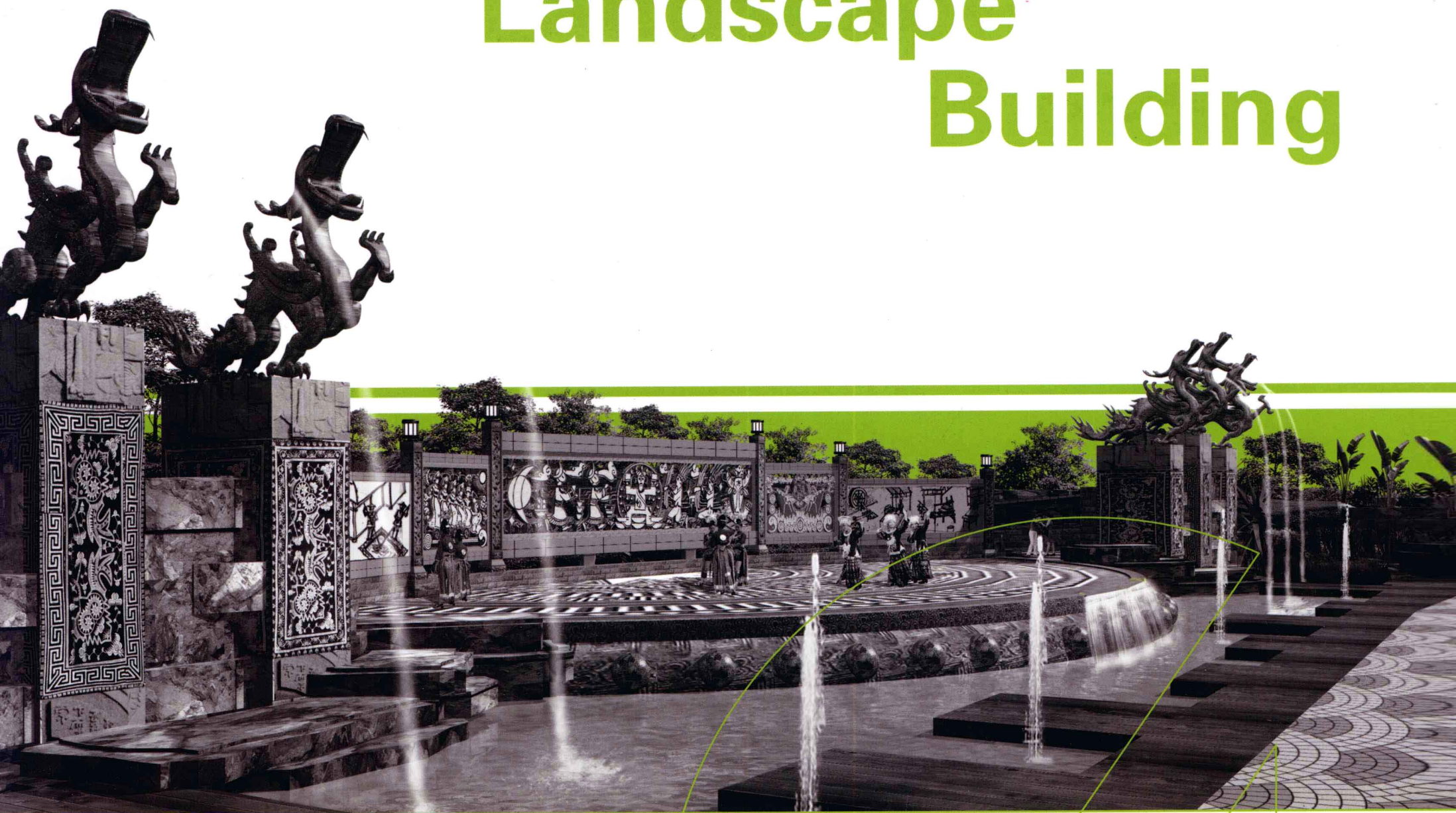


# Landscape Building



伍新凤◎编著

## 造景记

原创景观篇

中国建筑工业出版社



# Landscape Building 造景记

原创景观篇



中国建筑工业出版社

图书在版编目(CIP)数据

造景记：原创景观篇/伍新凤编著. —北京：中国  
建筑工业出版社，2010. 9

ISBN 978-7-112-12444-2

I. ①造… II. ①伍… III. ①景观—园林设计  
IV. ①TU986. 2

中国版本图书馆CIP数据核字(2010)第179485号

责任编辑：常 燕 付 娇

造景记：原创景观篇

伍新凤 编著

\*

**中国工业出版社** 出版、发行（北京西郊百万庄）

各地新华书店、建筑书店经销

贵州天海规划设计有限公司制版

广州市一丰印刷有限公司印制

\*

开本：965×1270毫米 1/12 印张：21 字数：484千字

2010年9月第一版 2010年9月第一次印刷

定价：180. 00元

ISBN 978-7-112-12444-2  
(19715)

