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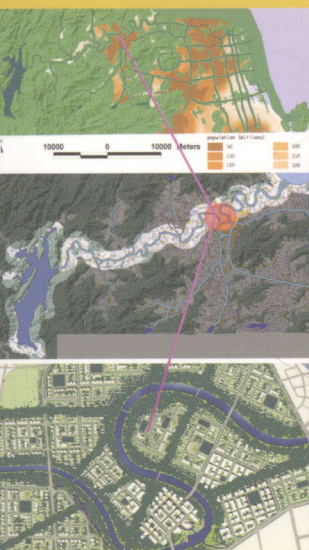
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POSITION LANDSCAPE ARCHITECTURE

定位当代景观设计学

The Art of Survival 生存的艺术

俞孔坚 Kongjian Yu 著



中国建筑工业出版社

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摘要: 全球化和城市化, 给景观设计学带来众多挑战和机遇, 环境与生态危机、文化身份危机、精神信仰缺失, 要求当代景观设计学必须承担起重建桃花源、重建天地—人—神和谐的重任。而面对这样的重任, 景观设计学必须重归土地设计和监护的生存艺术, 走向广阔、真实而寻常的土地, 寻找大禹的精神、汲取在土地上生存的技术和艺术。景观设计学不是园林艺术的产物和延续, 它源于我们祖先在谋生过程中积累下来的“生存艺术”, 而这门艺术无论在中国和世界上, 长期以来都被上层文化中的所谓造园术掩盖了。中国的问题同时也是世界的问题, 解决好中国的问题, 在某种意义上讲就有助于解决世界的问题, 因此, 中国的景观设计学也必将是世界的景观设计学。

关键词: IFLA 主旨报告, 景观设计学, 生存艺术, 当代景观设计学, 景观设计理论

前言

中国正处于重构乡村和城市景观的重要历史时期。城市化、全球化以及唯物主义向未来几十年的景观设计学提出了三个大挑战: 能源、资源与环境危机带来的可持续性挑战, 关于中华民族文化身份的挑战, 重建精神信仰的挑战。景观设计学在解决这三项世界性难题中的优势和重要意义表现在它所研究和工作的对象是一个可操作的界面, 即景观。在景观界面上, 各种自然和生物过程、历史和文化过程, 以及社会和精神过程发生并相互作用着, 而景观设计本质上就是协调这些过程的科学和艺术。

国际景观设计师联盟主席马莎·法加多 (Martha Fajardo) 说得好: “景观设计师是未来

Abstract

In a new era of multiple unprecedented challenges imposed by the processes of industrialization and urbanization, landscape architecture is now on the verge of change in the world and especially in China. It is time for this profession to take the great opportunity to position itself to play the key role in rebuilding a new Land of Peach Blossoms for a new society of urbanized, globalized and interconnected people. In order to position itself for this sacred role, landscape architecture must define itself in terms of the art of survival, not as a descendent of gardening. The profession must re-value the vernacular of the land and the people, and lead the way in urban development by planning and designing an infrastructure of landscape and ecology, through which landscape can be created and preserved as a medium, and as the connecting link between the land, people and our spirits.

Introduction

China is now at an age of reshaping the rural and urban landscape. Urbanization, globalization and the spread of materialism have provided the opportunity for landscape architecture as a profession to address the following three major challenges and opportunities in the coming decades: 1) Finding solutions to the energy and environmental crises; 2) regaining cultural identity and; 3) enhancing our spiritual connection to the earth. The significance of landscape architecture as a profession in dealing with these worldwide challenges is comprehensive in its scope, examining the complexity of natural and biological

的职业”(Fajardo, 2005)。未来的光明前景在于景观设计学作为对景观这一媒介的设计和调控的特殊地位,而光明的前景只属于有准备的人们。

为了使景观设计学有能力迎接这些挑战,本报告着重回答了景观设计学所面临的挑战和机遇,当代景观设计学的使命和目标以及景观设计学科和专业发展的对策等问题。

processes, cultural and historical influences, and spiritual components.

