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高等学校专业英语系列教材

园林专业

蔡 君 张文英 编著
李 雄 审校

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本书可作为高校园林专业及相近专业的专业英语教材, 也可供相关设计人员参考。

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前言

随着我国高等院校双语化教学趋势的发展,为园林专业师生提供一本语言规范、题材广泛、覆盖园林专业课程的主要内容、语言难易程度切合学生实际水平的专业英语教材,已经成为一种需要。

本教材主要选材于美国相关大学园林专业本科课程——园林概论(Introduction to Landscape Architecture)所列主要教材和参考书目。作者选择了一部分 20 世纪 60~80 年代美国经典园林教材的内容,同时也注意选录一些 90 年代以后比较有影响的园林专业著述的部分章节,以延长时效,增加教材的时代感和新鲜活力。基于认识逻辑以及便利教学的考虑,本书按照园林概述、园林历史、园林设计要素及方法、20 世纪园林实践的顺序来编排。在语言的难易程度上,课文语言更规范,更易理解,而阅读材料(Rading Material)主要收入一些与课文相关的文章,有些更具个人观点,是课程的拓展部分,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,同时改善专业英语的翻译(英—汉,汉—英)、写作、交流能力。另外,通过对本教材的学习和阅读,也能够提高园林专业人员理解及鉴赏不同文化背景之下园林发展的历史脉络,同时将这种理解转化为有效的交流和互动,从而增强园林规划及设计能力。

本教材可作为园林、城市规划及其相关专业本科生和研究生的专业英语教材,也可供上述相关专业的教师、科研人员和设计人员参考。

本教材的框架和素材搜集主要由蔡君完成,并且具体负责第 1 课、第 3 课至第 9 课以及第 14 课的课文及阅读材料、第 18 课阅读材料的编辑整理工作;张文英主要负责第 10 课、第 11 课以及第 13 课阅读材料的选材工作,并具体负责第 2 课、第 10 课至第 13 课、第 15 课至第 18 课的课文及阅读材料的编辑整理工作。

感谢北京林业大学园林学院李雄教授在百忙之中对本书进行了认真审校,并提出了中肯的建议。

鉴于作者视野和学术能力的局限,在文章选材和编排等方面存在的不足之处,恳请读者和使用者批评指正。

Contents

Part I Landscape Architecture Interpretation	1
LESSON 1 THE PRACTICE AND PROFESSION OF LANDSCAPE ARCHITECTURE	3
Reading Material The Three Stakes	9
LESSON 2 LANDSCAPE MEANINGS	15
Reading Material Landscape Interpretation	22
Part II History of Landscape Architecture	35
LESSON 3 PARADISE ON EARTH: THE ISLAMIC GARDEN	37
Reading Material Islamic Gardens of Spain	42
LESSON 4 GARDENS OF SIXTEENTH - CENTURY ITALY	48
Reading Material Axial Planning on an Urban Scale: The Development of Renaissance Rome	55
LESSON 5 FRANCE LANDSCAPE DESIGN: SIXTEENTH AND SEVENTEENTH CENTURIES	61
Reading Material Power and Glory: The Genius of Le Nôtre and The Grandeur of The Baroque	69
LESSON 6 THE LANDSCAPE GARDEN IN ENGLAND	76
Reading Material The Landscape Garden in The United States	83
LESSON 7 LANDSCAPE DESIGN IN THE EAST: CHINA	86
Reading Material The Influence of Chinese culture on Japanese Garden (Part one)	96
LESSON 8 LANDSCAPE DESIGN IN THE EAST: JAPAN	99
Reading Material The Influence of Chinese culture on	

Japanese Garden (Part two)	106
LESSON 9 CONSERVING NATURE; LANDSCAPE DESIGN AS ENVIRONMENTAL SCIENCE AND ART	111
Reading Material Landscape Design as Environment Art	118
Part III Design Elements and Methods	123
LESSON 10 DESIGN AND PLANING METHODS	125
Reading Material Design Thinking	134
LESSON 11 THE PATTERNS OF DESIGN ELEMENTS	140
Reading Material Planting Design	151
Part IV Site Planning and Landscape Design in Different Contexts	155
LESSON 12 SITE - STRUCTURE UNITY	157
Reading Material Is Sustainable Attainable?	164
LESSON 13 PARK AND BOUNDLESS SPACE	170
Reading Material Spatial Development	179
LESSON 14 LANDSCAPE DESIGN IN THE URBAN ENVIRONMENT	193
Reading Material Eco - City Plans	200
LESSON 15 LANDSCAPE DESIGN IN THE RURAL ENVIRONMENT	210
Reading Material Axioms for Reading the Landscape Some Guides to the American Scene (Part one)	217
LESSON 16 LANDSCAPE DESIGN IN THE PRIMEVAL ENVIRONMENT	220
Reading Material Axioms for Reading the Landscape Some Guides to the American Scene (Part two)	228
Part V 20th Century Landscape Architecture Practice	239
LESSON 17 AN ECOLOGY OF DESIGN	241
Reading Material Forstering Living Landscape	256
LESSON 18 TOWARDS A NEW LANDSCAPE PRACTICE	267