版权所有 翻印必究

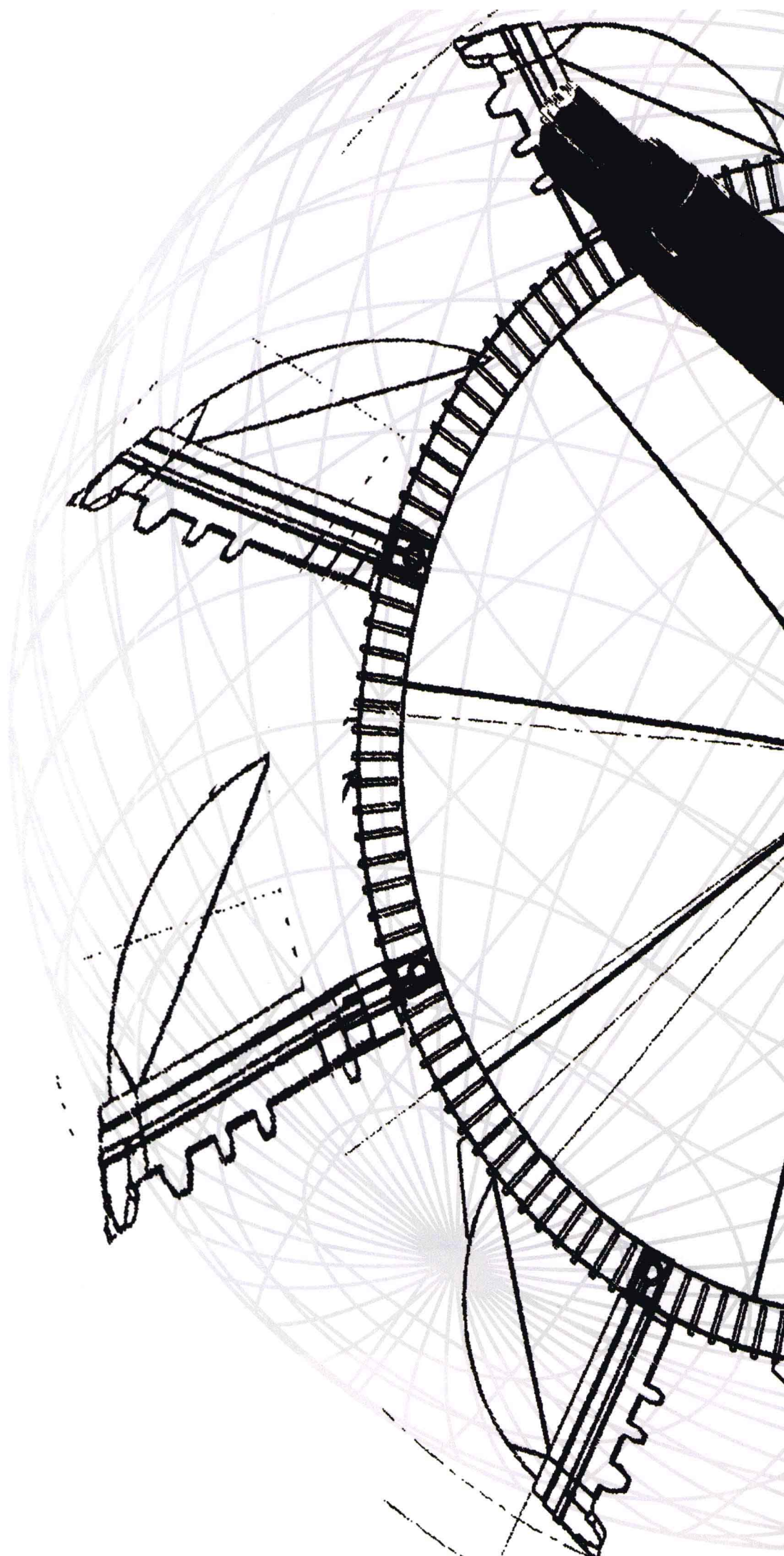
如有印刷质量问题，可寄本社退换

（邮政编码 100037）

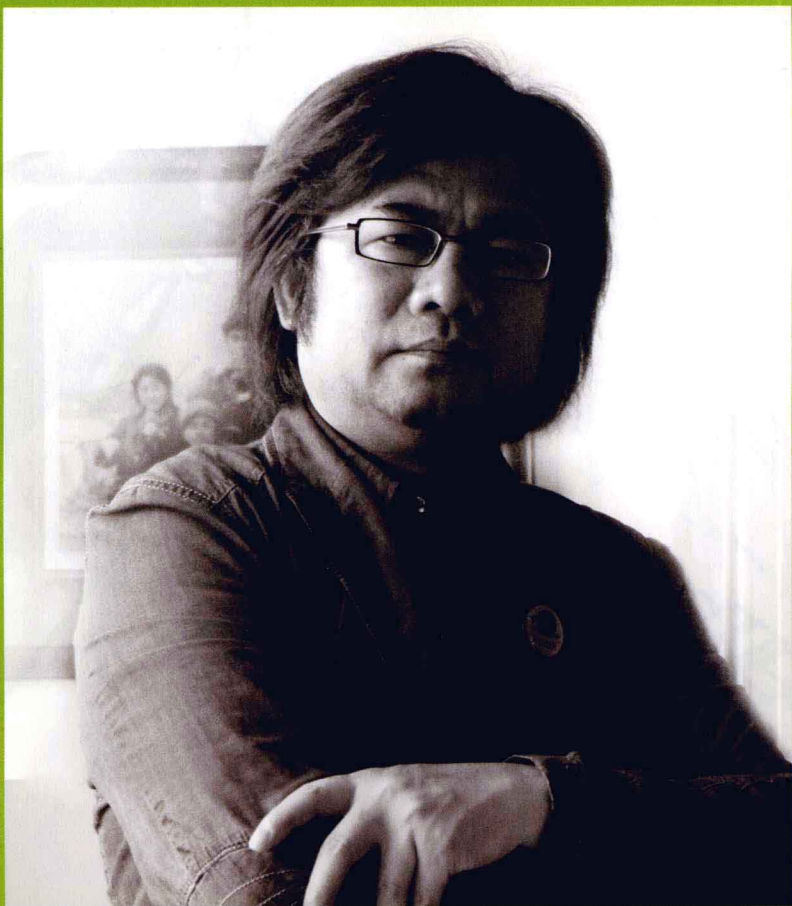


## 编委 Compiling Members

王天秀 Wang Tianxiu	王光华 Wang Guanghua	骆江 Luo Jiang
成涛 Cheng Tao	谢莹 Xie Ying	张舒 Zhang Shu
郭才源 Guo Caiyuan	吴开慧 Wu Kaihui	陆艺 Lu Yi







## 作者简介——伍新凤

1958 年生于湖南凤凰，毕业于贵州大学艺术学院美术系设计专业

贵州天海规划设计有限公司法人代表、董事长、总经理、首席策划、规划、设计师

贵州民族大学美术学院教师

中国景观设计专业委员会副主任

国际 ICAD 注册 A 级职业景观设计师

贵州省美术家协会理事

贵州省旅游规划专家组成员

贵州省设计艺术委员会副主任

2006 年 5 月以作品“贵州博物馆”荣膺全国环境艺术设计大赛最高奖项，并曾荣获中国规划建筑行业 2008 年度“规划建筑金牌设计师”称号、贵州省“有突出贡献的美术家”、贵阳“城市新锐榜风尚人物”、“2006 贵州都市年度人物奖”等殊荣。

经历风雨，刚毅顽强，立志高远，他做过知青，当过矿工，办过工厂，在深圳打过工，现任教于贵州民族大学美术学院，2002 年创建了贵州天海规划设计有限公司……这些承载了他 50 载的经历。

十多年前，当刚接触到规划设计行业时，他突然感觉到这就是其人生理想之所在。天行健，君子以自强不息，地势坤，君子以厚德载物，在他的脑海里，世间有一种比山峦更高更远的风景，那就是天空；世间有一种比江河更宽更深的景象，那就是海洋，普天之下，四海之内，万物囊括其中。于是 2002 年他注册了贵州天海规划设计有限公司。他立志于通过天海规划这样一个平台在体现个人价值的同时，为贵州乃至全国的规划设计行业贡献自己的一份力量，为他的学生带去更鲜活更具竞争力的理念。

博观约取，厚积薄发，天海自成立以来正在以惊人的速度蓬勃发展，给予世人不断的震撼。

每个企业都需要有个领军人物，带来好的思路，先进的管理方法，与时俱进的开拓精神，引导这个企业的健康发展，显然，他便是这个赋予天海灵魂的人。做人当心志要苦，意趣要乐；气度要宏，言动要谨；修学不以诚，则学杂；事不以诚，则事改；自谋不以诚，则是欺自心而自弃其忠；与人不以诚，则是丧其德而增人之怨，这便是他的人生信条。正是这样一个人，以他丰富的人生阅历，深刻的人生感悟，独到的眼光，诚信刚毅的品质，演绎着天海的完美绝伦，让天海之船驶向辉煌。



伍新凤现代雕塑作品：童趣



# Introduction of the Author —Wu Xinfeng

He was born in Fenghuang Hunan 1958. As a design major, he graduated from the Art Institute of Guizhou University.