“Landscape architect is the profession of the future”, to quote IFLA president Martha Fajardo’s comment in 2005. The future of the profession is hopeful and it is in a unique position to deal with the landscape as an agent for positive

change. This future will be ours only if we are prepared.

To address this challenge, this paper will focus on answering several basic questions of where landscape architecture is headed today. These questions include: What is the current era and what are the challenges and opportunities that landscape architecture currently face? What is the mission of contemporary landscape architecture and what is its goal? How can landscape architecture take the leading role in addressing the major challenges of our time? What are the strategies and adjustments landscape architecture should take to meet these challenges? And what are the strategies that landscape architects can utilize to fulfill this mission?



图01 在今天,仍有众多的中国田园村落像古代的桃花源一样,他们都是千百年来我们的祖先经历无数成功与失败经验和教训后的作品。是西方人眼中富有诗意的天地——人—神和谐的地方(图片:俞孔坚)

Figure 01 There were, and still are, numerous rural Chinese villages that can be described today as Land of Peach Blossoms. They are the product of thousands of years of trial and error from our agricultural ancestors. They were described by the westerners as poetic and picturesque, places where people and spirits are in harmony. (Photo, Yu, K.J.)

1. 桃花源, 景观设计学作为一门“生存的艺术”的起源

桃花源是中国的一个古老典故, 诗人陶渊明(公元 365~427)描述了一位渔夫沿溪行舟, 两岸桃花落英缤纷, 不知路之远近, 水尽而山出, 穿过一个小山洞, 眼前便豁然开朗, 这便是藏于山后的“桃花源”: 群山环绕, 屋舍俨然, 有良田美池, 农耕景观与自然和谐交映; 此中的人们像家人一样和谐相处, 老者健康怡然, 幼童欢快活泼; 纯朴善良的人们用美酒佳肴热情款待这位不速之客, 就像对待自己的兄弟一样。当渔夫离开此地而想再次重返时, 桃花源却再也不觅其踪了。

我们曾经体验过, 而且在当今的中国仍然存在很多可以被称为桃花源的乡村。它们是数千年农业文明的产物, 是农耕先辈们与各种自然灾害和可怕的敌人, 经过无数的适应、尝试、失败和胜利的经验产物。应对诸如洪水、干旱、地震、滑坡、泥石流等自然灾害, 以及在择居、造田、耕作、灌溉、栽植等方面的经验, 都教导了我们祖先如何构建并维持桃花源。正是这门“生存的艺术”, 使得我们的景观不仅安全、丰产而且美丽(图 01)。

约4000多年前, 在中国的黄河岸边, 一起包括山洪在内的大规模群发性灾害事件, 掩埋了整个村落, 留下了一堆惨烈的尸骨(夏正楷、杨小燕, 2003)。在她被掩埋的那一刻, 一个妇女怀中抱着幼子, 双膝跪地, 仰天呼号, 祈求神的降临(图 02)。这位被期盼的神灵正是大禹, 他“左准绳, 右规矩, 载四时, 以开九州, 陂九泽, 度九山。令益予众庶稻, 可种卑湿”。他懂得如何与洪水为友, 如何为人民选择安全的居所, 在合适的地方造田开垦, 正因为如此, 他被拥戴为中国封建时代第一位君主, 堪称规划华夏大地之大神(图 03)。也有因治一方之水土有功而被奉为地方之神者, 如修都江堰的李冰父子, 他们懂得



图 02 四千年前, 黄河流域一次洪水和泥石流灾害将一整座村庄和族人埋葬。灾难发生的那一刻, 一位年轻的母亲紧紧抱住怀中幼子, 仰天呼号, 企望救世主的降临(图片: 夏正楷)

Figure 02 4000 years ago, in the Yellow River Valley, one of the thousands of natural disasters - a flood and a land slide - took place, and buried a whole village and its inhabitants. At the very moment when she was being buried in the mud, a young mother protected her baby child, and raised her head, reaching toward the sky, calling on the Gods for help. (Photo: Xia Z.K.)

