



Appreciation of Private

Gardens

佳图文化 编

私家庭院赏析



华南理工大学出版社
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PREFACE 前言

Private garden, as an extension of indoor living, begins to aesthetically pursue artistic quality and unique style. The biggest difference in creating big garden and private garden is that the later artistically pursues small, skillful, exquisite and refined visual effects and tries to present unique beauty in a small space. The beauty comes from flexible garden skills and colorful garden styles. Whether it is the eastern private garden such as extraordinary Chinese style and refined and plain Japanese style, or western private garden like grand and free American style and leisurely pure Spanish style, all show the designers' cultural taste and artistic attainments in modern private gardens.

The book presents a large number of wonderful private gardens, which are selected from design companies that have unique attainments in private garden design both at home and abroad, intending to bring new inspiration to landscape architects and relevant designers. The content starts with private gardens' style and adopts the pattern of "theory plus cases" to give some guidance to the readers. With concise and brief words, detailed renderings, professional photos and drawings, as well as the exquisite composing, this book highlights the design features and design essence of the selected private gardens.

私家庭院，作为一种室内生活的向外延展，在审美上开始追求高要求的艺术性与独特的风格。私家庭院与大型园林在打造上最大的不同是在艺术上追求小、巧、精、细，体现小中见大的视觉效果，再小的空间也能造出美来。这些美源自私家庭院灵活的造园手法与精彩纷呈的庭院风格，不管是超凡脱俗的中式风格、精炼质朴的日式风格等东方私家庭院，还是豪放自由的美式风格、悠闲纯朴的西班牙风格等西方私家庭院，都尽显了现代私家庭院设计师的文化品味和艺术造诣。

本书将为大家展示精彩纷呈的私家庭院实例，这些实例都选自国内外在私家庭院景观设计上独特造诣的设计公司，意在为设计师和相关设计人员带来新的启迪。本书内容从私家庭院的风格入手，采用“理论 + 案例”的编排模式，旨在为读者赏析庭院时提供指导。本书以简洁且精悍的文字；详细的效果图、实景图和相关技术图；以及精美的版式凸显案例的设计特色与设计精髓。

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Theory

理论篇

Theory 理论分析

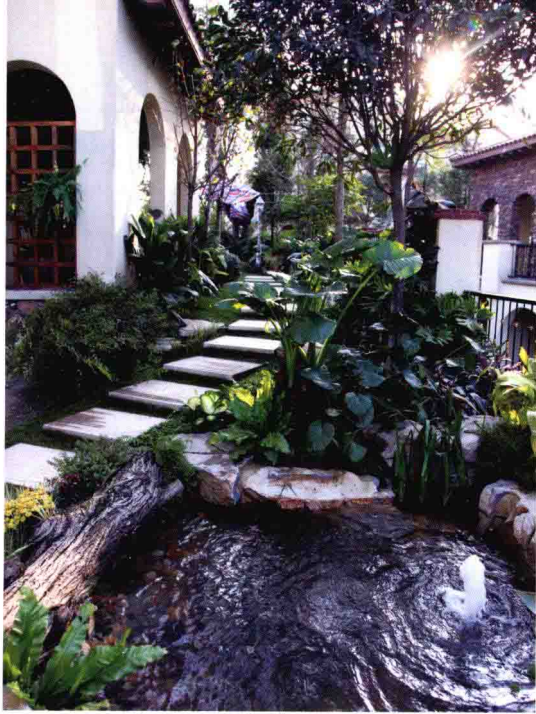
Analysis of Chinese Traditional and Modern Courtyard Design Considerations

传统与现代庭院设计要素剖析

The courtyard culture is the core of Chinese traditional residential culture. The historical sedimentation formed the deep connotation of courtyard culture, no matter the quadrangle courtyard in Beijing or the stone gate in Shanghai. Looking back, there are many famous courtyards in history, like exquisite castles with thick Chinese culture sedimentation. Its gatehouse building, its courtyard layout and its carved stone and wood carving all show the master's ever glory and dream. Though the master's family has been submerged by the long history, when seeking slowly, we can see its elegant cultural taste and dignified historical content that still makes you feel its past glory.

庭院文化是中国传统居住文化的核心，无论北京的四合院还是上海的石库门，历史的沉淀形成了内涵深邃的庭院文化。回顾往昔，历史上有很多著名的庭院，那分明是一座座沉淀着厚重中国文化的精美城堡！它们的门楼建筑、它们的庭院布局、它们的石刻木雕，无一不展现出庭院主人曾经的荣耀与梦想。虽然庭院主人的家族早已经被历史长河所淹没，但当我们慢慢寻觅时，其高雅的文化品位与凝重的历史底蕴便一一呈现在眼前，仍能让人感觉到昔日雄风。





一、庭院：沉淀着厚重中国文化的精美城堡

中国远在先秦时代，基于对民居四周边界的认识称房屋为“户庭”。《易·系辞上》：“不出户庭，无咎”，是指待在家里最安全。“户庭”即家门，家门以里，由庭院和居室两部分组成。陶渊明写的“户庭无尘土，虚室有余闲”（《归园田居》之一）就把这种边界说得很清楚；还有“采菊东篱下，悠然见南山”“长吟掩柴门，聊为陇亩民”都讲他家的院子。白居易诗“笙歌归院落，灯火下楼台”也都是把院墙围绕的住处，看成是一家一户的久居之所。

回顾往昔，历史上有很多著名的庭院，那分明是一座座沉淀着厚重中国文化的精美城堡！它们的门楼建筑、它们的庭院布局、它们的石刻木雕，无一不展现出庭院主人曾经的荣耀与梦想。虽然庭院主人的家族早已经被历史长河所淹没，但当我们慢慢寻觅时，其高雅的文化品位与凝重的历史底蕴，便一一呈现在眼前，仍能让人感觉到昔日雄风。

中国传统庭院式组群总是有一个完整的空间序列：起始、过渡、高潮、结尾。每一个过程之间总是安排有大量的对比和变化（包括方向、大小、建筑尺度等），以起到步移景异的空间效果。同时通过大量的借景、框景、漏景、障景等空间处理手法，来强化空间的层次和渗透感，营造“山穷水尽疑无路，柳暗花明又一村”的空间意境。