Wu Xinfeng – Legal representor, general manager, prime planner, designer of Guizhou Tianhai Planning and Design Co., Ltd.

A teacher of Guizhou National University
Vice Director of Professional Committee of Landscape Design of China
Class A Professional Landscape Designer of International ICAD
Executive Member of the Artists Association of Guizhou Province
One of the Expert Group of Tourism Planning of Guizhou Province
Vice Director of Design and Art Committee of Guizhou Province
The Winner of "Golden Designer of Planning and Architecture" of the Planning and Architectural Academy of China
"The Artist with Prominent Contribution" of Guizhou Province.

With massive life experience of working in the countryside as educated youth, in the mines as miner, in some corporations of Shenzhen, and running his our plants, he has become stronger in mind and more promising. And being a teacher of the Artistic Institute of Guizhou National College, he set up Tianhai Planning and Design Company in 2002, which is on the basis of his fifty years life experience.

Once he contacted the field of planning and design more than ten years ago, he was aware that it is the very point of his life expectation. Thus he registered the foundation of his company with the name of Tianhai (天海) Planning and Design Company with the hope to achieve his individual value, contribute to the planning and design profession of Guizhou province and even China, and bring his students more vivid and competitive concepts. The Chinese characters "天海" mean the universe and oceans. While the universe keeps rolling on orbit , a superior man makes untiring endeavour for advancement. In Wu xinfeng's mind, universe is the highest and most distant landscape, while ocean the broadest and deepest scenery, of the two which everything is contained.

Tianhai has been developing at the incredible speed since its foundation, which requires massive learning and accumulation, and of which people are shocked continually.

A leader, with great guidance, advanced managing method and pioneer spirit of keeping pace with the times, is needed in an enterprise. Obviously, he is the very person who endows Tianhai with soul. With his life credo of bearing hardship, pleasing mind, and extensive tolerance and cautious behavior, he believe that sincerity is the basic principle of doing everything and the guarantee of successful enterprise, without sincerity, one may fail in learning and lose his friends and even himself. It is he, with his rich life experience, profound life understanding, unique viewpoint and faithful and stouthearted quality, leads Tianhai going towards brilliance.



伍新凤油画作品 远山的呼唤



伍新凤素描作品 渐去的彩云



# PREFACE自序

"中国的城市化与美国的高科技发展将是深刻影响21世纪人类发展的两大主题。"

诺贝尔经济学奖获得者——斯蒂格利茨

"China's urbanization and America's development of high-tech will be the two great themes to impact profoundly human development in 21st century."

The winner of the Nobel Prize on economy—Stiglitz

进入21世纪以来，中国经济持续快速发展，城市化进程不断加快，成为贯穿本世纪的主题。在此背景下，如何确保城市战略发展方向的准确性，如何实现城市的可持续发展，如何最大限度地构建城市核心竞争力成为城市可持续发展的核心。因此，在这个时代，规划设计行业肩负起此项重任。毫不夸张地说，当下是属于规划设计行业的，是规划设计行业展示自我的大好时机——在此过程中，责任与压力并存。

路漫漫其修远兮，吾将上下而求索。回首改革开放以来的30年，我国的城市规划虽说取得了很大进展，但是却陷入了“千城一面”的泥潭。城市是人类文明的主要组成部分，城市也是伴随人类文明与进步发展起来的。随着工商业的发展，城市还成为了传播文明的场所。遗憾的是，当下的中国城市，文化缺失、内涵不足、特色不明、协调不力，整体上略显浮躁，没有成为传播当地文明的有

By 21st century, with the rapid and continual development of economy in China, urbanization has speeded up and become the theme throughout this century. Under this circumstance, the core of sustainable development of cities has depended on how to make sure the right direction of strategic development of cities, accomplish sustainable development and form urban core competitions as strong as possible. And this is the responsibility that the planning and design profession should take. Thus, we dare say that this is the era of planning and design field and the best opportunity for the planning and design unities to express themselves with responsibility and stress.

The way stretches endless ahead, I shall search. What a long journey ahead!

Although urban planning in our country has made great progress during the thirty years since reform and opening up, it has been put in an awkward situation of "one thousand cities, one appearance". As the main components of human civilization, cities have developed along with the human civilization and progress. With the development of industry and business, cities have become the places spreading local civilization, too. Nevertheless, the current cities, with deficient culture and connotation, unobvious characteristics, and weak coordination abilities, are not successful to disseminate local civilization effectively. Chinese

效载体——中国城市处于病态中，就像每个人从出生到成长都会不同程度地经历病痛一样，这是当今中国社会形态下所必经的阶段。缓解病情、治愈疾病，提高免疫力，规划设计师责无旁贷。

没有一味地批判，没有一味地指责，仅仅是作为一个规划人对我国规划设计现状进行反思。

反思一：规划设计行业体制

在计划经济体制下规划工作主要是政府行为，规划设计行业统一在事业编制下，规划设计任务由上级主管部门统一下发，行业竞争及压力有

cities are in sick! This is the inevitable period for cities under the current social formation in China just like every people should go through lots of pain in their growth. Releasing sickness and enhancing immunity are the responsibilities of the planners and the planning and design profession.

As there is no absolute criticism, there is no absolute blame. Just as a planning person, I've made reassessment of the current status of the planning and design of our country.

First, system of planning and design

Planning and design is the governmental work during the planned economy that the field of planning and design is controlled by the governmental departments and the tasks of planning and design are arranged by the state, which caused little competition and press in this field. This phenomenon has been lasted after entering market economy, as well as the planning mode which has not changed for many decades and has been lack of innovative ideas. Thus, the planning works are regular and common, without characteristics and soul.

Second, mode of planning and design

Completing a project needs the cooperation of



限。进入市场经济体制后，这一现象在很大程度上延续下来，与此共同沿袭下来的还有几十年来一成不变的规划设计模式，缺乏与时俱进的创新思维，结果便是规划设计中规中矩，却缺乏了特色，缺乏了灵气，缺乏创意。

### 反思二：规划设计模式

一个项目需要多个专业之间的配合才能完成。然而这些相关专业都是各自独立的，专业之间各自为政，本位主义较强。一个项目仅凭一个专业解决问题是远远不够的。现状是：从策划、规划到设计缺乏协调，严重脱节，导致规划逐步细化后与最初构想相去甚远。

### 反思三：规划设计教育

规划设计师的职责是宏观的制定区域发展路线，定格区域发展基调，合理地进行区域功能布局。这需要宏观经济学、社会学、历史学等大量学科的知识积累，只有这样才能站到正确的战略高度上去计划区域未来的发展。在现今的教育制度下，更多的规划设计专业将大量精力放在了诸如行业规划标准，管网道路铺设，制图技术等微观战术层面上，对宏观战略的理解把握严重缺乏。除此之外，规划设计行业还需要艺术思维、创新思维的体现，但是现今“正统的”规划设计行业对审美、造型艺术等方面的教育缺乏甚至是空白。很难想象，一个缺乏大局观、缺乏审美眼光的规划设计师如何能使城市摆脱“千城一面”的窘境。