1. The Land of Peach Blossoms and the Origin of Landscape Architecture as an Art of Survival

There is an ancient Chinese story about the Land of Peach Blossoms, told by poet Tao Yuanming (365~427 A.D.). According to the story, the land was discovered by chance by a fisherman who was traveling with a boat along a stream framed at both sides by blossoming peach trees. At the source of the stream and behind a hill hid the Land of Peach of Blossoms. This land was a well-cultivated basin with



图 03 大禹能够与洪水为友，“左准绳，右规矩”，筑城造田。因为他的成就，大禹被推举为中国封建时代的第一位君主。生存的艺术正是治理国家的艺术与土地规划、设计、监护艺术的结合，正是景观设计的本源（绘画：佚名）

Figure 03 Da Yu was able to make friends with floods and made wise use of the land to build a city and make fields for crops. Because of his achievement, Da Yu was made the first King of feudal China. The art of survival was the king's art of land planning, design and stewardship, and the origin of landscape architecture. (Drawing, unknown)

paths and ditches, surround by lush forested hills and connected by a single narrow cave. In this isolated utopian landscape, a community lived happily as a family, where the elderly are healthy and the young are lively. The strange intruder was treated with great hospitality as their own brother and was entertained with wine and bountiful food. This land was never to be found again when the fisherman went out of the hills and returned to the city. This is, in essence, the original story of “Shangri-La” a mystical, harmonious valley described in the 1933 novel, *Lost Horizon*, by British writer James Hilton.

Since we have experienced such harmonious landscapes, we believe that there were and still are numerous rural Chinese villages that can be described today as Land of Peach Blossoms. They are the products of thousands of years of trials and errors of our agricultural ancestors. Natural disasters, including floods, droughts, earthquakes, land slides, soil erosion, as well as the experience of field making, irrigation and food production, has taught our ancestors to be able to create and maintain the Land of Peach Blossoms. It was the skill and art of survival that has rendered our landscape productive, safe, beautiful and meaningful (Figure 01).

4000 years ago in China's Yellow River Valley, one of several thousand natural disasters of floods and land slides took place, and buried a village completely, taking all of its inhabitants. When a mother was being buried in the mud, she protected her baby child, raised her head, stretched her arms, and was calling the gods for help (Figure 02). This god Da Yu, a deity who was able to make friends with floods, began to use rules and measures, and made wise use of the land to select a safe place for his people to build a city. Da Yu became China's first King (Figure 03).

This was the origins of landscape architecture, combining the art of survival and the leadership of the king.

It was this king's art of survival and land stewardship, which evolved through thousands of year of trials and errors, that helped the disaster torched Chinese people, select the safe places for their settlements, making fields that keeping soil without being eroded, divert water for irrigation, and select right plants for food production (Figure 04).

与神为约，深掏滩，浅作堰，以玉人为度，引岷江之水；更有遍布大小村镇的地理术士们，仰观天象，俯察地形，为茫茫众生卜居辨穴，附之山川林木以玄武、朱雀、青龙、白虎及牛鬼蛇神。也正因为如此，遍中国大地，无处不为神灵所居，也无处不充满人与自然力相适应与相和谐的灵光。直到近代，凡亲历过中国广大城镇乡村景观的西方传教士和旅行者，无不以“诗情画意”来描述和赞美(Boerschmann, 1906; March, 1968; 俞孔坚, 1998)。

这就是景观设计学的起源，即“生存的艺术”，一种土地设计与监护，并与治国之道相结合的艺术(图04)。

遗憾的是，我们的上层文化并没有珍惜这种源于生存艺术的、充满诗情的、真实的桃花源，因为那是一种与苦难、劳动和生存相联系的下层文化，是与下等平民相联系的文化。两千多年来，帝王们早已不再像“三过家门而不入”的大禹那样关怀土地和人民，真实的桃花源所带来的丰厚的剩余价值，使帝王和士大夫们收尽天下之奇花异石、竭尽小桥流水之能事，阉割了真实桃花源中的稻田和果园等与生存相关的良田美池，大造虚假、空洞的桃花源，并美其名曰：造园艺术。呜呼，在各国书店里有多少关于中国园林艺术的书籍塞满了关于中国文化的书架，却很难找到一本关于中国真实的桃花源的书籍。长期以来，东西方学者们串通一气，向世人编织一个弥天大谎，使人们误认为中国造园艺术——这一虚假的桃花源艺术就是中国景观设计的国粹，继而代表中国。我要提醒我的西方和东方同行们：正是这种“国粹”加速断送了一代代曾经辉煌的封建帝国。从这个意义上讲，我宁愿将它和具有同样悠久历史的裹脚艺术“相媲美”(图05a,b,06,07)。

