

光幻湖山

颐和园夜景灯光艺术鉴赏

Glittering Lakes and Hills

An Appreciation
of Landscape
Lighting at
Summer Palace

主编
北京市颐和园管理处

Chief Editor
Beijing Summer
Palace Management



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篇·三

- | | | | | | |
|--------|---------------------------------|------------|---------------|---------------|--------------|
| 185 | 178 | 174 | 170 | 166 | 164 |
| 拍摄与编后记 | ● 世界遗产地保护性照明设计
施工建设管理条例(建议稿) | ● 照明设计技术要点 | ● 颐和园夜景照明设计框架 | ● 颐和园皇家园林保护工程 | 颐和园夜景照明分析与启示 |

目录

4 序·单霁翔

8 前言·刘耀忠

篇·一

24 颐和园的夜间照明钩沉

篇·二

35 颐和园夜景照明欣赏

36 ● 概述

42 ● 谐趣园

56 ● 霁清轩

70 ● 苏州街

84 ● 后溪河

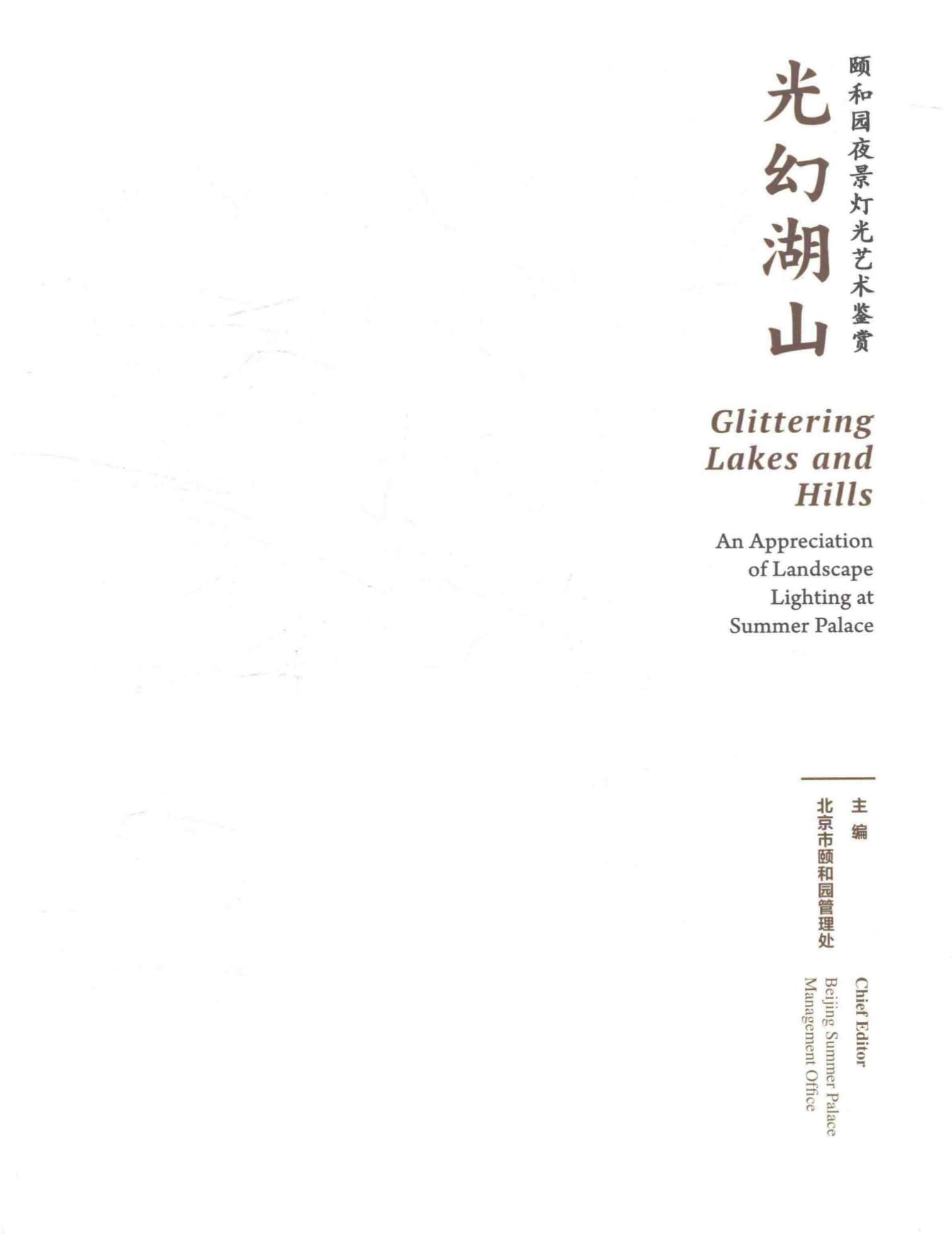
92 ● 长廊

106 ● 万寿山·佛香阁

122 ● 西堤

136 ● 九道弯·知春亭·文昌阁

150 ● 十七孔桥·南湖岛·廓如亭



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序

单霁翔

从《中国建筑文化遗产》编辑部获悉，他们正在为世界文化遗产颐和园古典园林亮化技术承编《光幻湖山——颐和园夜景灯光艺术鉴赏》一书，我翻阅了书的纲目，感到内容新颖、图文并茂，是一部从新视角反映世界文化遗产地保护与“活态”利用普惠公众的佳作。

本人自2002年到国家文物局工作后，就十分关注全国的世界遗产保护工作，尤其对颐和园这座中国古典皇家园林的典范更为重视。早在2004年，国家文物局就支持天津大学建筑学院与北京市颐和园管理处所承担的北京科委社会发展项目“颐和园古典园林夜景照明工程技术研究与示范”，2008年国家文物局也提出了颐和园夜景照明的保护范围的要求，从而确定了保护与“活态”利用的原则与方针。2005年，我在《加强世界文化遗产保护管理工作的思考》一文中重申了应如何落实“世遗”的保护原则，如对于“保护为主原则”，应明确不以牺牲和破坏世界文化遗产为代价进行开发利用，以换取暂时利益；对“集体保护原则”，应建立一个具有现代科学方法的永久性制度，通过宣传教育增强公众对遗产的自觉尊重；对“真实性原则”，应最大限度地保存所蕴含的全部历史信息，保护和展示“世遗”的本来历史风貌；对“完整性原则”，应在指定文物本体保护计划和范围的基础上，充分重视“世遗”各组成部分之间内在的有机联系等。