八年前，带着对行业的反思，怀揣着自己的信念，我创办了天海规划设计公司。从公司创立之初，我就不断吸取内外部经验教训，进行剖析比对，敢冒“天下之大不韪”，推行了一系列的改革措施：

规划理念方面。在项目规划满足功能需求的同时更强调对规划的核心价值的深入挖掘，对规划的民族性、文化性和本土性的全力彰显并最终使之体现于项目中。

规划模式方面。整合策划、规划、建筑、创意、效果表现、动画等与规划设计密切相关的各个行业于一体，使得规划设计从资源评估、背景分析到战略定位、规划布局、建筑创意、效果表现一气呵成，形成流水线规划模式，最大限度地克服了传统规划设计模式中各个程序脱节的弊端。

八年来，经过 60 多个项目的成功实践，在市场上赢得许多开发商和政府部门的认同和赞誉。事实证明我的改革与创新是有价值的。现在，我把公司改革创新成果分为城市设计、建筑设计、景观设计以及旅游规划四部分集结成册分别命名为“**变城记**”、“**筑魂记**”、“**梦游记**”、“**造景记**”，用我的挚热和真诚与大家共同交流探讨，同时更希望能与同行们携手为推动全国规划设计行业的改革与发展，贡献绵薄之力。

several separate specialties which, however, are leaded by different departments, and it's hard for them to reach a consensus on the project, as a result, the processes of scheme, planning and design are divorced seriously from each other and the initial image is different a lot from real effect, also working efficiency is not in control.

Third, education of planning and design

Urban planners, who are requested to be of large accumulation of knowledge in economics, sociology, and history and so on, take the responsibilities of working out the developing proposal of urban regions macroscopically, determining basic tone of cities and reasonably arranging urban functional districts. Only the ones who are competence enough can design the future development of the cities on a correct strategic view. Under the current educational system, many urban planners only know some about urban functional layout and distribution, various planning norms and setting of pipes and roads, but they are badly lack of macroscopic innovative consciousness. Besides, artistic and innovative thought are needed to be demonstrated in the planning and design works. But the education of aesthetic and art etc. are lost in the existing "orthodox" planning and design profession. It's hard to image how can a planner without overall sense and macro view help cities escape from the awkward situation of "one thousand cities, one appearance".

Eight years ago, I found Tianhai Planning and Design Company with rethinking about this sector and my strong conviction. We have totally discarded traditional operation mode, which was regarded "fighting a rearguard action against the mass of public opinion" at that time.

In the aspect of planning idea, besides meeting the needs of functions, our projects are stressed on excavating deeply the core value and highlighting the nationalities, culture and localities of the planned place so as to show them in the project eventually.

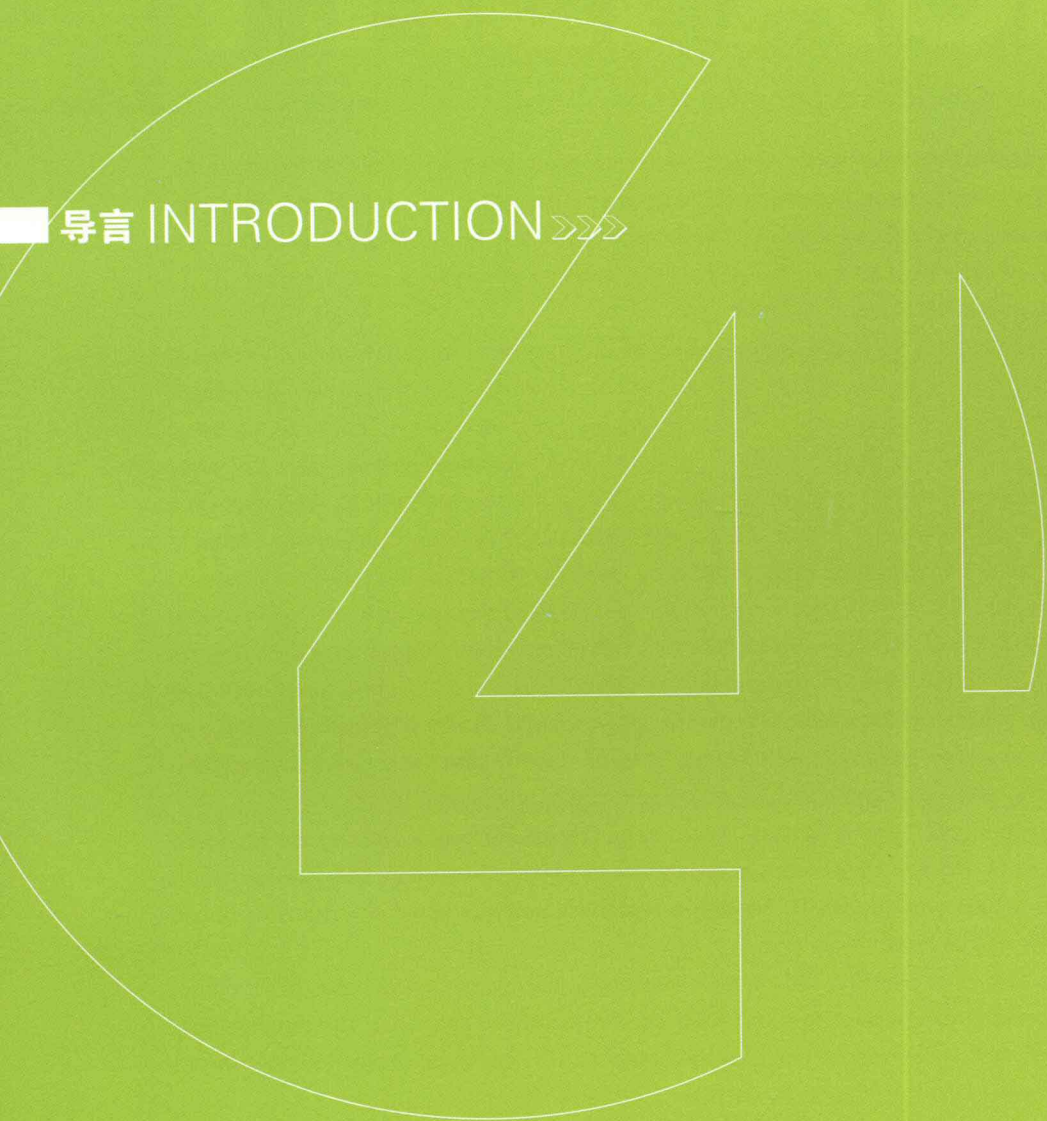
In the aspect of planning mode, the closely relative professions of scheme, planning, architecture, creativity, effect display, and animation etc. have been integrated in a unity, so that the planning and design work can be accomplished smoothly and completely from assessing resources and background analysis to strategic orientation, planning and layout, architectural innovation and displaying effects, so as to avoid maximally the disconnection of each step in the traditional planning and design mode.