二、中国传统庭院设计的六大要素

1. 造园首要工作：庭院选址

庭院选址是中国传统造园的首要工作，也就是“相地”，即造园前的庭院环境选择。中国传统庭院的选址理论无疑受风水理论的支配和影响，并深得其精要。北宋时著名皇家庭院“艮岳”的选址就是按风水理论来进行的。南宋张洎《艮岳记》记载宋徽宗刚登上皇位时，没有皇子，于是询问擅长风水的堪輿家，言“京城东北隅，地协堪輿，但形势稍下，倘少增高之，则皇嗣繁衍矣。”八卦中东北方为“艮”，据《易经》，“艮”与子孙宗族的兴旺相关。由低变高，唯一的办法是筑山，一座以堆山为主的皇家庭院便开始筑兴，精于绘画的宋徽宗亲自规划，园成题名“艮岳”，并引开封城中的景龙江水入园，使之成为一座具有诗情画意的山水庭院。

从明代造园理论巨著《园冶》书中关于庭院选址（相地）的理论，可以看出风水思想对中国传统庭院建造的影响。书中写道：“园基不拘方向，地势自有高低；涉门成趣，得景随形，或傍山林，欲通河沼。探奇近郭，远来往之通衢；选胜落村，藉参差之深树。村庄眺野，城市便家。新筑易于开基，只可栽杨移竹；旧园妙于翻造，自然古木繁花。如方如圆，似偏似曲；如长弯而环壁，似偏阔以铺云。高方欲就亭台，

I. Courtyard: an Exquisite Castle with Thick Chinese Culture Sedimentation

At the pre-qin period of China, they call the house "Huting" based on their understanding of the boundary around dwellings. "Not go out of Huting, no accident" (Yi Chan Copulative) means staying at home is the safest. "Huting" is the door of the house, and inside the door it consists two parts, courtyard and living room. The boundary is clearly stated in "No dust in Huting, more time in empty room" (Guiyuantianju) written by Yuanming Tao. Besides, "Picking the chrysanthemum under the eastern fence, I caught sight of the South Mountain." and "Chanting poems and closing the wooden door, just be a peasant for the moment." all describe his courtyard. "Music resounds in the courtyard, guests walk down the steps along with the lights," written by Juyi Bai also regards the residence surrounded by courtyard walls as one's long time residence.

Looking back, there are many famous courtyards in history that are obviously exquisite castles with thick Chinese culture sedimentation. Its gatehouse building, its courtyard layout and its carved stone and wood carving all show the host's ever glory and dream. Though the host's family has been submerged by the long history, when seeking slowly, we can see its elegant cultural taste and dignified historical content, which still makes you feel its past glory.

Chinese traditional courtyard always has a complete space sequence: start, transition, climax and ending. Between each process there are always a large number of contrasts and changes (including direction, size, architectural scale, etc.), which makes a space effect of changing and varied landscape. And at the same time, it takes a large number of spatial processing techniques of scenery borrowing, scenery framing, scenery appearing from windows or doors, scenery hiding, etc., to strengthen the spacial levels and penetration to create a spacial artistic conception of "doubt there is no way at the end, a new village jumps into my sight".

II. The Six Key Considerations of Chinese Traditional Courtyard Design

1. Primary Work in Gardening: Courtyard Site Selection

Courtyard site selection, namely "Site Investigation", is the primary work in Chinese traditional gardening to make courtyard environment selection before gardening. The site selection theory of Chinese traditional courtyard is dominated and influenced by the geomantic theory undoubtedly and gets its essentials. The site selection of the famous royal courtyard "Gen Yue" in Northern Song is carried on according to the geomantic theory. It is recorded in Gen Yue Record, written by Hao Zhang in Southern Song, that the Emperor Huizong of Song Dynasty had no son when he ascended the throne, so he inquired the geomancer who is good at geomantic omen. The geomancer said "The land of the Capital's southern corner is closely related to geomantic omen, but the terrain is relatively low, if it is raised slightly, then the imperial heirs thrive." The northeast in eight trigrams is "Gen", and according to the Book of Changes, "Gen" is related to the thriving descendants of the clan. From low to high, the only way is to build a hill, and a royal courtyard which took hill design as the principal work came up. Being skillful in drawing, the Emperor Huizong of Song Dynasty planned himself. The courtyard is named "Gen Yue" after completion, and it brings in the Jing Long river to make it a poetic landscape courtyard.

From the courtyard site selection (site investigation) theory in Ming dynasty's famous gardening theory work Art of Garden-building, we can see the influence of geomantic omen thoughts on Chinese traditional courtyard building. It writes: "The garden base does not stick to direction, high and low terrain can coexist; interesting landscape appears when stepping into the garden gate, and the view should follow the natural terrain, depending on mountains or connecting with rivers. If you want to explore near the city walls, the site should be far away from the thoroughfare; if you want to select wonderful scenery in country, you can make use of the thick forest. The garden should be able to overlook the wild if it is located at the country, and should be convenient for living if it is located at the city. New garden is easy to build the foundation by transplanting poplars and bamboos; if it is an old garden, you can undertake refurbishment skillfully and naturally make use of the old trees and flowers. The garden should follow its natural terrain and keep its square, round, devious and winding shape; long and curving terrain can be designed to a toroidal jasper shape, open slope can be designed to a scattered cloud shape layer upon layer. High terrain should built pavilions to make it higher, low terrain should dig ponds to make it deeper; the location of the garden architecture is better to be close to the water, search the source of water before determining the foundation, dredge the exit of water and find out the headwater.... Build a bridge to connect both sides, build houses at the quiet place; build walls with stones, all these can also be assimilated to a mountain life.... Once the site investigation is appropriate, the garden built is appropriate naturally."

From these words, we know that the courtyard site selection is according to the local conditions, and the garden scenery layout bases on high and low terrain; near the mountain and by the water, take mountain and water as the basic structure, the mountain is alive for the water and the water run around the mountain; complying with the geomantic theory of selecting site to build house, and selecting a "Right time, Right place and Right people" ideal environment to acquire the psychological balance.