也正是这种腐朽、虚假的园林艺术，与同样腐朽的、来自古罗马废墟的城市艺术相杂交，充斥着、装点着当代中国的城市，成为中国“城市化妆



图04 风水师正在着手为房子选择合适的地点。无论怎么说，风水曾经是一门生存的艺术或者称为前科学时代的景观设计(绘画：佚名)

Figure 04 A Feng Shui master was on hand to select suitable sites for buildings. In any sense Feng Shui was the art of survival and might be described as pre-scientific "landscape architecture". (Drawing, unknown)

Unfortunately, we did not appreciate the real vernacular landscapes of Land of Peach Blossoms, because it is belong to the lower culture, the common landscape of surviving and food production, and is associated with hardworking and inferior.

Instead, for two thousands years, the elite class of nobles and emperors recreated the fake Land of Peach Blossoms for pleasure making using ornaments, false rockery, which has been honored



图 05a 艺术家眼中的“桃花源”描绘出了中国最后一个封建帝国清朝于 1600 年代修建的圆明园的图景，也被称为“万园之园”。每一园的基本模式便是“桃花源”，它挖湖堆山，竭尽亭台楼阁、奇花异石之能事，而这园林中的“桃花源”缺少的是真实可信的土地和人地关系、丰产的良田美池，因而是虚假和空洞的

Figure 05a The “Land of Peach Blossoms” by an artist depicting the Grand View Garden built in the 1600s in China’s last feudalist dynasty, the Qing. It was also named “Garden of a Thousand Gardens”. The basic model for each of the individual gardens was “Land of Peach Blossoms”, which contained villas, pavilions, streams and bridges, exotic flowers, strangely formed rockery, and was surrounded by manmade hills. What was missing in this phony Land of Peach Blossoms was authentic productive fields and natural processes. (Courtesy Yuan Ming Yuan)



图 05b 作为虚假的“桃花源”，圆明园成为了 1860 年被西方列强焚毁的首选目标。它象征着封建中国走向衰败，这一衰败过程延续到 1911 年中国最后一个皇帝被迫宣布退位（图片：俞孔坚）

Figure 05b The Grand View Garden, The fake “Land of Peach Blossoms”, was the first target burnt down by the invading western armies in 1860. It symbolizes the slow decay of feudalistic China, a period which ended in 1911 when the last emperor was forced to abdicate. (Photo, Yu, K.J.)

as a high art of “gardening.”

Ironically, this art is nothing more than accelerating the decline of the feudalist Chinese empire. In this sense, the art of gardening is no more than the art of foot binding which was so much appreciated by the emperors and nobles (Figure 05a-07).

This decaying art of gardening was recognized as our glorious tradition and our national identity, and highly regarded by current western and Chinese scholars alike. It is also seen flourishing, and mixed the ruins of Roman art, in the national wide movement of city beautiful, and “garden city” campaign (Figure 08a,b).

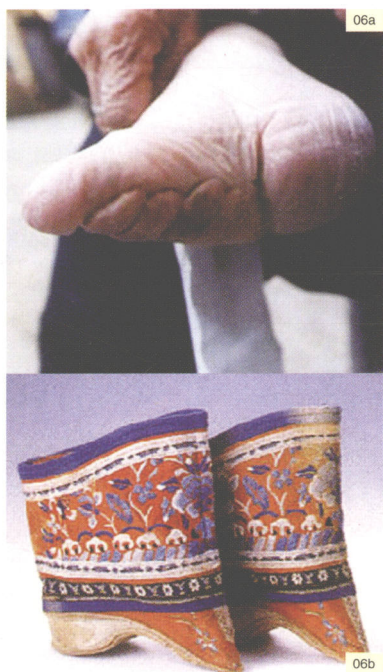


图 06a,b 中国家喻户晓的裹足,是美女子的一种“艺术”,据说兴盛南唐最后一个皇帝(公元前 937~978),他对有一双精致小脚的嫔妃宠爱有加,因此其他的嫔妃和王孙贵族的女儿们便争相效仿,利用当时简单的外科手术处理双脚。这种“艺术”而后一直流行,直到清王朝的覆灭。裹足同中国的园林艺术如一对贵族的孪生姊妹在中国的上层文化中享有重要的地位。而自然生长的“大脚”女人则被看作是下等贱民,不登大雅之堂