More than 60 successful items within 8 years has won accept of many investors and relevant governments and proved that our reformation and innovation are significant. Now, we divide our works based on reform and innovation into four parts: urban design, architectural design, landscape design and tourism planning and named respectively "City Changing", "Spirit Shaping", "Dreamlike Traveling" and "Landscape Building". We hope to communicate with you sincerely and passionately and also make great efforts and contribution along with the people in the same field to the reformation and development of the planning and design field in our country.



2010年6月15日





## 导言 INTRODUCTION >>>



近年来，我国景观设计事业得到了前所未有的发展。一方面，随着我国城市化进程的不断加快，城市规模不断扩张，城市建设逐步深入，钢筋混凝土成为城市的主体，生活环境不断受到影响，于是人们渴望通过造景艺术使自己生活的环境得到最大限度的改善，景观设计成为改善、美化环境的利器。另一方面，随着我国经济社会的全面发展，物质水平的提升，人们对生存环境有了更高的要求，希望通过人为的影响使环境朝着人们理想中的状态发展，于是景观设计成为有效手段。

由于我国现代景观设计发展晚于西方以及受到世界发展全球化浪潮的影响，城市景观越来越趋于国际化，而这种国际化的表现仅仅体现于对国外景观设计的一味推崇，使得具有传统特色的景观消失殆尽，致使我国现有的景观设计大多来源于对国外景观设计的“临摹”甚至“拿来”，设计毫无内涵可言，展现当地特色更是无从谈起。于是我国的景观设计行业陷入了盲目模仿、缺乏地域性特征、缺乏当地文化内涵的漩涡中。

事实上，我国数千年来的发展历程所积累下来的文化使得我国的造景艺术在世界上独树一帜，而各地不同的文化积存更是为景观设计提供了大量特色元素与灵感。基于此的景观设计是我们的财富及骄傲，是屹立于世界艺术之林的根本，是可以展示中国悠久文明的舞台，是可以提升民族自豪感、自信心的途径。因此当地文化是景观设计的内涵，表现手法是景观设计的形式，如何将二者结合起来实现传统特色与当代潮流的有机结合，创造出彰显当地特质的景观才是符合景观设计发展方向的设计方式。

天海规划设计有限公司经过8年的不断累积，深刻地理解这一理念，并且将这一理念付诸行动，融入到具体的景观设计方案中去，在尊重当地特色，挖掘当地文化的大前提下，进行景观设计。如今，我们将8年来的心血汇集成本书，展示公司成果的同时试图为我国景观设计走出“千景一面”的误区贡献绵薄之力。

Landscape design has developed unprecedentedly in the recent years. On the one hand, with rapid urbanization in our country, cities expand continually and urban constructions extend gradually that reinforced concrete has become the main body of cities, which keeps influencing people's life environment, thus landscape design has been adopted as the best weapon to ameliorate and beautify environment as people desire to improve their life environment with the artistic way of making landscape; on the other hand, with the comprehensive social and economic development, people have more requirement of their living conditions with the promoted material standard, and they hope that environment will move ahead in accordance with people's intention, thus, landscape design has become the effective methods.

Urban landscapes in our country have become more and more international in our country due to the impact of globalization. Nevertheless, as landscape design developed later than in western countries, internationalization of urban landscapes in our country has no meaning but agreeing with the foreign ones and losing our traditional characteristics. As a result, most of the current landscape designs in our country, being the "imitation" or even "copy" of the ones of other countries, are without any connotation, let alone demonstrate local features. Therefore, landscape design in our country has been in trouble of imitation blind and lacing regional characteristics and local cultural connotation.

In fact, China has accumulated massive culture with thousands of years' development, which endows artistic landscape making with unique charm, and different cultural background in different places provides a lot of elements and inspiration. Under this circumstance, landscape design is our wealth and pride, the essence of China to stand stably in the world, the platform to show Chinese civilization of long standing, and the way to promote national sense of pride and self-confidence. Therefore, local culture is the connotation of landscape design, while demonstration means the form; how to combine them together to achieve organic combination of traditional features and modern fashion and create the very landscape highlighting local characteristics is the best design in accordance with the development direction which landscape design should move towards.

Tianhai Planning and Design Co., Ltd. understand deeply this concept with eight years of accumulation of experience and knowledge, and use it in our action, in other words, we make the proposals of landscape design on the basis of respecting local features and excavating local culture. Now, we would like to compile this book with eight years of our hard work with the hope to offer some contribution to help our country extricate itself from incorrect situation of "One Thousand Cities, One Appearance", and also to present our achievement.





# Landscape Building 造景记

原创景观篇





# 目录CONTENTS

天海原创景观 >>

## 自序 PREFACE /006

## 导言 INTRODUCTION /008

1. 景观彰显文脉	/012
Landscape Demonstrating Cultural Context	
2. 景观重塑生活	/013
Landscape Remoulding Life	
2.1 旅游区的景观需求及设计	/014
Landscape Requirements and Design of Tourism Area	
2.2 市政公共绿地的景观需求及设计	/014
Landscape Requirements and Design of Residential Area	
3. 景观空间表现	/015
Landscape Creating Space	
3.1 滨河景观空间	/015
Landscape Space of Waterfront	
3.2 广场景观空间	/016
Square Landscape Space	
3.3 景观小品与空间营造	/017
Landscape Element and Space Creation	

## 01 景观广场 LANDSCAPE SQUARE /019

锦鸡广场	/020
Pheasant Square	
仰阿莎广场	/027
Yang'asha Square	
万博广场	/032
Wanbo Square	
安顺塔山文化广场	/036
Tashan Cultural Square of Anshun	
锦江广场	/041
Jinjiang Square	
迎宾大道街心花园	/044
Gardens along Yingbin Avenue	
贵州民族文化风情休闲园广场	/046
Guizhou National Cultural Flavor Leisure Square	
雉文化园	/050
Nuo Cultural Park	
江口云舍大型综合演艺广场	/053
Jiangkou Grand Comprehensive performance Square (Yunshe)	
清水塘集散广场	/055
Qingshuitang Square	

## 02 景观河道 RIVER LANDSCAPE /057

河道景观	/059
Landscape River	
码头	/084
Wharf	
船	/088
Boat	

## 03 景观建筑 LANDSCAPE ACCESSORIES /101

门头	/102
Door Head	
景观桥	/131
Landscape Bridge	
塔楼	/141
Tower	
亭阁	/149
Pavilion	
公交车站台	/160
Bus Station	