Reading Material A	Parks, Botanical gardens, Festival gardens: Germany	280
Reading Material B	Barcelona and the Resurgence of Spain	285
APPENDIX A	PROFESSIONAL ORGANIZATIONS AND INTERNET SITES	290
APPENDIX B	PROFESSIONAL INTERNET SITES	291



Landscape Architecture Interpretation

LESSON 1

THE PRACTICE AND PROFESSION 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. The history of human use and current demands represents a third subject area for analysis. 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. The study area ideally coincides with a natural physiographic region, such as the watershed of a major river or some other logical unit of land, but unfortunately these seldom coincide with county and state boundaries. 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. Although this may seem a recent activity on account of well publicized postwar urban renewal and the construction of new towns, it was, in fact, a central portion of the practices of Olmsted¹, Cleveland, and other pioneers of the profession. 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 infrastructure, 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.

There is clearly an interrelationship among these four types of landscape architecture: landscape planning, site planning, urban design, and detailed landscape design. The wider landscape, urban or rural, is the context for the site, which in turn is the framework within which lies the details. But just as it is reasonable to expect that small scale projects, such as a garden or a park, should be influenced by and respond to the larger environment, so it is true that criteria for certain large scale land planning decisions or urban design depend on an understanding of the details of design and technology in siting buildings, roads, and facilities. Landscape architects have to understand both scales to do the projects with responsibility and sensitivity.

THE PROFESSION OF LANDSCAPE ARCHITECTURE

Before proceeding further with this theoretical framework it is perhaps useful to discuss earlier and other interpretations of the term landscape architecture. It is a difficult title, for the words seem to contradict one another: landscape and architecture, the one dynamic and ever changing, the other static and finite. Professionals frequently find it frustrating that their role in society has been consistently misunderstood. Landscape gar-





dening 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 Olmsted¹, designer of New York City's Central Park, coined the term *landscape architect* in 1858. And in case any of us think it is a difficult name to live with we should know that he apparently chose it in preference to his alternative, "rural embellisher." 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. His previous experience in farming and engineering, 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 operating 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. In spite of this, the contribution of the landscape architect to the overall development and maintenance of a stimulating, agreeable, and viable environment may not appear to be very great. People of landscape sensitivity and expertise do not occupy all the positions from which decisions affecting landscape are made.

Much of the environment is ill-planned, inefficient, unattractive, and poorly man-





aged. The landscape profession is small and perhaps overly protective of the field. With notable exceptions, few practitioners have aggressively entered the political arena where projects are often defined and professionals selected. However, changes in professional strategy and successful demonstration of the economic and social benefits of sound landscape design, may in the years ahead result in a more central role for Landscape Architecture.

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 years². 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 project. This fourth dimension, time, is an important aspect of landscape architecture. Olmsted understood it when he talked of the farreaching conception that the designer must have in developing "a picture so great that nature shall be employed upon it for generations, before the work he has arranged for her shall realize his intentions".