《光幻湖山——颐和园夜景灯光艺术鉴赏》一书是很有特点的。其一，它从古典皇家园林文化视角出发，给出了光文化历史底蕴背景下的审美分析，不仅有文化支撑，还有翔实的科学研究作为基础；其二，该书立足于颐和园夜景灯光的艺术赏析，因而在展示必要照明技术的同时，充分利用文学语言，用摄影的手段，表现夜景下的颐和园之美，给读者一个如梦幻般全新的感受；其三，颐和园作为“世遗”地，如何保护，如何有效利用，如何既照亮“世遗”体现皇家园林的博大精深又不造成对古建园林的破坏，在书中都有细致的分

析；其四，尤为可贵的是，本书还提出了遵循《世界遗产公约》条款下的《世界遗产地保护与利用照明设计管理条例》，期望在总结颐和园照明工程的基础上，对全国“世遗”保护单位有些借鉴意义。

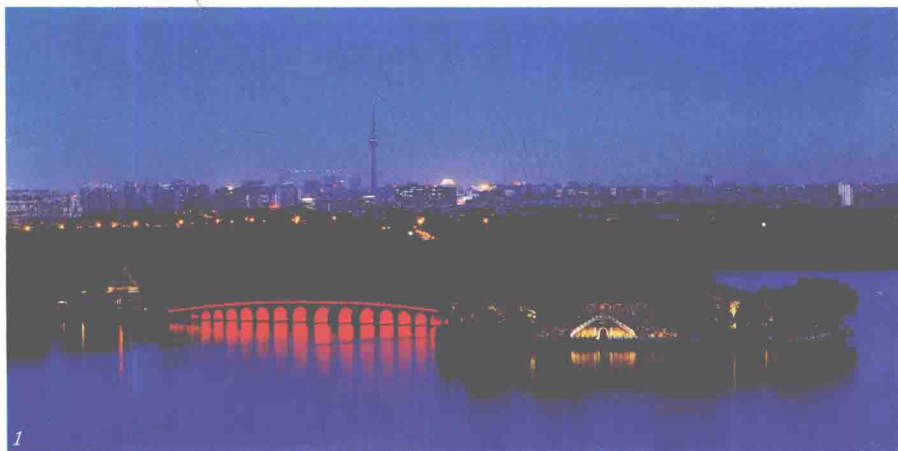
有鉴于此，我祝贺该书的出版，并希望《光幻湖山——颐和园夜景灯光艺术鉴赏》一书所描绘的颐和园夜景照明技术及传播方式可以推广，让中国更多的世界遗产及文保单位“亮起来”“美起来”，造福社会与人民。是为序。



中国文物学会会长

故宫博物院院长

2017 年 10 月



1
光耀颐和

Upon learning from the China Architectural Heritage editorial board that they were working — as commissioned — on *Glittering Lakes and Hills: An Appreciation of Landscape Lighting at Summer Palace*, a book on illumination techniques applied in the classical gardens of the World Heritage Site of Summer Palace, I browsed the outline of the book and found that the book was novel in content, with an abundance of illustrations. It is a good piece that deals from a brand new angle with the preservation of a World Heritage Site and its “live” utilization for the good of the public.