The gardening land in *Art of Garden-building* is divided into six types, mountain forest land, city land, village land, countryside land, residence around land, rivers and lakes land. Among these lands, mountain forest land, village land and countryside land are deep influenced by geomantic omen thoughts. The site selection of these three gardening land all strive for taking advantage of natural environment. Mountain around and river circles, interesting quiet and winding path, all these reflect courtyard landscape's feature "form natural interest, save human work", and which is just in accordance with the ideal environment pursued strongly by Chinese geomantic omen thoughts. Many methods for "Site Investigation" in *Art of Garden-building* come from the "Site Investigation" method in geomantic theory, such as "the mountains are covered by green trees, green water runs in valleys", "dig ponds and build hills" etc..

The ancient Chinese gardeners all take geomantic omen thoughts as guidance when they make courtyard site selection (site investigation). French missionary Guoying Han (Pierre Martial), who once made painting in Yuanmingyuan Imperial Garden at Qianlong period, recorded gardener Zhou Liu's description on courtyard site selection: "Their first pursuing is the fresh air, good orientation and rich land; low and high hills, flat and deep gullies, still and swift water all should make good match; They hope that there is a mountain at north which can keep out the wind and bring cool air in summer, and there is spring flowing down the mountain which can make a pleasant distant view and reflect the first and last ray of light all the year round." These words clearly show the esthetics thoughts of geomantic omen. According to the file record in Qing dynasty, the well-known architecture family Style Lei, who specially take charge of royal architectural planning and design, will take the geomantic omen officers together to make site investigation and draw special geomantic terrain pictures when there are palatial garden and mausoleum plannings.



The large royal gardens, such as Beijing's famous Xiangshan Jingyiyuan Garden in Qing dynasty, Yuquanshan Jingmingyuan Garden, Longevity Hill Qingyiyuan Garden (at present the Yiheyuan Garden), Changchunyuan Garden and Yuanmingyuan Garden, all have taken the geomantic omen thoughts as the mechanism on site selection (site investigation) obviously. Similar examples which are dominated by geomantic omen thoughts are too numerous to mention, the site selection of private courtyards is sure to be dominated by geomantic omen thoughts for their integrated garden and house.

From the above, the site selection of Chinese traditional courtyards are all influenced and guided by geomantic omen thoughts. People's evaluation and research toward Chinese traditional courtyard theory in the past are all from the point of poem and painting view and borrow many ancient painting theory and literary theory, but less from the geomantic theory, so that they cannot explain the traditional courtyard's gardening art completely.

低凹可开池沼;卜筑贵从水面,立基先究源头,疏源之去由,察水之来历。……架桥通隔水,别馆堪图;聚石垒围墙,居山可拟。……相地合宜,构园得体。”

从这些文字可知,庭院选址需因地制宜,依地势高低曲直布置园内景致;依山带水,以山水为基本结构,山因水活,水随山转;遵从风水理论择地建筑住宅的原则,选择一种“天时、地利、人和”的理想环境,以求得心理上的平衡。

《园冶》在“相地”过程中把造园地分为山林地、城市地、村庄地、郊野地、傍宅地、江湖地六种类型,尤以山林地、村庄地、郊野地受风水思想影响最深。这三种庭院地的选址都讲究利用自然环境,山环水绕,幽曲有情,能体现“自成天然之趣,不烦人事之工”的庭院景观的特点,这正同中国风水思想所极力追求的理想环境相一致。《园冶》书中“相地”的许多方法源自于风水理论的“相地”方法,如“千峦环翠,万壑流青”“开池垒山”等。

中国古代造园家们在进行庭院选址(相地)时都以风水思想为指导。清乾隆时曾在圆明园内作画的法国传教士韩国英(Pierre Martial)记载了当时一位造园工匠刘舟关于庭院选址意象的叙述:“他们首先追求的是空气新鲜,朝向良好,土地肥沃;浅冈长阜,平板深壑,澄湖急湍,都要搭配得好;他们希望北面有一座山可以挡风,夏季招来凉意,有泉脉下注,天际远景有个悦目的收束,一年四季都可以返照第一道和末一道光线。”这些意象清晰地显示了风水的美学思想。清代档案记载,世代供职于皇家建筑规划设计事务的建筑世家样式雷,每有宫苑、陵寝等设计规划,都要与钦派风水官员同赴实地相度风水,还要绘制专门的风水地势画样。

清代北京著名的香山静宜园、玉泉山静明园、万寿山清漪园(今颐和园)、畅春园和圆明园等大型皇家庭院,显然是以风水思想作为选址(相地)机理的。类似例子在私家庭院的建造中不胜枚举,因为私家庭院大都是园、宅一体,私家庭院选址受风水思想的支配实属当然。

由上所见,中国传统庭院的选址都受风水思想的影响和指导。过去人们对中国传统庭院理论的评价和研究,多是从诗画的角度,借用古代画论、文论的诸多论说,而很少取风水理论的,以致不能全面解释传统庭院的造园艺术。



2. 庭院规划深受风水思想的深刻影响

中国传统建筑讲究风水，所谓的风水地是“精之所聚，气之所蓄”的地方，其自然景观常因“灵气所钟”而显得“山吉水秀”，成为风景优美之地。庭院是帝王、望族、名人雅士们采用移景于庭、聚景于园的手法建造的，是对自然景观的微缩或再创造，追求“幽曲奇巧”的山水环境。可见庭院和风水的共同特点都追求一种幽曲有情的理想山水环境。不同点仅在于：风水以自然天成的环境为主，而庭院则是以自然天成的环境为基础或加以人工修造，得到宛若天成的景观效果。所以古代庭院的规划布局、修造无不受到风水思想的深刻影响。

王维是盛唐著名的诗人画家，深受禅宗佛理的影响，追求一种怡然超脱的山水环境，晚年得宋之问的蓝田山庄，有辋川绕于舍下，依山傍水。他因地制宜，巧妙利用大自然的山水景观，精心规划布局，构建华子冈、竹里馆、孟城坳、辛夷坞等庭院胜景二十处，名“辋川别业”。朱景玄在《唐朝名画录》中说，王维在京都干福寺所作的壁画《辋川图》是“山谷郁盘，云飞水动，意出尘外。”从王维诗作《辋川集》和历代临摹其作《辋川图》，可知是一个背山面水、三面青山环抱的幽静山水环境，这同风水思想中的理想环境是一致的，显然他对园景规划布局正是以风水思想为其机理的。