## 04 雕塑小品 SCULPTURE ACCESSORIES /168

## 05 景观小品 LANDSCAPE ACCESSORIES /196

景观路灯设计方案	/199
Design Proposal of Landscape Streetlamp	
休闲坐凳设计方案	/214
Design Proposal of Leisure Coach	
公用电话亭设计方案	/226
Design Proposal of Public Phone Booth	
指示牌设计方案	/230
Design Proposal of Designation Board	
垃圾桶设计方案	/242
Design Proposal of Litter Bins	

## 参考文献 REFERENCE DOCUMENTATION /250



# 景观1

## 彰显文脉

Landscape  
Demonstrating Cultural Context

景观设计在现今社会受到越来越多的关注，它极大地改善和美化了环境。然而，作为一门复杂的综合性学科，设计师对景观设计的更深层次的研究却显得举步维艰。特别是在社会的高速运转推动下，对景观设计的各种需求接踵而来。大批量的设计需求使得设计者对于景观的建设、发掘、科研缺乏深层次的思考与发展，整体认识流于一般的表象，没有从内在的文化角度去进行思考，无暇顾及景观设计更深层次的内涵，对景观中所蕴含的历史元素得不到合理、科学的利用，无法创造出优美、独特的景观环境。这必然导致了景观设计的雷同化、概念化、表面化等一系列问题。因此，现代景观设计中所面临的一个重要问题就是景观的特色与文化问题，即如何处理景观设计中历史文脉因素的表现问题。

鉴于此，天海在做景观设计时，大到景观建筑，小到一个垃圾桶、指示牌都先从挖掘城市文脉入手，注重通过景观文脉来营造城市空间。因为文脉是环境设计艺术的灵魂，无论是一个城市总体形象的设计还是某一座单体建筑的设计，各种艺术设计形式都与文脉有关，景观设计也不例外。实践证明，任何一个卓有成就的设计师，在任何国家或地区进行创作设计时，都应尊重当地文脉，力求将现代技术与当地文化传统相结合，精心探索，从而使作品充满活力与情趣。

At present, Landscape design, improving and beautifying great the environment, attracts more and more social attention. Nevertheless, it's difficult for designers to study more deeply the landscape design as a comprehensive subject, especially with the background of rapidly developing society that people have more and more requirement to landscape design. A large quantity of design requirements makes designers be not able to think deeply the construction, excavation and scientific study, but only about the general appearance, so that they failed to consider the connotation of deeper level in landscape designing and use rationally and scientifically the historical elements which are contained in the landscapes, thus they can't create beautiful and unique landscape environment, which causes many problems in landscape designing such as similarity, conceptualization, and lack of connotation. Therefore, an important problem we are facing up to in modern landscape design is the specialty and culture of landscape, that is, how to achieve demonstration of historic cultural context in landscape design.

In this case, Tianhai always begin landscape designs from excavating cultural context of cities no matter for a landscape architecture or a trash case, and even a direction board, also we put emphasis on creating urban space through cultural context of landscape. We Tianhai know totally that cultural context is the soul of the art of landscape design. Thus, from overall urban image to single building and the landscape, we endow every artistic design with cultural context. Practice has proved that any outstanding designer should observes the local cultural context wherever he works for, struggling to combine modern technology with local tradition and culture, so that his works will be full of activity and interest.

以贵州铜仁市锦江广场为例，来到锦江广场的人都会被广场上各种景观所散发出的浓浓的铜仁气息所感染。由于铜仁是一个融合了土家、苗、侗等少数民族以及梵文化的城市，其文化博大精深，包罗万象，因此，在重塑这座广场时，我们以小品雕塑的形式将铜仁的这种地方特色融入其中，增加广场文化性、装饰性，将其改造为具有铜仁特色的城市休憩广场，文化的融入不仅能时时刻刻提醒市民其文化内涵，深化市民的民族自豪感，还能为外地游客带来视觉冲击力及铜仁多元文化的具象体验。例如四面鼓是铜仁苗族特有的乐器，演奏时鼓声震天，气势磅礴，古时曾进京演出。以此为题材的牌坊矗立在广场上，彰显了独特的铜仁苗族文化。另外不得不提及的还有梵文化主题雕塑，雕塑中心为——“梵”字，外围为——“桃”形，寓意铜仁市主题形象“梵天净土，桃园铜仁”。其以景观彰显文脉的理念贯穿始终。

Take Jinjiang Square of Tongren for example, the thick Tongren charm which comes from all views of the square will infect the visitors. This square, located on the west side of Jinjiang Avenue, is for citizens to rest. Tongren is a city with extensive and profound culture which is integrated with Tujia, Miao, Dong, and Fan. Therefore, we injected Tongren flavor into the square by adding some sculpture elements with local characteristics when we reconstructed it, so as to transform it to be an urban leisure square with Tongren features, which can not only constantly reminded the public of their cultural connotations and strengthen people's national pride, but also give foreign visitors visual impact and concrete experience multi-culture. For instance, the Four-Side Drum Arch of Tongren, the specific instrument of Miao with loud and powerful sound when played, had been played in the capital of China in ancient time. Four-Side Drum Arch, with this theme, surely can highlight Miao culture of Tongren. The other one is "White Tiger Totem". White Tiger is the totem of Tujia ethnic group, thus the sculpture of White Tiger Totem is the magnificent manifestation of Tujia culture. And what we have to mention is the theme sculpture of Buddhism culture, too. The overall shape of the sculpture is like a peach with a Chinese character "梵" (梵 means Buddha) in the center, which just expresses the thematic image of Tongren "Buddhism Pure Land, Peach Orchard Tongren".



## 景观2 重塑生活

Landscape Remoulding Life

曾经有位名人说过“我们塑造了环境，环境又塑造了我们”。这是针对人为环境来说的，说的是环境与人是在相互影响中共存的。一方面环境会对人产生心理影响，另一方面人的心理需求对环境也提出了要求。同一景观对不同的受众会产生不同的心理体验，不同年龄阶段，不同层次、不同身份的人对景观也有不同的需求。在某种意义上，我们可以说景观设计学是对人与自然的关系和相互作用的诠释和表现，并且随着我们对这个关系认识的深入而不断发展。景观设计师在进行物质实践的同时，也在描绘着人类的生存理想，改变着人们的生活方式，不断适应人类对环境的心理需求，重塑着人们的生活。

在景观设计中，人对广场、街道、建筑外部小环境等不同场所的特征要求是不同的。针对项目的内容，研究该项目需要满足的功能，从而确定场所应具备的基本特征，对于准确地把握设计主题，确立适当的设计方案，具有重要意义。既有利于提高设计的成功率，也有利于提高受众的满意度，改进人们的生活方式，营造文明、健康、个性独特的生活空间。

A famous man has said: "Mankind creates environment and are remolded by environment". What he said means that human and environment exist together and affects each other. On one side, environment affects human being in mind, on the other side, human's psychological requirement will have request to environment. People at different age, with different grade will have different request to landscape so that the same landscape will leave different psychological taste to different people. We can say, in some sense, that landscape design is the elaboration and manifestation of the relation and mutual effect between human and the nature. And it will keep developing as we deepen our knowledge of this relation. While the landscape designers perform material practice, they are drawing human's living ideal and changing human's living style, so as to satisfy people's psychological requirement and remould mankind's life.

