Carl Theodor Sorensen, 索伦森(1893-1979), 丹麦著名园林设计师及园林教育家。在丹麦享有“景观设计之父”的声望。

Lesson 2

THE CONCEPTUAL DEFINITION AND PROFESSION OF LANDSCAPE ARCHITECTURE

To bring us closer to a meaningful definition of landscape architecture for today let us look briefly at some earlier concepts. Hubbard and Kimball refer to landscape architecture as primarily a fine art whose most important function is to create and preserve beauty in the surroundings of human habitations and in the broader natural scenery of the country; but it is also concerned with promoting the comfort, convenience and health of urban populations, which have scanty access to rural scenery, and urgently need to have their hurrying workday lives refreshed and calmed by the beautiful and reposeful sights and sounds which nature, aided by the landscape art, can abundantly provide.¹ This definition reflects Olmsted's belief that contact with natural landscape was essential for human morality, health, and happiness.

Garrett Eckbo defines landscape architecture as covering that portion of the landscape which is developed or shaped by man, beyond buildings, roads, or utilities and up to wild nature, designed primarily as space for human living (not including agriculture, forestry). It is the establishment of relations between building, surfacing, and other outdoor construction, earth, rock forms, bodies of water, plants and open space, and the general form and character of the landscape; but with primary emphasis on the human content, the relationship between people and landscape, between human beings and three-dimensional outdoor space quantitatively and qualitatively.

This definition is essentially concerned with site planning and the relations between people and design in that context. Thus it is more limited in scope than that of Hubbard and Kimball.

Eckbo's definition is related to the concept expressed by others that landscape architecture is an extension of architecture by other means. They are regarded as the same job. It is argued that until about the end of the eighteenth century no architect would have considered himself in capable of designing the space between buildings or the space around buildings, that is, gardens and landscape. The people we think of as the great landscapists of the eighteenth century thought of themselves as architects as much as gardeners; for example, in England Lancelot Brown, called Capability Brown³, renowned for his landscape gardens also designed houses, although the quality of the houses is not thought to be too high. Conversely, some of the people we think of as great architects of eighteenth-century England, like William Kent⁴, were also great landscape architects, and Kent saw no incompatibility between the two pursuits. Chiswick house and Garden, which Kent designed, illustrate his skill at both. According to this theory the differences between architecture and landscape architecture occur in the means, techniques, and materials, not in the basic objectives.

Herein lies a parallel with Urban Design. As an architect, Brown had a greater control over the

sitting, and form of buildings in his landscapes. The urban designer is concerned with the space between buildings in an urban context and also needs to know about both architecture and landscape.

More recently Elizabeth Kassler points out that the oldest gardens of China and Japan were the works of poets, painters, and philosophers whereas in the West, landscape design has frequently been considered as a form of architecture. Kassler challenges the concept that landscape is a form of architecture and suggests that landscape architecture would do better to draw its determinants of form from scientific knowledge and research in ecology and behavioral studies as well as from painting, sculpture, and architecture. She thus identifies broader responsibilities for the landscape architect to see beyond the boundaries of his design project and to become involved with and understand the larger region in which his project lies, where the impact of numerous projects and developments represents another level of concern for him.

It can be seen that the definition of the profession has varied over the years in an attempt to match its goals with the problems and needs of society. Recently the American Society of Landscape Architects amended its official definition to include “stewardship of the land” as one of its commitments.

The point becomes clear, however, that no one philosophical position is appropriate for a profession whose work occurs in both the countryside and the city. Neither art, ecology, sociology, architecture, nor horticulture alone can provide an adequate basis for responsible landscape design. The relevance that each might have in any situation depends on the nature of the project and the context.

Professionals frequently find it frustrating that their role in society has been consistently misunderstood. Landscape gardening is the usual interpretation, but the terms site planning, urban design, and environmental planning are frequently added to the names of landscape architectural firms as a means of expressing their broader concerns and capabilities.

Frederick Law Olmsted, designer of New York City's Central Park, coined the term landscape architect in 1858. Olmsted was a prolific man and in addition to city parks he also planned complete urban open space systems, city and traffic patterns, subdivisions, university campuses, and private estates. In addition, he was active in the conservation movement and in 1865 was largely responsible for the first area of scenic landscape, Yosemite Valley in California, being set aside for public use and enjoyment. All this he called “landscape architecture”, so it is not surprising that there has been some confusion about what landscape architects do. Olmsted had no training in the profession which he established at the age of 40, but his ability in writing and management, and his romantic disposition fitted him for the role he adopted. Others, such as Horace Cleveland and Charles Eliot, followed in his footsteps and in 1901 the first complete program in landscape architecture was established at Harvard University. The American Society of Landscape Architects was founded in 1899 by five practitioners, four men and one woman.

After these auspicious beginnings the prestige of the profession waxed and waned. Landscape architects found themselves in competition with other environmentalists of the nineteenth century: Architects, engineers, surveyors, foresters, park superintendents, and city planners. In fact, the city

planning profession emerged out of landscape architecture in 1907.

Thus from being responsible for some very large and important work in the nineteenth century, the landscape profession entered a somewhat less ambitious phase in the early 1900s with greater emphasis on large estates, gardens, and small scale site planning. However, during the depression years of the 1930s, landscape architects became involved again in larger scale projects, playing a significant role in the various public works programs, particularly those of the U. S. National Parks Service. Since World War II, the work of landscape architects, often operation as members of a team, has changed to include the restoration of derelict land, regional landscape analysis and planning, urban design and site planning for housing, Schools, and large scale industrial plants. These now form a major portion of the landscape architecture carried on in public agencies and private practice.