2. The courtyard planning is deep influenced by geomantic omen thoughts

Chinese traditional architecture pay great attention to geomantic omen. The so-called geomantic omen land is a "Vital essence gathered and aura saved" place and its natural landscape always appears "Auspicious mountain and beautiful water" and become a beautiful place for its "Anima preference". The courtyard is built by emperor, nobles, famous persons and scholars taking the technique of scenery moved in and gathered, and it is a miniature and recreation to the natural landscape to make a "quiet, twisting and ingenious " landscape environment. From these we can see the courtyard and geomantic omen has a common feature that they are all pursuing an ideal quiet and twisting landscape environment. Their only difference is that geomantic omen relies mainly on the natural environment, while the courtyard takes the natural environment as the base and adds manual work to make it a nature like landscape. In conclusion, the ancient courtyard's planning, layout and building are all deep influenced by geomantic omen thoughts.

Wei Wang is a famous poet and painter in flourishing Tang dynasty, and he is deep influenced by Zen Buddhism and is pursuing a pleasant and original landscape environment. He got the Lantian mountain villa from Zhiwen Song in his later years which is near the mountain and by the river and with Wangchuan around. Taking advantage of the natural landscape and basing on the local conditions, through careful planning and layout, he built twenty courtyard wonderful sceneries, such as Huazigang, Zhuliguan, Mengcheng'ao, Xinyiwu, which he called "Wangchuanbieye". In *Tang dynasty Famous Painting Record* Jingxuan Zhu said, Wei Wang's mural *Wangchuan Picture* made in Qianfu temple in the capital is "High and firm valley, floating cloud and moving water make you feel free from the mortal life." From Wei Wang's collection of poems *Wangchuan Collection* and his *Wangchuan Picture* copies, we can know the "Wangchuanbieye" is a quiet landscape environment which depends on mountain and faces water with three sides surrounded by green mountain. This is in accordance with the ideal environment in geomantic omen thoughts; obviously he had taken the geomantic omen thoughts when he made garden planning and layout.

Beijing's large royal courtyard Yiheyuan Garden built many large scale religious builds at its important control points or the center of the garden on its whole garden planning, for example, it takes Foxiangge and Xumilingjing as center to control the Longevity Hill, Kunminghu Lake and its whole garden. This kind of planning enriches the scenery and function on the whole garden.

The famous courtyard gardener Mr. Congzhou Chen wrote articles comparing the courtyard environment planning and design between Mingxiaoling and Zhongshanling of Nanjing Zhongshan Scenic Zone in 1958 (*Tingyuantancong*). Through a variety of analysis and speculation, he considered that these can be clearly explained by the related theory in geomantic omen thoughts. Modern famous planning academician Liangyong Wu made planning and layout according to the geomantic theory when he made courtyard environment planning for the Confucius institute in Qufu, Shandong province.

3. Courtyard Trees' Planting and Allocation

According to Chinese traditional architectural thoughts, the ideal geomantic land does not only have good shape and structure and fine aura, but also should have picturesque scenery and pleasant environment. The geomantic theory considers that "The auspicious aura will follow the luxuriantly green grass and trees". Chinese traditional architectural thoughts pay great attention to courtyard trees' planting; it proposes planting courtyard trees in and out of town, village and dwelling courtyard. This can keep out of the wind and gather the aura, and also protect the environment's ecology to make the village and courtyard's environment is complete in form and the scenery is plentiful in content and energy.

The "Tree Planting" in *Yangzhaihuixinji* written by Mei Lin in Qing dynasty writes: "At the back of the village, make trees close planting at the open place left or right to fill the blank", "If the trees are thin it will be colder, if the trees are thick it will be hotter, so it should be in a harmonious way." This emphasizes that courtyard trees' planting and allocation should be suitable, not too thin or too thick.

Chinese traditional architectural thoughts have special requirements on courtyard trees' origination and variety. For example, you cannot plant big trees in front of the door, "Trees laying over the door, no girls and less boys", "Trees blocking the door, six domestic animals do not exist", the tree in front of the door will cut off the sunshine, obstruct the yangqi and vitality coming in and at the same time obstruct the yinqi going out, and make it not easy for people's coming in and going out and make people easy to suffer lightning stroke. It is stipulated in Jiannan Gao's *xiangzhaijingzuan*, "Plant peach tree or willow in the east, gardenia or elm in the west, prune tree or jujube in the south, apricot in the north", "The family's honor can last for three generations if you plant pagoda tree at the middle door, the

清代北京大型皇家庭院颐和园在全园的规划意向上，建有许多大体量、大尺度的宗教建筑，居于园景的重要控制点或全园的构图中心，如以佛香阁、须弥灵境作为构图中心控制了万寿山、昆明湖和颐和园的全园。这种规划的意象从总体上丰富了全园的景物与功能内容。

著名庭院大师陈从周先生 1958 年撰文比较南京中山风景区的明孝陵景区和中山陵景区的庭院环境规划设计（《庭院谈丛》），通过种种分析推测，认为完全可由风水思想的有关理论得到明确的阐释。现代著名规划大师吴良镛院士在对山东曲阜孔子研究院的庭院环境规划时就以风水理论进行规划布局的。

3. 庭院植物的种植配置

按照中国传统的建筑思想，理想的风水地不仅形局佳、气场好，而且山清水秀、环境宜人。风水理论认为“草木郁茂，吉气相随”。因此，中国传统的建筑思想十分重视种植庭院树木，主张在城镇、村落、居宅庭院内外种植庭院树木。这样可以起到挡风聚气的功效，还能维护小环境生态，使村落、庭院小环境在形态上完整，在景观上显得内容丰富和有生机。

清朝林枚所撰的《阳宅会心集》卷上“种树说”载：“于（村落）背后，左右之处有疏旷者则密植以障其空”“稀薄则怯寒，过厚则苦热，此中道理，阴阳要冲和。”强调庭院树木种植配置要适当，不要过稀和过密。