People have different requirement of characteristics to different places in landscape design, such as square, street, the outside environment of building, and so on. Thus the designers are required to analyze the psychological needs of users and research the needed functions of the project, and finally determine the basic features that the site should be with according to different project, which is significant to grasp design theme accurately and establish design proposal appropriately. Specifically, it is advantageous to increase the rate of successful design and public satisfaction, promote People's life and create civilized, health and particular living space.



## 2.1 旅游区的景观需求及设计

Landscape Requirements and Design of Tourism Area

旅游区简而言之就是以满足旅游活动需求为主要功能的区域。在这个区域中，旅游产业是一切活动的中心，而旅游产业本身就是贩卖“景观”的产业。独一无二的、具有震撼力的景观，可以把千万里之外的游客吸引到景区，实现旅游经营的消费过程。可以说，“景观”的独特性，是游客购买旅游产品，进行旅游消费的核心动力。对于观光景区而言，自然景观或历史文化景观已经非常独特，成为景区吸引游客的吸引力所在，不是景区设计本身的目标。相反，一切建筑物、构筑物、园林园艺等，都应该以凸显和支持核心吸引物为宗旨，而不应该去抢风头，破坏和谐。观光旅游的吸引物和观赏目标，主要就是自然景观和历史文化景观。因此，任何新建设服务系统的人造景观，都处于从属的地位。其中，引导服务系统（指示牌、地图、路标、标识等）应该尽量与环境协调，明显而又融洽；山门、停车场、道路系统、交通工具、休憩节点、服务设施、其他功能性建筑等，属于景区休憩与服务系统，应该与核心吸引物的景观特色相互协调，成为提升景观吸引力的工具。对于主题公园、游乐园、主题文化景区等旅游项目而言，由于它们都是以人工建造物为核心吸引物开展旅游活动的，建筑景观和园林景观都是项目的核心旅游吸引物，因此，其人造景观的独特性，成为了旅游项目成功与否的关键，这对景观设计提出了极高的要求。

Tourism area is the area with main function of meeting the needs of tourism activities. In this area, tourism industry, which is the industry of selling "landscape", is the center of all activities. Thus, the unique and splendid landscape can attract tourists from far distance to realize tourism consumption. We can say that the uniqueness of landscape is the core force to stimulate tourists to buy tourism products. As for the scenic spot, natural landscapes and historic sites are specialty of themselves, and they have been the eye-drawing in the scenic spots, thus they are not the objects of landscape design; while all the architectures, structures, and gardens should be with the goal of reflecting and supporting the core eye-drawing in stead of taking their place and breaking harmony. Natural landscapes and historic sites are the main attractive views of the scenic spots, thus any new man-made landscape of service system is in the attached position. Among them, the service system of guidance (destination boards, maps, signs, marks, and so on) should be as coordinately as possible with the environment, clearly and harmoniously; the service system of rest in the tourism area, including gates of mountain, park, road systems, means of transportation, rest lodges, service facilities, other functional architectures, and so on, should be coordinately with landscape of the core eye-drawing, so as to promote the original landscapes instead of ruining them. For the tourism items such as theme park, amusement garden, and theme gallery, man-made views are their core attractiveness, the architectural landscapes and garden landscapes are the core attractiveness of the items. Therefore, the uniqueness of the man-made landscapes becomes the key of success of the tourism item, which asks for high quality of landscape design.

## 2.2 市政公共绿地的景观需求及设计

Landscape Requirements and Design of Residential Area

市政公共绿地景观最大的特点是其使用对象具有普遍性，即要适应城市大多数市民对公共空间的需求。它是集观赏、游憩和功能性为一体的大众景观，当今对于市政公共绿地的景观设计在满足功能需求后，对于景观的设计缺乏其特有的可识别性，难以形成特色，难以使大众留下深刻的印象，事实上由于市政公共绿地具有大众性的特点，其景观设计是展现城市风貌，塑造城市形象的广阔舞台。因此独具特色的市政公共绿地景观设计不仅能满足使用者的日常需求，还能提升当地居民对城市的深入了解以及对城市的认同度。

Urban public green land has the main feature of being used commonly, in other words, it should cater to most citizens' needs of public space. As the public landscape is for citizens to sightsee, walk and have a rest etc., it is designed only based on its functions, but its identification is ignored, which causes current urban public green land can't gain its own features and leave people deep impression. Actually, urban public green land, being open to the public, is the vast platform of showing urban appearance and shaping urban image with its landscape design. In all, unique landscape design of urban public green land can not only meet daily needs of users, but also promote residents' understanding and agreement of the city.



# 景观3空间表现

Landscape Creating Space

## 3.1 滨河景观空间

### Landscape Space of Waterfront

水对城市的意义，千百年来从未减弱过，在可预见的将来，它在我们的城市生活中仍将扮演重要角色。水体是人工城市与自然的纽带，是坚硬的水泥森林中的可靠缓冲。它代表自然最为灵动、最生机勃勃的一面，在生态化成为趋势的今天，它除了为我们提供传统的水源、航道以外，更能为我们建立与自然的和谐共存关系起到决定性的作用。

因此，水是景观设计中不可缺少的、最富魅力的一种景观要素，水体具有不可替代的作用，甚至被古人称为园林中的“血液”和“灵魂”。古今中外的景观设计，对于水体的运用都非常重视。早在三千多年前的周代，水就成为我国园林游乐的内容，在中国传统园林中，几乎是“无园不水”。作为园林中的独特一景——滨水景观，与其他景观一样有它独特的观赏价值。在现代景观设计中，有滨河、滨海等自然水体条件的城市，往往比没有水体条件的城市更容易打造出城市的柔美气质，城市个性也更加突出，富有魅力。以滨水空间为纽带，沿线适当地布置一些公园绿地、林荫步道、步行街，并对适当的地点进行重点处理，放大成广场、公园，在重点地段设置具有地方特色的城市标志或环境小品；将与主要水道相交的河流沿线进行改造，形成景观网，这样可大大改善城市景观，增加其通透性和观赏性，形成都市文化风情廊道。一项成功的滨水规划设计，不仅可以改善沿岸的生态环境，重塑城市优美景观，提高市民生活品质，而且往往能促进社会经济、文化、旅游业的发展，从而获得巨大的社会效益，获得良好的社会形象。并以此为中心，辐射周边地区，带动城市的整体发展。