WORDS AND EXPRESSIONS

realm [reɪlm]	<i>n.</i> 王国; 国土领域; 范围
distribution [ˌdɪstrɪˈbjʊ:ʃən]	<i>n.</i> 分配; 分布
alignment [əˈlaɪnmənt]	<i>n.</i> 队列, 一直线
amenity [əˈmɪnɪti]	<i>n.</i> (环境, 气候的) 舒服
coincide [ˌkəʊɪnˈsaɪd]	<i>vi.</i> (在空间, 时间方面) 一致; 符合
physiographic [ˌfɪzɪrəˈræfɪk]	<i>n.</i> 地文学, 自然地理学 <i>adj.</i> 地文学的; 地形学的
watershed [ˈwɔ:təʃed]	<i>n.</i> 流域 分水岭; 分界线
county [ˈkaʊnti]	<i>n.</i> (英国的) 郡, (美国的) 县, (中国等国的) 县
evaluation [ˌɪvæljuˈeɪʃən]	<i>n.</i> 估价, 评价
aesthetic [ˌi:st̬etɪk]	<i>adj.</i> 美学的; 审美的
diagrammatic [ˌdaɪəgrəˈmætɪk]	<i>adj.</i> 图解的, 图表的
parcel [ˈpa:sl]	<i>n.</i> (土地的) 一块
sponsor [ˈspɒnsə]	<i>n.</i> 发起者; 主办者 倡议者
viability [ˌvaɪəˈbɪlɪti]	<i>n.</i> 生存性, 生活力
infrastructure [ˈɪnfraˈstrʌktʃə]	<i>n.</i> 基础; (社会国家的) 基础结构
facilitate [fəˈsɪlɪteɪt]	<i>vt.</i> 使容易; 使便利
draft [dra:ft]	<i>n.</i> 通风, 气流; 草稿, 草图
horticulture [ˈhɔ:tɪkʌltʃə]	<i>n.</i> 园艺
criteria [kraɪˈtɪrɪə]	<i>n.</i> 标准, 准则
interpretation [ˌɪnɪtəˈpriːteɪʃən]	<i>n.</i> 解释; 阐明
dynamic [daɪˈnæmɪk]	<i>adj.</i> 动态的动力, 动态





coin [kɔɪn]	<i>v.</i> 创造, 杜撰(新闻, 新语等)
embellish [ɪm'belɪʃ]	<i>vt.</i> 修饰, 装饰
prolific [prə'lifɪk]	<i>adj.</i> 多产的; 富于创造力的
disposition [dɪspə'zɪʃən]	<i>n.</i> 气质, 性情
auspicious [ɔ:s'pɪʃəs]	<i>a.</i> 吉利的, 吉祥的; 繁荣昌盛的
wax and wane	(喻)盛衰
appreciable [ə'pri:ʃiəbl]	<i>a.</i> 可估计的, 可看到或可感觉到的
demolish [dɪ'mɒlɪʃ]	<i>vt.</i> 拆毁(建筑物)

KEY CONCEPTS

Landscape architecture
 Landscape planning
 Landscape evaluation
 Site planning
 Landscape design
 Urban design
 Human behavior
 Conservation Movement
 Scenic Landscape
 Landscape Profession
 Restoration of derelict land
 Regional landscape analysis and planning
 Visual quality

NOTES

1. Frederick Law Olmsted

奥姆斯特德(1822~1903)美国现代园林先驱, 与 C. Vaux 合作, 设计纽约中央公园, 后又设计波士顿、布鲁克林等地公园。

2. 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.

我们也应当切记, 园林工作, 与建筑不同, 种植和土地利用决策或政策并不能够立刻感觉到其效果和成效, 或许在二、三十年后才能够被感知。

QUESTIONS FOR REVIEW AND DISCUSSION

1. What is Landscape architecture ?





Part I *Landscape Architecture Interpretation*

2. Identify and describe the four types of practice in landscape architecture field.
3. What do Landscape architects do in their professional practice ?
4. Name at least five types of projects that landscape architects work on.
5. What does a landscape architecture student need to learn in term of knowledge, skills and abilities to be successful in a professional ?
6. Discuss the landscape as expressions of social and cultural values; landscape architecture as a means of creative mediation between people and environment. .
7. As a career in landscape architecture, what position appeals to you at present?





Reading Material

The Three Stakes

A first stake was driven into the throbbing heart of landscape theory by changes in the Neoplatonic axiom that ‘art should imitate nature’. So long as ‘nature’ had meant the world of ideas, the axiom worked satisfactorily. By the end of the eighteenth century, when ‘nature’ came to mean ‘the natural world’, as it usually does today, it became ridiculous to make gardens that imitated nature. To have done so would have meant filling gardens with weeds, rocks, broken branches and wild animals. The French Neoplatonist, Quatremère de Quincy, declared that if the objective of landscape gardening was to imitate wild nature herself, then landscape design could not be admitted to ‘the circle of the fine arts’ (Quatremère de Quincy, 1837). The great ship of Neoplatonism had run aground in a garden of rocks. The practical men had no theory. For landscape designers, this was the immediate and practical cause of the watershed that Hunt identifies. Another possible way out would have been to interpret ‘nature’ in yet another way, and to have represented the individual’s ‘inner nature’ in gardens. Hunt would like to have seen a ‘marvellous flourishing of ad hoc, idiosyncratic, or vernacular gardens’ (Hunt, 1992). Some owner-designers, like the Earl of Shrewsbury at Alton Towers and James Bateman at Biddulph Grange, walked down this path. But most professional designers remained lost in the theoretical maze.