Since my appointment in 2002 to the State Administration of Cultural Heritage (SACH), I have paid great attention to the preservation of the World Heritage Sites across the country, especially Summer Palace — the exemplar of classical imperial gardens in China. The SACH endorsed way back in 2004 the Beijing Municipal Science & Technology Commission program, “Landscape Lighting Research and Demonstration for Classical Gardens of Summer Palace”, undertaken by the Tianjin University’s School of Architecture and Beijing Summer Palace Management Office; in 2008 the SACH proceeded to make requirements on the protective scope of Summer Palace landscape lighting and set forth the principles and guidelines of preservation and “live” utilization. In my 2005 article, “Thoughts on Strengthening the Preservation and Management of World Cultural Heritage”, I talked once more about how to implement the principles of the preservation of World Heritage Sites. For instance, the protection-first principle should make it clear not to seek development and utilization for short-term interests at the price of destructing World Cultural Heritage; the collective-protection principle requires having in place a permanent system of modern scientific methods to raise public awareness of cultural heritage through education and communication; the authenticity principle requires maximally preserving the entirety of historical information contained in a World Heritage Site, protecting and exhibiting its true historical looks; and the integrity principle requires giving full respect to inherent correlations between the components of a World Heritage Site while preserving its entirety as demarcated.

The book, *Glittering Lakes and Hills: An Appreciation of Landscape Lighting at Summer Palace*, has several impressive features. First, it takes the culture of classical imperial gardens as its point of departure and provides an aesthetic analysis that is not only steeped in history of garden lighting culture but grounded in meticulous studies. Second, as primarily an artistic appreciation of landscape lighting at Summer Palace, the book, while displaying illustration techniques where necessary, makes full use of the literary language and photographic techniques to show the readers a dreamlike brand new experience with the imposing beauty of Summer Palace illuminated at night. Third, the book gives a thorough analysis on how to make the best of Summer Palace as a World Heritage Site and how to illuminate it in a way that displays the great profundity of an imperial garden without causing damage to it. And fourth, it is particularly praiseworthy that the book also proposes “Rules of Lighting Design Management in World Heritage Preservation and Utilization” or “Guidelines”, which is consistent with the Convention Concerning the Protection of the World's Cultural and Natural Heritage, with a view to shedding light on world heritage preservation efforts across China based on experience learned from Summer Palace lighting program.

Hence, I extend congratulations on the publication of the book. And I hope that Summer Palace lighting techniques described therein may be applied elsewhere in China, thus illuminating and beautifying more cultural heritage sites in the country and benefiting the public. The above is my foreword for the book.

Shan Jixiang
President of the Chinese Society of Cultural Heritage
Director of the Palace Museum
October 2017

前言

颐和园是中国乃至全人类的文化珍宝，作为 1998 年进入联合国教科文组织《世界遗产名录》的世界文化遗产，近 20 年来它遵循《世界遗产公约》的要求，在古典皇家园林保护诸方面作出不懈努力和探索。其中，颐和园古典园林夜景照明既是传承又是“活态”利用与发展的创新。

颐和园（前身为清漪园），始建于公元 1750 年，时值中国最后一个封建盛世——“康乾盛世”。它集传统造园艺术之大成，既包含中国皇家园林的富丽恢弘，又处处显现“虽由人作，宛自天开”的意境。如何让颐和园在夜色中继续传承华夏古典园林的魅力，如何在构建起美好绚丽的光环境后不对“世遗”产生破坏作用，如何将颐和园光文化的历史底蕴呈现给公众并为北京增添新景……都成为北京市颐和园管理处面临的新课题。为贯彻《世界遗产公约》及《中华人民共和国文物保护法》，为了体现科学性、生态性、安全性的文物保护照明原则，早在 2004 年北京市科委立项资助成立了由天津大学建筑学院、北京市颐和园管理处联合组成的“颐和园古典园林夜景照明技术研究及示范”课题组，历时五年，全面依据科学实验，在多方面取得了具有颐和园古典园林夜景照明特色的技术参数与设计建设要点。