中国传统的建筑思想对庭院树木种植配置的方位、品种也有特殊要求。如不可在门前种植大树，“大树压门，无女少男”“大树当门，六畜不存”，门前有大树易阻挡阳光，阻挡阳气生机进入屋内，同时屋内阴气不易驱出，还使人出入不方便和易招雷击。清高见南的《相宅经纂》则规定：“东种桃柳，西种桤榆，南种梅枣，北种沙杏”“中门有槐富贵三世，宅后有榆百鬼不近”“宅东有杏凶，宅北有李、宅西有桃皆为淫邪”“门前喜种双枣，四畔有竹木青翠则进财。”中国传统的建筑思想的这些特殊要求，貌似无稽之谈，实则具科学道理，不仅符合庭院树种的生态特性，而且可以改善城镇、村落、居宅庭院的小气候和满足人们观赏的要求。





中国传统的建筑思想中重视庭院树木景观和配置的思想无疑对中国传统庭院的营建和庭院植物的配置产生了深刻的影响。从日本最早的造园学著作《作庭记》中，可以完全清楚地看到中国传统的建筑思想对其庭院植物种植配置的显著影响。其“树事”载：“在居处之四方应种植树木，以成四神具足之地。经云：有水由屋舍向东流为青龙。若无水流则可植柳九棵，以代青龙。西有大道为白虎，若无，则可代之以七棵楸树。南有池为朱雀。若无，则可代之以九棵桂树。北有丘岳为玄武。若无丘岳，则可植桧三棵，以代玄武。如此，四神具备，居此可保官位福祿，无病长寿。”

众所周知，日本造园艺术是从中国传去的，中日庭院艺术存在着渊源关系。《作庭记》中所反映的日本平安时代（相当于中国的晚唐、两宋时期）的造园思想和手法，也可以说反映了唐宋时期中国庭院艺术的一些重要内容。

4. 庭院组景

中国传统庭院的组景，因地制宜，随形就势，构思高超，极富变化。主要表现手法有借景、对景、点景、补景等，这些手法均与风水理论有着很深的关连。

ghosts cannot get close if you plant elm at the back of the house", "It is dangerous if you plant apricot at the east of the house, it is vile if you plant plum tree at the north of the house or you plant peach tree at the west of the house", "It is jubilant if you plant two jujube trees in front of the door, you will get rich if you plant green bamboo around." In fact, these special requirements of Chinese traditional architectural thoughts are scientific though they seem fantastic apparently. These requirements are not only conform to the ecological characteristics of the courtyard trees but also can improve the environment of town, village and dwelling courtyard and meet people's enjoyment requirements.

The thought of paying attention to courtyard trees' planting and allocation in Chinese traditional architectural thoughts has deep influence on the construction of Chinese traditional courtyard and the allocation of courtyard trees undoubtedly. From Japan's earliest famous gardening work *Zuotingji*, we can see Chinese traditional architectural thoughts' obvious influence on courtyard trees' planting and allocation clearly. Its "About Trees" writes: "Plant trees at the four directions of the house to make it a place with four gods. It is said: There is water flowing from the house to the east is Green Dragon. If there is no water, you can plant nine willows to make it Green Dragon. There is avenue at the west of the house is White Tiger, if there is not, you can plant seven Chinese catalpas instead. There is pond at the south of the house is Vermilion Bird, if there is not, you can plant nine cassia trees instead. There is mountain at the north of the house is Black tortoise, if there is not, you can plant three juniper trees instead. In this way, four gods all exist, living here can ensure your official position, happiness, health and longevity."

As everyone knows, Japan's gardening art comes from China. Japan and China's courtyard art have origin relations. The gardening thoughts and techniques at Japan's Heian Period (equivalent to China's late Tang dynasty and Song dynasty) reflected in *Zuotingji* also can reflect some important contents of Chinese courtyard art in Tang and Song dynasty.

4. Courtyard Scenery Setting Up

Chinese traditional courtyard scenery setting up is according to the local conditions, following its shape and terrain, having superb conception and more changes. The main technique of expression is scenery borrowing, opposite scenery, scenery embellishing, scenery filling up, etc. There techniques have deep relationship with the geomantic theory.

(1) Scenery Borrowing

Scenery borrowing is the most common technique of expression in Chinese traditional courtyard. "The courtyard is ingenious for its borrowing, perfect for its fine body" is the art principle suggested with emphasis in *Art of Garden-building*. "Neighbor with the Buddhist temple, you can hear the Buddhist sound; far mountain is fit for scenery borrowing, it will be beautiful enough to feast the eyes. With purple and green clouds, you can hear the sound of red-crowned crane in the morning." These records in part one "Yuanshuo" of *Art of Garden-building* confirm the geomantic omen thoughts. The geomantic omen and gardening theory both take the place with purple and green clouds as the most vigorous and auspicious land. In the royal courtyard Yiheyuan Garden, you can see the scenery of Western Hill and Yuquan Hill whether you are at the front hill, or at the east bund, or you are boating on the Kunming Lake. That is borrowing Western Hill to scenery. The famous garden Jichangyuan in Wuxi is borrowing the nearby scenery of Xishan hill and Huishan hill, which is a typical courtyard scenery borrowing technique. As the main art technique in gardening, scenery borrowing evolves into many forms, the main forms are far borrowing, nearby borrowing, neighborhood borrowing, real borrowing, virtual borrowing, mirror borrowing and borrowing when needed, and these are all related to the geomantic theory.

(2) Opposite Scenery

Opposite scenery is realized through the construction of courtyard buildings. In *Wujuntujiingji-nanyuan* written by Changwen Zhu in Song dynasty: "the pavilions are built facing the scenery". Facing the scenery is the opposite scenery. Yu Li in Qing dynasty discusses the courtyard windows in *Xianqing'ouji*: "The scenery outside the window is most wonderful." also describes the opposite scenery, which take the door and window to make opposite scenery. This expression technique of opposite scenery also comes from the geomantic theory. "Chaoshan" and "Anshan" in geomantic theory are the opposite scenery in courtyard. Anshan is "Vermillion Bird" in four gods, its position is ahead, opposite to the main mountain, it is also be called "Binshan". The mountain too close and not high is "Anshan" or "Zuoshan"; the mountain far away and high is "Chaoshan" or "Wangshan"; the former is the nearby borrowing and the latter is the far borrowing in courtyard.