A second stake was driven into the weakened heart of landscape theory by Frederick Law Olmsted and Calvert Vaux, when they inadvertently chose landscape architecture as a professional title (Turner, 1990). Their choice would not have mattered, but for the fact that the predominant use of the word ‘landscape’ was changing, as had the predominant use of ‘nature’. In 1860, a landscape was still, more or less, an ideal place. By the twentieth century, it had become any place at all that results from ‘shaping processes and agents’. When the picturesque theorists of the 1790s spoke of ‘making a landscape’, the word represented a Neoplatonic ideal. When the word ‘landscape’ was adopted by geologists and geographers, it came to mean ‘the product of topographic evolution’. If the ‘landscape’ in ‘landscape architecture’ is understood in a geographical sense, instead of a Neoplatonic sense, then the profession’s title becomes a patent absurdity.

A third stake was driven into the now-rotting cadaver of landscape theory by the advance of scientific functionalism during the twentieth century. Shaking off the historicist styles of the nineteenth century, architects and other designers came to see design as ‘a problem-solving activity’. ‘Form follows function’, they proclaimed. Such slogans are still heard echoing betwixt blank walls and blank faces in the design studios of the world.





Landscape architects were attracted to the new rationalism, but faced two immediate puzzles: What were the problems to be solved? Where were the functions to be followed? This is when the 'desire line' assumed such portentous eminence in landscape teaching and practice. Too often, the 'function' of a space was conceived merely as a route from an origin to a destination. The 'problem', therefore, was to find an alignment that pedestrians might wish to follow. Not too difficult, though many got it wrong.

Having dealt with desire lines, landscape architects began to look for other 'problems' to solve. They discovered needs for 'shelter', 'enclosure' and 'visual screens'. This was no basis for a fine art, an applied art, or any other kind of art. Should anyone believe the approach can produce art, let them look through a book of modern design details. Theodore Walker's ever-popular *Site Design and Construction Detailing* (Walker, 1992) is a good example. The details are functional in the worst sense of the word, though one has no assurance that they actually work any better than the twentieth century buildings that are ridiculed by critics of modernism. Even if they do function, the majority of the details are heartless, soulless, plain, vacant and even downright ugly to the non-professional eye. They are the outdoor equivalent of hotels in the International Style.

The survey-analysis-design(SAD) procedure is an aspect of functionalism that is well known inside the design professions but poorly understood by outsiders(Fig. 1). It would be advantageous if experienced planners and designers were to write about it, as Sturt wrote of the wheelwright's craft. Future historians will have to understand this procedure if they are to understand twentieth century cities. The SAD method of planning began with Patrick Geddes. As a scientist, a sociologist and a geographer, he was disenchanted with the engineers' and architects' approaches, which saw city planning as a technical exercise. Take the example of a new street. To the engineer, it was a traffic artery. To the architect, it could also be a visual axis. To Geddes, it should be a vital component of civic structure, affecting regional development, history, culture and everything else. Geddes therefore required a full survey and analysis as a prelude to planmaking. Undoubtedly, he was correct. The problems arose when SAD came to be used by lessenlightened people. Engineers were delighted with the SAD method. Before planning a new street, they surveyed and analysed the existing traffic. If vehicular flow was surveyed at twice the volume of existing street capacity, they doubled the size of the Street. Similarly, architects surveyed the function of a building before producing a plan. This led to the notorious idea of a house as a 'machine for living'.

Lewis Mumford¹, who admired Geddes, recognized Ian McHarg's *Design with Nature*(McHarg, 1971) as a scion of Geddes' *Cities in Evolution* (Geddes, 1915), Mumford praises the empirical foundation of McHarg's ecological method:

He seeks, not arbitrarily to impose design, but to use to the fullest the potentialities -and with them, necessarily, the restrictive conditions-that nature offers.

As the ecological method rested on 'imitating nature', McHarg was led to believe