《光幻湖山——颐和园夜景灯光艺术鉴赏》一书，是在 2009 年颐和园照明研究及 2016 年颐和园古典夜景照明评估等项目基础上完成的。在北京市颐和园管理处各级管理部门指导及配合下，中国建筑学会建筑摄影专业委员会、《中国建筑文化遗产》编辑部同人组织文保专家、建筑摄影、文字编辑、版式设计等创作团队，经过不懈努力使颐和园照明技术研究的成果以一种普及“读本”的形式面向读者。需要说明的是，在颐和园古典园林艺术欣赏的数十本图书中，图文并茂，将摄影视觉与文学笔触相结合解读鉴赏的图书这还是第一册。尽管我们与承编方为此作出了不懈努力，但难免还有不妥之处，还有待在未来修订时，再创作、再提升。

《光幻湖山——颐和园夜景灯光艺术鉴赏》一书除形式新颖，编排轻松，图文精湛外，颐和园管理处还始终要求对“世遗”项目的“亮化”手段要千方百计突出“保护为先”的原则，科学合理“活态”利用且使照明手段技术可逆；此外主编、承编单位还共同在项目编撰过程中大胆探索，并提出了对全国 52 处“世遗地”有适用价值的“点亮”世界遗产“技术导则”，以求为中国世界遗产的保护与管理技术作出贡献。

值此《光幻湖山——颐和园夜景灯光艺术鉴赏》出版之际，感谢中国文物学会会长、故宫博物院院长单霁翔长期以来对颐和园保护的指导帮助以及对本书所作的序，也感谢为本书编辑出版作出贡献的所有专家与编辑同人，特表敬意。

刘翔

颐和园园长

2017 年 10 月



1
石舫夜色

Summer Palace, or Yiheyuan, is a cultural gem of China and even of the world as a whole. Over nearly 20 years since its enrollment in 1998 as a UNESCO World Heritage Site, unremitting efforts have been made, as required by the Convention Concerning the Protection of the World's Cultural and Natural Heritage, to protect it as a classical imperial garden. As part of those efforts, landscape lighting for the classical gardens within Summer Palace is intended not only as a means of inheriting but as an innovation in "live" utilization and development.

Construction of Summer Palace, initially called "Qingyi Garden" (Garden of Clear Ripples), began in 1750, in the last heyday of Chinese feudalism — "Kangqian Era of Prosperity". It is a great paradigm of traditional gardening, majestic and magnificent as an imperial garden, with its every part appearing as if "created by nature". How to let Summer Palace continue its charm at night as an age-old garden, how to avoid damage to the World Heritage Site after creating a beautiful light environment for it, how to convey to the public the historical significance of its lighting culture and add splendor to Beijing... all these are new challenges the Beijing Summer Palace Management Office is facing. To implement the Convention Concerning the Protection of the World's Cultural and Natural Heritage and the Law of China on the Protection of Cultural Heritage and observe the principles of scientificity, ecology, and safety with regard to the use of lighting at a cultural heritage site, back in 2004 the Beijing Municipal Science & Technology Commission funded the founding of the task force for Landscape Lighting Research and Demonstration for Classical Gardens of Summer Palace, which consisted of the Tianjin University's School of Architecture and the Beijing Summer Palace Management Office. In the five years that followed, this task force, based on scientific experiments, developed the technical parameters and the main points of design and construction with the characteristic of landscape lighting for the classical gardens of Summer Palace.

The book, "Glittering Lakes and Hills: An Appreciation of Landscape Lighting at Summer Palace", was written on the basis of the 2009 Summer Palace lighting research program and the 2016 Summer Palace garden

lighting evaluation. Intended as a popular "primer" on the outcomes of the technical research into lighting for Summer Palace, it was completed through concerted efforts of the professional teams of cultural heritage specialists, architectural photographers, editors and format designers, as organized by the Architectural Photography Committee of the Architectural Society of China and the China Architectural Heritage Editorial Board with guidance and collaboration from various divisions of the Beijing Summer Palace Management Office. It is worth noting that, of the books on classical gardens of Summer Palace — which number several tens, this book is the first of a kind that is rich in literature and photography. Despite our editorial partner's meticulous efforts, the book may have deficiencies that need to be corrected or improved in the future.

Besides producing this book that is refreshingly novel in form and format and fine in content, the Beijing Summer Palace Management Office always insisted that the "illuminating" means for a World Heritage Site should give top priority to preservation and be scientifically suitable and technically reversible. Moreover, our editorial partners also made bold explorations in the process of compilation and proposed "technical guidelines" of a universal value for the illumination of 52 World Heritage Sites across China, with a view to contributing to the preservation and management of World Heritage Sites in the country.

We'd like to take this opportunity to express special thanks to Mr. Shan Jixiang, President of the Chinese Society of Cultural Heritage and Director of the Palace Museum, for his persistent guidance and assistance to Summer Palace and for the foreword he wrote for this book, as well as to all experts and editors who contributed to the compilation and publication of the book.

Liu Yaozhong
Director of Beijing Summer Palace Management Office
October 2017