Figure 06a,b The art of foot binding, a celebrated practice to make women more desirable. The practice lasted more than one thousand years. It was said to be have been started by the last emperor of Nan Tang Dynasty (937~978 A.D), because his favored concubine had tiny feet, and all other concubines and daughters of high rank officials and nobles were encouraged to bind theirs as a kind of primitive cosmetic surgery. This art then flourished until the collapse of the Qing Dynasty in 1911. The art was seen as a twinned with Chinese gardening and was equally enjoyed and celebrated among the intellectual classes. Natural “big feet” were considered inferior and marked a woman as belonging to the peasant class.(Source,Xin Hua)



图 07 在苏州典型的中式园林留园中的假山,被列为世界遗产。这种抽象的、建于“葫芦”中的虚假“桃花源”,一直被古时的达官贵人津津乐道,同时令众多中外学者惊叹不已(图片:俞孔坚)

Figure 07 The false rockery in Liu Yuan, a typical Chinese garden in Suzhou, listed as a world heritage site: a highly abstract and fake Land of Peach Blossoms in a “bottle gourd”, enjoyed by Chinese intellectual nobles.(Photo,Yu, K.J.)



08a



08b

图 08a,b 时下流行的城市化妆艺术不过是中式装饰园林造景手法的一种“继承和发扬”，并经常同罗马与巴洛克风格相杂交而盛行于中国大地（图片：俞孔坚）

Figure 08a,b The art of civic decoration is now flourishing but is an extension inherited from the decaying art of Chinese ornamental gardening. This is often combined with its Roman and Baroque counterparts. (Photos, Yu, K.J.)



09a



09c



09b

图 09a~c 过去在乡间茂盛独特的风水林如今都被连根拔起运往城市，美化城市、装点园林（图片：俞孔坚）

Figure 09a~c Sacred Feng Shui trees in the formerly productive and picturesque countryside were dug out and transplanted to beautify the city (Photos, Yu, K.J.)

运动”、“园林城市运动”的化妆品(图 08a,b)。与此同时，我们挖掉了农家祖坟上的最后一棵风水树，搬进城市广场，截流了流向千年古村落最后一股清泉，用于灌溉城市大街上的奇花异草，在营造一个当代虚假的“桃花源”的同时，却糟蹋了中国大地上真实的“桃花源”(图 09a,b,c, 10a,b)。

On the other hand, when we try to build our city or “tomorrow’s city”, by taking mature trees from the villages, diverting streams from farms. When we build new skylines, we are destroying the actual Land of Peach Blossoms (Figure 09a~10b).



图 10a 北京 CBD 的表现图：“伟大”的明日之城
Figure 10a The rendering of Beijing's CBD: the grandeur of tomorrow's city. (Source, Beijing Planning Bureau)

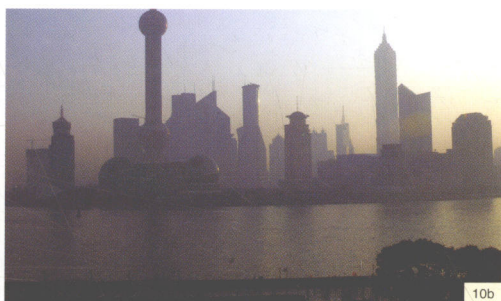


图 10b 上海 CBD 实景图：牙科医生的工具箱（图片：俞孔坚）
Figure 10b The actual CBD of Shanghai: A dentist's toolbox. (Photo, Yu, K.J.)