以贵州省铜仁市旅游城市打造为例，天海就完美运用了锦江这条纽带来凸显铜仁的城市特征。锦江干流自西向东横穿铜仁市区全境。锦江与大江、小江将铜仁市划分为12个半岛。锦江之于铜仁，不仅是铜仁的发源之河、生命之河，更大的意义是在于其三江汇流穿城而过的景观，蜿蜒的河道将铜仁市划分出的12个半岛，并以此为基础，形成了让人有无限遐想，能发挥无限创意空间，“形、神、意”完美结合的生态之江、人文之江、景观之江。滨江风光带建立在铜仁市境内锦江河段的基础上，锦江两岸丰富的自然景色、独特的人文景观及珍贵的文物古迹、亭台楼阁等，如一颗颗珍宝般镶嵌在锦江两旁，构成了一幅“清水出芙蓉，天然去雕饰”的美丽画卷。对锦江滨江风光带的打造，是“以水为魂，营造浪漫铜仁”的点睛之笔，这一线的贯穿和点亮，不仅能成为铜仁市城市旅游发展的一大基石，同时也将是铜仁市提升城市品位、形成城市形象的一大法宝。因而，对锦江滨江风光带的设计可谓是匠心独运，以水为媒，最大限度地突出铜仁的文化，彰显铜仁的风情。

Water has been significant for cities since thousands of years, which will last predictably in the future. Water, presenting the most active aspect of nature, is the bridge of artificial city and nature. Nowadays, with the tendency of ecology, water provides us with sources and channels, besides, it plays decisive role in building relation harmoniously between human and nature.

Therefore, water, as one of the most charming landscape factor, is indispensable in landscape design, and irreplaceable in any style of garden. It was even named by the ancient people the "blood" and "soul" of landscapes. Water applying draws attention at all times and in all countries. In the Zhou Dynasty (three thousand years ago), water had become the content in amusement gardens that almost "no garden without water" in the traditional gardens of China. Waterfront Landscape, a special view in the garden, has its special view value as the other sceneries. In the modern landscape design, the cities with waterfront are easier to be created to be the beautiful cities with outstanding individuality and charm than the one without waterfront conditions. To arrange some lawn, paths and pedestrian streets, expand certain places to be squares and parks, and set urban marks and environmental accessories with local specialty in some important lots along the waterfront space, To transform constructions along the river which cross with the major waterways to form landscape net, so as to ameliorate great urban landscape, increase its value of viewing and form corridor of urban culture and flavor. A successful waterfront planning and design can improve ecologic environment on the banks, recreate urban beautiful scenery, and promote life standards of citizens, besides, it will achieve enormous social benefits and gain good social image through accelerating social economy, culture and tourism industry to develop, and also influence the surrounding regions to make the whole city develop.

Take Tongren city as example, Tianhai has made good use of Jinjiang River to highlight the feature of Tongren when reconstructed Tongren City. The branches of Jinjiang River run through the whole Tongren city from west to east, and divide Tongren into 12 peninsulas along with Dajiang Rive and Xiaojiang River. The best significance of Jinjiang River is not the birthplace and life river of Tongren, but the splendid landscape of the conflux of three rivers running through the city. The meandering river divides Tongren into 12 peninsulas, which inspires people by imaging extensively and deeply that this is the ecological, cultural and landscape river with perfect combination of "form, spirit and devine". The scenic spots which constructed throughout the whole territory of Tongren city are on the shores of Jinjiang River in Tongren. The rich natural landscape, the unique cultural landscape, the precious cultural relics, and the pavilions with carved beams, all of them are like jewels embedded in the two sides of Jinjiang River to constitute a beautiful picture. The construction of riverside scenery zone of Jinjiang River is based on "creating romantic Tongren with water as the soul", which will be the major cornerstone of urban tourism development for Tongren City, and also the treasure of upgrading urban taste and forming city image for Tongren.



## 3.2 广场景观空间

### Square Landscape Space

随着物质生活水平的提高，人们的生活方式也发生了巨大的变化，交往与参与一定的社会活动的需求已成为人们精神生活的重要方面。这种需求必然引发了人们对交往环境和公共活动空间的要求。广场正是基于这种前提在我国迅速发展起来的，它就像一个城市的客厅，不仅是人们消遣、休息之处，也是获取信息、融入社会的场所。它承袭着城市的历史文化，传递着美的节奏。近几年来，广场作为城市的公共活动空间越来越被人们重视。古今中外伟大的城市广场作品，其空间形态、建筑规模以及与历史人文之间的关系都是经过细致推敲并具有独一无二的和谐配比性，它们都具备理智的思考与情感的表达。

城市广场规划设计是城市整体规划中的重要组成部分，在设计过程中要结合城市的实际情况，充分将现代的科学技术与时代发展方略应用其中。并且要重视公众参与，从设计到决策的全过程都要认真听取市民的声音，共同引领广场建设走向更广阔的发展空间。

仰阿莎广场就是天海规划基于对凯里地域文化的深入思考，创作的独具黔东南民族元素的城市广场。它作为凯里市新兴的城市休闲游憩区，不仅满足了凯里市民平时休闲游憩的生活需求，同时为旅游者开辟了一块新的城市旅游的景点。在设计上，整个仰阿莎广场从空中鸟瞰犹如一个身着节日盛装的婀娜少女：广场尽头截水坝与表演舞台的设计象征着“苗族少女”头上的银饰；其下的歌舞表演场的看台形象来源于“苗族少女”的银项圈；再往下，“苗族少女”的身体部分为广场的主要休闲游憩区，“腹部”的水池由“象征着苗族生育文化的双鱼图”抽象而来；最后，广场中心以苗族历史传说中的代表女性“仰阿莎”雕塑呼应整个广场的黔东南苗族风情，并且与“仰阿莎广场”这一主题相契合。

As living conditions promoted, the living style has changed greatly that people's needs of taking part in some social activities has become the important part of people's spiritual life. This need must stimulate people to have requirement to communication environment and the space for public activities, which is the premise of the square's coming out and rapid development. Square is like living room of a city. It's a place that people have fun and rest, and get information and converge of the society. Square heritage the historic culture of a city, and passed down rhythm of beauty. In the recent years, square has drawn more and more man's attention as the urban public activity space. For any great work of square, the relations of space form, surrounding buildings and the vault of heaven are harmonious deliberately by designers' meticulous elaboration and with rational thinking and emotional expression.

The planning and design of urban square is the important part of the overall planning and design of a city. In the process of design, we should consider it in view of reality, and apply completely modern scientific technology and developing strategy. Besides, we should put emphasis on public advice, so as to lead the square to a more extensive developing space.

Yang'asha Square is just an urban square with unique ethnic elements of Qiandongnan which Tianhai created based on geographic culture of Kaili. As a new urban leisure area, Yang'asha Square can meet the needs of leisure and recreation for Kaili citizens, and also develop a new urban tourism attraction for tourists. Seeing from the sky, the overall shape of the square is like a graceful girls dressed in festive costumes. At the end of square, the design of dams and performance stage symbolize the silver ornaments on the head of "Miao girl"; the design of following platform for seeing dancing and singing deprives from silver collar of "Miao girl"; further down, the body of "Miao girl" is the main leisure and recreation area of this square, the pool on "belly" is abstractly from "the Double Fishes Picture which symbolizes birth culture of Miao"; at last, it is the entrance, the main square and the station of Yang'asha square with the central sculpture of "Yang'asha" who is the representative female of historic legendary.