The famous writer Yangxiu Ou in Northern Song dynasty built Pingshantang at Shugang at the slender West Lake in Yangzhou, "Inside Pingshantang, you can see the mountains at the other side of the river, it seems that you are side by side with the mountains", is a good example of the opposite scenery. From

(1) 借景

借景是中国传统庭院最常见的表现手法。“庭院巧于因借，精在体宜”是《园冶》中着重提出的艺术原则。《园冶》卷一“园说”中有“萧寺可以卜邻，梵音到耳；远峰偏宜借景，秀色堪餐。紫气青霞，鹤声送来枕上。”等记载可与风水思想相印证，风水和造园理论中均把有“紫气”“青霞”的地方，看作是最有生气的祥瑞之气地。皇家庭院颐和园无论是前山还是东堤，或是泛舟昆明湖上，均能看见西山、玉泉山的景致，就是借景西山。无锡名园寄畅园就是近借锡山、惠山的景致，是庭院借景手法的典型。借景作为“林园之最要者也”的艺术手法还演变出许多形式，主要有远借、近借、邻借、实借、虚借、镜借以及应时而借，无一不同风水理论有关联。

(2) 对景

宋朝朱长文所撰的《吴郡图经记·南园》中有“亭宇台榭，值景而造”的论述，“值景”是面对风景，就是对景。清代李渔《闲情偶记》中论庭院窗户时说“开窗莫妙于借景”，讲的也是对景，主要利用门窗对景。这种对景的表现手法也是从风水理论中变化而来的。风水理论中的“朝山”“案山”就是庭院中的对景。案山就是四神中的“朱雀”，位置在前，与主山相对，又称“宾山”；离得太近又不太高的山称“案山”或“座山”；离得远且高的山则称“朝山”或“望山”，前者相当于庭院中的近对，后者相当于庭院中的远对。

北宋著名文学家欧阳修在扬州瘦西湖畔蜀岗筑建平山堂，“坐堂中，望隔江诸山，如似都与山平列”，这正是对景的佳例。从传统庭院建筑理论的角度进行诠释，平山堂所



对的镇江三山就是“朝山”。井邑之宅的庭院也能分清风水中案山、朝山的对景，如《阳宅会心集》中说：“门前街道是明堂，对面屋宇为案山。”可见庭院中利用窗格洞门对景正是其理论的变异。

(3) 点景

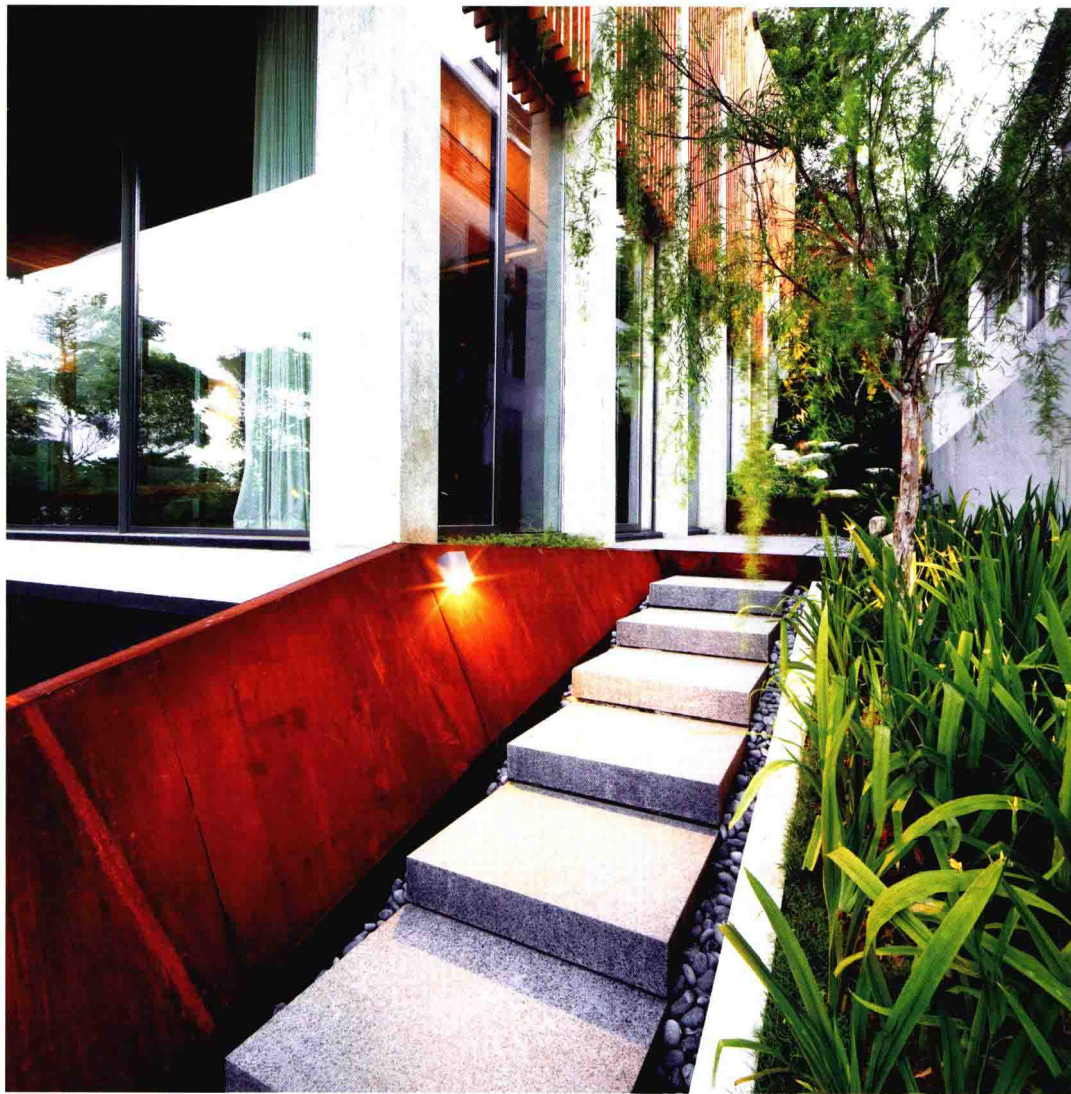
点景是造园者用较少的笔墨，略施小筑，可使庭院注入灵气，顿时移情生辉，成为有机的空间图景。这种手法也是从风水理论中变化而来的。北京颐和园昆明湖面积约 167 万平方米，浩渺广阔，造园家在庭院结构布局时借用风水理论的“点穴”手法，在湖中疏密宜点缀龙皇庙岛（南湖岛）、藻鉴堂、治镜阁以及凤凰墩等小岛，达到了景观上的和谐。