2. 消失的桃花源：景观设计学面临的挑战和机遇

在中国城市经济快速发展的背景下，农业迅速退出社会经济的主导地位，同样，农耕技术及农耕文明中孕育的关于生存和土地监护的、日常的、乡土景观艺术也随之衰落（图 11a,b）。20 世纪 90 年代早期开始，中国兴起了一场“城市化化妆运动”（俞孔坚，吉庆萍，2000），近年来扩展到中小城镇及农村。这些都使中国的大地景观面临严峻的危机边缘：生态完整性破坏，文化归属感的丧失，历史遗产的消失。农业时代的桃花源将不可避免地走向衰败。

从历史角度来讲，这种衰败的进程始于两千多年前的园林艺术。曾经是生存艺术的土地设计和景观艺术，堕落成了帝王和失意士大夫的园冶消遣之术，无异于斗蛐蛐和陶醉于“三寸金莲”，而更像是被阉割了繁衍能力的太监。这种造园艺术在当今的延续和泛滥，或者说“发扬光大”的结果，最终表现为“城市化化妆运动”。当成千上万的造园师们忙碌于城中小绿地和万紫千红的广场花坛时，我们的母亲河却正在遭受着干旱和污染的侵害；地下水仍然每天被大量地抽取用于侍养娇艳的鲜花，而任由沙尘暴不断侵蚀着良田美池和城市。

2. The Loss of Land of Peach Blossoms: The Challenges and Opportunities for Landscape Architecture

The role of agriculture has declined in China's urban-centered economy, along with the skills and the art of agricultural cultivation and stewardship. This process began with the classical scholar garden art from thousands of years ago, and has now spread to civic art and landscape design. Land design, once the king's art, has descended into the realm of the trivial. We see thousands of landscape architects compete for a tiny piece of land in the city. Simultaneously, our mother rivers run dry and polluted, underground water continues to drop every day, and in the north, sand storms are affecting the area's arable land. Each year, the processes of urbanization and materialization lure 1 percent (approximately 13 million people) of the Chinese population to abandon their Land of Peach Blossoms and rush into the city. This process has expanded urban boundaries and encroached on agricultural land (Figure 11a,b). The sacred Feng-shui forests have been cut and replaced with ornamental flowers.

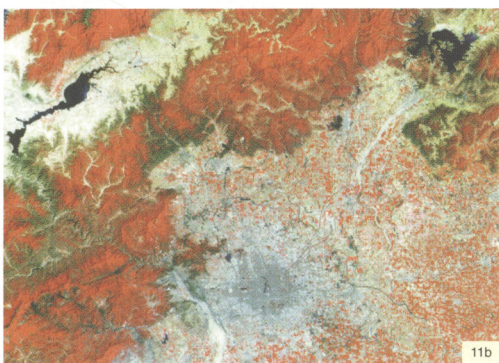
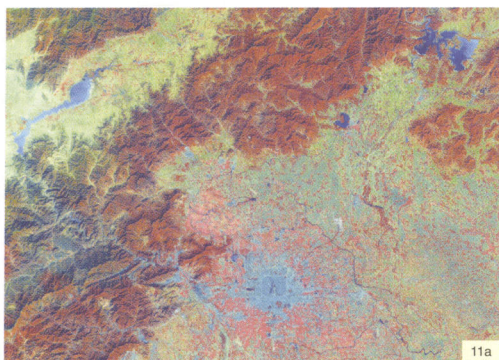


图 11a,b 北京 20 年间的城市蔓延 (1984—2004)

Figure 11a,b The sprawl of Beijing over twenty years (1984–2004)

随着旧时代“桃花源”的消失，巨大的机遇也将降临。在这个以全球化、城市化和唯物主义为特征的时代中，当代景观设计学，也是世界景观设计学主要面临以下三个方面的挑战和机遇：

2.1 挑战之一：我们能够做到可持续发展吗？

未来 20 年内，中国 13 亿人口中的 65% 都将居住于城市（目前居住于城市的人口约占 41%）。在中国 660 多个城市中，有 2/3 的城市缺水，在我们的城市和乡村流淌的河流几乎没有一条未被污染；在中国境内的大多数河流上建筑 15m 以上高度的大坝约 25800 座，占世界总坝数一半以上；与以往相比，当代中国有更多的人口处于各种自然灾害的威胁下；荒漠化比以往任何

The grave yards of our ancestors have been leveled and their remains abandoned or removed to the planned cemetery. Ponds in front of the former villages have been filled, and whole villages have been wiped out and replaced with glorious exotic stylish walled community. The meandering country roads are being replaced with six-lane motor ways and a Baroque axis (Yu and Li, 2003, 2005).