It should also be remembered that landscape work, unlike architecture, does not always have an immediately perceptible impact and the effectiveness of planting and land use decisions or policies may not be appreciable for twenty to thirty years. For example, the landscape of the first new towns in England is just beginning to achieve the effect and visual qualities that were in the minds of the designers twenty-five years ago, and war housing built in the United States has often been demolished, leaving mature trees for a replacement projects. This fourth dimension, time, is an important aspect of landscape architecture.

(摘自: Michael Laurie. *An Introduction to Landscape Architecture*)

New Words

refresh *v.* (使)精神振作, (使)精力恢复,
更新

stewardship *n.* 乘务员(服务员)的职位,
工作

habitation *n.* 居住地, 生活环境, 住所

interpretation *n.* 解释; 阐明

coin *v.* 创造, 杜撰(新闻, 新语等)

embellish *vt.* 修饰, 装饰

prolific *adj.* 多产的; 富于创造力的

disposition *n.* 气质, 性情

auspicious *a.* 吉利的, 吉祥的繁荣昌盛的

wax and wane (喻) 盛衰

appreciable *a.* 可估计的, 可看到或可感
觉到的

demolish *vt.* 拆毁(建筑物)

重点译文

园林的概念及其职业

为了让大家更深地理解今天所说的园林的概念, 让我们简要地回顾一下一些早期的概念。哈伯德(Hubbard)和基鲍尔(Kimball)认为园林从根本上来说是一项纯艺术, 其最重要的功能在于创造和维持人类居住地周围以及乡间更加广阔的自然景色的美丽, 也为城市居民提供舒适、方便和健康的环境。这些城市居民接近乡野景色的机会很少, 在繁忙的工作之余, 他们迫

切地需要在优美宁静的风景和自然的声音中重振精神,安抚心灵,而经景观艺术加工后的自然可为他们充分提供此机会。这种定义反映出奥姆斯特德(Olmsted)的观点,他认为与自然景观的接触对人的道德、健康和快乐来说都是必不可少的。

加勒特·艾克勃(Garret Eckbo)将园林定义为一部分被人类发展或改造后的自然景观,超越了建筑、道路以及公共设施而接近原始自然,主要作为人类生活的空间来设计(不包括农田和森林)。这种定义建立了房屋、地表和其他户外构筑物以及土地、岩石、水体、植物和开放空间的关系,确立了园林的主要形式与特点。但他着重强调了对人类需求的满足,人类与景观的关系,人类与户外三维空间在数量与质量上的关系。

这种定义主要考虑了场址规划及在此环境中人类与设计的关系。因此比起哈伯德(Hubbard)和金鲍尔(Kimball),他定义的范围就局限了很多。

艾克勃(Eckbo)的定义与其他人所持的园林观念相关,认为它是建筑以另外的手段加以延伸的,园林和建筑被认为是同一种工作。直到大约18世纪末,没有一个建筑师会觉得自己不能设计建筑之间或建筑周围的空间,而那就是园林。那些18世纪的风景园林大师们都认为他们自己既是建筑家又是园林家,比如说,在英国以设计风景园林而著名,被称作万能布朗(Capability Brown)的兰斯洛特·布朗(Lancelot Brown)也为人设计住宅,尽管人们对他设计的住宅质量评价不高。相反地,在18世纪的英国,一些被认为是建筑大师的人同时也是伟大的风景园林大师,就像威廉·肯特(William Kent),他认为这两种职业没有冲突。他所设计的Chiswick别墅花园证明了他在这两方面的造诣。按照这种理论,建筑与园林的区别在于方法、技术、材料,而不是其根本的目的。

在此,园林设计与城市设计有着相似之处。作为一名建筑师,布朗(Brown)在他的园林设计中能够更好地把握建筑的位置与形式。城市设计者在考虑城市中建筑之间的空间时,也需要了解建筑与景观两个方面。

最近伊丽莎白·卡斯勒(Elizabeth Kassler)指出中国和日本古老的园林是诗人、画家和哲学家共同的杰作,而在西方,景观设计往往被认为是建筑的一种形式。卡斯勒(Kassler)挑战了园林是建筑的一种形式的概念,并表示园林应当更好地从生态学、行为科学以及绘画、雕塑和建筑学的科学知识和研究中得出其最后的决定。她由此确定园林师具有更多方面的责任去看到自己设计项目边界之外的领域,使自己与设计项目所在的更大范围的地区息息相关并理解该地区,而该地区内其他许许多多的工程与开发的影响是他所要考虑的另一层面。

由此可见,对于该专业的定义随着时间的发展不断地变化,都试图使其目标与社会的问题和需要相匹配。最近美国园林师协会更改了官方的定义,将“对土地的管理工作”包含在他的职责范围内。

我们的观点逐渐清晰了,尽管如此,没有一个适当的学科位置,其工作既涉足城市又涉足乡村的园林师。无论艺术、生态学、社会学、建筑学还是园艺学都不能单独为与其相关的景观设计提供充足的基础。在任一情况下,每一个学科的相关性取决于工程的性质和环境。

专业工作者们常常会感到很沮丧,因为他们在社会中的角色一直被误解。风景园林是最常见的理解,但场址规划、城市设计和环境规划这样的术语也常常被加到风景园林公司的名称之后,意味着更广泛的涉及范围和更全面的能力。

纽约中央公园的设计者——弗雷德里克·奥姆斯特德(Frederick Law Olmsted)在1858年创造了风景园林一词。奥姆斯特德(Olmsted)是一个博学多才的人,除了城市公园外他还设计