(4) 补景

补景也是中国传统庭院的组景手法之一，在平地或无山的地方造园所进行的人工攒山叠石、挖池引水等方法就是补景。它是从风水理论中的“补风水”“培风脉”变化而来的。如山欠高以塔或亭增之，砂不秀育林美之，冈阜不圆正加土培之，水无聚疏导浚之，宅后植风水林，宅前凿畔池都属于补景一类。这种补景手法既增加了庭院的生机，又丰富了景观的空间层次。

5. 水口庭院

水口是指某个风水地中水流之去处，“水口者，一方众水所总出处也。”中国人在“天地为庐”的思想支配下，将某些经过良好围合的露天空间与人工环境融为一体，水口被视为村落的门户与灵魂。水口一般处在两山夹峙狭窄处，随着山势的蜿蜒以及茂密树木和众多建筑的遮掩，形成了一个狭小的入口，容一条小路及溪水弯曲而过。在讲究聚族而居



the view of traditional courtyard architecture theory, The three Zhenjiang mountains opposite to the Pingshantang is "Chaoshan". The courtyard in the town or village also can have the opposite scenery of Anshan and Chaoshan in geomantic omen. For example in *Yangzhaihuixinji*: "the street in front of the house is Mingtang, the opposite house is Anshan." From this we can see that using panes and doors to make opposite scenery is an evolution.

(3) Scenery Embellishing

Scenery embellishing is the gardener embellishing little work on the building to inject vitality into the courtyard to make it become an organic special picture. This technique also comes from the geomantic theory. The Kunming Lake in Beijing Yiheyuan garden has a vast area of 1.67 million square meters. The gardener borrowed the "Dianxue" technique in geomantic theory in courtyard structure layout, and interspersed Longhuangmiao island (Nanhu island), Zaojiantang, Zhijingge and Fenghuangdun in the lake to achieve harmonious on the landscape.

(4) Scenery Filling Up

Scenery filling up is one of the Chinese traditional courtyard scenery setting up techniques. The methods of picking up stones to build artificial hills and digging ponds to bring in water when gardening on flat ground or place with no hills are scenery filling up. It comes from "Bufengshui" and "Peifengmai" in geomantic theory. For example, building tower or pavilion to increase the height of the hill, planting trees to beautify the land, earthing up the hill to make it round and straight, dredging the channel to make the water gathered, planting the geomantic forest at the back of the house and digging ponds at the front of the house are all belonging to the scenery filling up. This kind of technique not only increases courtyard's vitality, but also enriches the space levels of the landscape.

(5) Water Gap Courtyard

Water gap is the place where water flows to in geomantic land, "water gap is the overall provenance of water." Dominated by the thought of "taking the room between heaven and earth as a cottage", Chinese people integrate some well walled open air room with artificial environment, and water gap is regarded as the door and soul of the village. The water gap generally exists at the narrow place between two mountains, be covered by the winding mountain, thick trees and numerous buildings, it forms a narrow entrance allowing a small road and river going through. The ancient Huizhou people



who like living together pay great attention to the landscape construction around the water gap area. They build courtyard at the entrance of the village (the "Water gap" area) for villagers to play and rest, people call it "Water gap courtyard". The main difference between such a courtyard and usual courtyard is that it takes the changeful natural landscape around the water gap as the foundation. According to the local conditions, skillfully borrowing and suitable construction, it presents "Green trees surround the village, green mountains accompany the village not far away", making the landscape, the fields and the cottages blend together in a harmonious way, "form natural interest, save human work."

Another example is the Huizhou Yansi water gap courtyard which is its local famous fairyland. It has a bright tower with seven tiers, and on the top of it you can overlook the whole town, Tiandu peak and Lianhua peak of Huangshan mountain. There is Fengshan platform below the tower, on which there is a Sanyuan pavilion for people to rest and enjoy the view. With green water bamboos and group of maples, the courtyard has a very beautiful view in late autumn with red and green in it. There is Yugong bridge connecting with the north bank over the river and a "Jiean" temple. There is a kiosk at the river, a perfect picture reveals before your eyes when you are in the kiosk looking at the tower. It is a pity that it has been destroyed now. There are many courtyards like this in Huizhou. Tan'ganyuan in She town, Xidi in Yi town and Hong village are all the courtyards with water gap and town together.

(6) The Water in Courtyard

Water is one of the most important elements in courtyard's construction.

Water has great power and nourishes the life. It has both ornamental value and value of environmental protection; it also can control the temperature. *Huangdineijing* considers that the spring water is the blood of the house. Therefore, the perfect courtyard must have water. The water in courtyard has many forms, such as pond, swimming pool, fountain and irrigation facilities, etc. They all can promote the booming of the house. In geomantic omen layout, even a bowl of water can bring distinct effect for the house.

You have to pay special attention to these key points below when you make water layout in villa courtyard.