In the late 1980s and early 1990s, the Chinese began to work toward city beautification campaigns. This has placed Chinese landscape planning and design again at the forefront of an important precipice: there exists the danger of losing ecological integrity, cultural identity and historical heritage, while there also exists the great opportunity to create a new relationship between the land and the people in the current era.

Along with the processes of urbanization, we are currently seeing the disappearance of the Land of Peach Blossoms. The present era marks one of globalization and the spread of materialism. This has brought three major challenges and opportunities to the profession of landscape architecture in China:

2.1 The First challenge: Can we be sustainable?

The first challenge is China's deteriorating environment and ecology. At the heart of this matter is Chinese survival and sustainability on the earth.

65 percent of China's 1.3 billion population will live in cities in the coming twenty years (the present rate is 40 percent). Two thirds of the 662 cities lack sufficient water, and not a single river in the

时候都严重,每年都有3436km²的土地变成沙漠,目前,荒漠化总面积占整个国土面积的20%,且每年都在上升;每年都有近50亿吨的土壤被侵蚀(蒋高明、刘美珍,2004;赵京兴、黄平、杨朝飞、过孝民,2004)。中国在过去的50年中,有50%的湿地消失;地下水水位每天都在下降。以北京为例,其地下水超采量是110%,地下水水位每年以1m的速度下降(陈克林、吕咏、张小红,2004)(图12a~20b)。

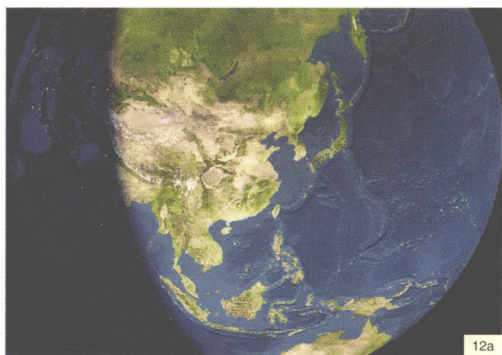


图12a 我们能持续下去吗?从卫星上看中国:绿色极少,一片枯黄,国土已经被数不清的自然和人为灾害破坏
Figure 12a How can we sustain this? China seen from the satellite: A "brown field" with little green, a land being torched by numerous natural and man-made disasters.



图12b 国土如同一匹负载过重的老马(绘图:刘雁峰)
Figure 12b The land in China is just like an over laden horse (Drawing: Liu, Y.)

urban and suburban areas runs unpolluted. Thousands of dams criss-cross nearly all rivers in this country. More than ever, the broader population is exposed to disastrous natural forces, as demonstrated by China's numerous floods and droughts each year. In the north, desertification is in a crisis situation. Each year 3436 square kilometers of land is being turned into desert, and this figure is increasing each year. At present, the total area of desertification accounts for about 20 percent of the whole country, and each year there are about 5 billion tons of soil erodes into the ocean.(Jiang and Liu, 2004; Zhao, Huang, Yang and Guo, 2004). Statistics shows that in the past 50 years in China, 50 percent of the nation's wetlands have disappeared, and 40 percent of the surviving wetlands have been polluted (Chen, Lu and Yong, 2004). The under ground water level drops every day. In Beijing for example, the underground water over use is 110 percent, and each year the underground water level drops by one meter (Figure 12a~20b).



图13 无序混乱的土地和滥用的景观:曾被誉为“上有天堂下有苏杭”的杭州郊区带(图片:俞孔坚)
Figure 13 The chaotic land and misused landscape: The outskirts of Hangzhou, once known as the most beautiful city in China and a paradise on the earth. (Photo: Yu, K.J.)