的古代徽州人特别重视水口地带景观的建构，在村落的出入口即“水口”地带建造庭院，以作为村人聚玩憩闲之地，有人称之为“水口庭院”。这种庭院的形式与通常庭院所不同之处主要是以变化丰富的水口地带的自然山水为基础，因地制宜，巧于因借，适当构景，形成了“绿树村边合，青山郭外斜”的特征，使山水、田野、村舍有机融于一体，“自成天然之趣，不烦人事之工”。

徽州岩寺水口庭院是当地颇有名气的凤山灵境，这里有七层明塔一座，可登塔俯览全镇，远望黄山天都、莲花二峰。塔下筑有凤山台，台上建有三元阁，供村人休息观景。其间遍植水竹，一片翠绿。又有枫树成林，深秋之季，红绿相映，景致无上。跨溪水有余公桥与北岸相连，有一寺名“芥庵”。傍水又小亭一座，坐亭中，观宝塔，则塔影桥虹，构成一幅完美的图画。可惜的是今已被破坏得面目全非。徽州地区像这样的水口庭院比比皆是，歙县的檀园、黟县的西递、宏村等就是集水口和村镇于一体的庭院。

6. 庭院的水体

在构成庭院的元素中，水是最重要的环节之一。

水的力量极为强大的，滋养生命，寓刚于柔，既有观赏价值，也有环保价值，甚至可以调控温度。《黄帝宅经》指出，宅以泉水为血脉。因此，完美的庭院里都必须有水体画龙点睛。庭院别墅里的水体有多种形式，如池塘、游泳、喷泉、灌溉设施等，均有壮旺宅气的作用。在风水布局中，甚至是一碗清水也可为家居带来鲜明的效果。

别墅庭院里的水系在布局时，有以下几个重点需要特别注意。

(1) 注意选择水池的方位

水池的方位应该以住宅的方向来判断该在哪个方位挖水池,然后再确定以何种形式、形体来开挖(一定要注意的是应让水系以柔和的曲线朝住宅前门流来,而不是流去)。

(2) 注意住宅后的水池

中国人自古以来都喜欢选择背山面水的环境盖房子,如果“水”在住宅后则与基本格局背道而驰,让人在心理上产生一种不安全的感。因此,在“水”的安排上就更加要注意细节上的讲究。若在住宅的正后方设置水池,则不宜深挖,应在地面上高筑池墙以建成水池。

(3) 注意水池与住宅的距离

水池不要太接近住宅,否则,阳光容易折射反照入屋内的天花板,令人觉得头晕目眩。需要注意的是,无论是设计池塘、游泳池,还是设计喷泉,都要把这些水体的形状设计成类似于圆形的形状,这是因为:

① 能藏风聚气。喷水池、游泳池、池塘等水池要设计成类圆形,四面水浅,并要向住宅建筑物微微倾斜内抱(圆方朝前)。如此设计从风水学的角度讲,能够藏风聚气,增加居住空间的清新感和舒适感。

② 体现宅主品格高雅。从风水意义上说,池塘的形状最好为半圆形,形如明月半满,例如安徽黟县的月沼(奥斯卡获奖影片《卧虎藏龙》取景处)、传统客家的围屋前塘、普陀山普济禅林门前池塘,均为半圆形,取其“月盈则亏”之意。宅主以此自勉,期待着不断进取,正如古人联云:“大海有真能容之度,明月以不常满为心。”

③ 便于清洁。如果将喷水池、游泳池、池塘设计成长沟深字型,这种格局在设计学上称之为“汤胸弧形”,则水质不易清洁,容易积聚秽气,易患肺部的疾病。古书上对这种设计称为“深水痨病”。因此,池塘、喷水池要设计成形状圆满,圆心微微突起。圆形不易有犄角音见隐藏污垢,便于清洁。

④ 利于安全。如果将喷水池、游泳池、池塘设计成方形、梯形、沟形,则容易形成水深不见底,对在水中嬉戏的人十分危险,尤其是对小孩子。而圆形的设计则十分安全。

⑤ 利于健康。如果喷水池、游泳池、池塘的外形有尖角,而这尖角如果正对大门,因光的作用即水面反光会反射进住宅内,风水学上认为这样的反射会造成宅主人的不健康。



(1). Pay Attention to the Pool's Orientation

The selection of the pool's orientation should be according to the house's orientation, and then determine how to dig the pool. (You must note that the water should flow towards the front door of the house in soft curved line, not flowing away.)

(2). Pay Attention to the Pool at the Back of the House

Chinese people like to build houses at the place with mountain behind and with water front. It runs counter to the basic pattern if the water is at the back of the house, making people feel unsafe. Therefore, you should pay more attention to the details on water's arrangement. If you place the pool at the right astern of the house, you should build the pool on the ground instead of digging into the ground.

(3). Pay Attention to the Distance Between the Pool and the House

The pool should not be too close to the house. Otherwise, the sunshine is easy to be reflected to the ceiling of the house, making people feel dizzy. Note that whenever you make pond design, swimming pool design or fountain design, you should design it to a rounded similarly shape, that is because:

① Collecting and gathering aura. The fountain, swimming pool and pond etc. should be designed to the similarly round shape with four sides shallow and the surface inclined towards the building and embracing it (the round side ahead). From the view of geomantic theory, such a design can collect and gather aura, increase the freshness and comfort of the living space.

② Reflecting the master's elegant character. The geomantic theory considers that the shape of the pond should be half round, like the half moon, such as Yuezhao in Yi town in Anhui province (framed by the Oscar winner Crouching Tiger Hidden Dragon), the pond in front of the traditional Hakka round house, the pond in front of Puji Buddhist temple on Mount Putuo. these are all half round, with the meaning of "the moon waxes and wanes", and the master encourage himself by this to make never-ending improvement, just as the couplet of the ancient "The sea is tolerant towards others, the moon is not always full."

③ Easy for cleaning. If the fountain, swimming pool or pond is designed to long and deep ditch shape which is called "Tangxionghuxing" in design science, the water is not easy for cleaning, but easy to gather the noxious gas to make people have pulmonary disease. This kind of design is called "deep water tuberculosis" in old books. Therefore, the pond and fountain should be designed to rounded shape with the center protuberant. The rounded shape has no corners to hold dirt, so it is easy for cleaning.

④ Safety. If the fountain, swimming pool or pond is designed to be square, trapezoid or ditch shape, it is too deep to see the bottom, and therefore very dangerous for people who play in it, especially for the children; while the rounded shape is very safe.

⑤ Good for health. If the fountain, swimming pool or pond has sharp corners, and the sharp corner is facing the gate, the light will be reflected into the house by the water which is not good for the master's health in geomantic theory.