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中国景观



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人与自然的历史延续

英文 Landscape architecture 所对应的中文词汇有“园林学”、“风景园林学”、“景观设计学”、“景观建筑学”、“大地规划学”等，虽然这些词汇各有其侧重点，使用者也出于各自的喜好强调他们使用的“合理性”，但实际上，就学科研究对象而言，这些不同的名称所涵盖的内容是相差无几的。简言之，它们所要面对和处理的都是人与自然的关系问题。无论是传统意义上的古典园林，还是现代意义上的景观，都不可避免地要将人与自然的关系问题作为其根本性问题。在此意义上，我们大可以将“正名”问题暂时“悬搁”起来（关于 Landscape architecture 译名的讨论，请参见《中国园林》期刊相关文章），而将思考的重点放在“景观设计学”的实质内容上。

人在自然中生成，与自然构成了不可分割的世界整体。自然因人的存在而具有了价值与意义，人因自然的存在而得到生存与表现的可能。这种既相互依存、循环作用又充满矛盾冲突、曲曲折折的关系，构成了人类文化发展的璀璨历史。可以说，人与自然的关系问题，是人类文化的根本问题。不同的文化历史时期，人类对自然的认识与思考不同，处理人与自然关系的方式也不相同。与人与自然这种不同的关系相应，人类文化呈现出不同的历史图景。

人与自然的关系，直接表现为人类对自然物的攫取和利用。与对诸如土地、木材、煤矿等自然物的攫取与利用不同的是，景观对山、水、石、花、草、木等自然物的利用，并不出于物质功利性的消耗与占有，而更多的是出于精神享受的需要。从这个角度来讲，景观作为人为的第二自然，虽然对自然物进行直接的处理，并以模仿自然为己任，但其中必然蕴涵着更多的精神因素，而且，这种精神性的东西，也影响着建造者（使用者）对自然物进行处理的方式。人与自然在不同历史时期所表现出来的不同关系，实际上代表着其时人类在精神上对自然的一种总体把握。景观建造的思想正是这种精神把握的一个延伸。

在人类匍匐在自然脚下的时代，对自然的不解、恐惧与屈从使人类还不可能从自然界抽身而出，将自然作为与自己相异的对象。只有当人类积累起了足够的精神力量，消除了对自然的恐惧并从自然界当中站立起来，以人类自己的眼睛细细打量自然之时，自然才成为了一个异己的对象。一旦主体与客体相分离，实用与审美的分野也就正式踏上征途，景观的建造于是成为可能。最初的景观，从周文王的灵囿到吴王夫差的鹿台等等，这些苑、囿、台之类，基本上还只是人类所选定的一处自然，是从自然当中圈出来的一片天地，

The Continuation of Human and Nature History

In Chinese, there are a few corresponding terms for "landscape architecture"; for instance: horticulture, landscape horticulture, landscape design, landscape architecture and landscape planning, etc. Even though the focus is on different aspects of the trade and users are picking and choosing their preferred application, as a matter of fact, as far as the subject is concerned, they are dealing with similar concepts. In short, the relationship between human and nature is taken into account for either traditional/classical gardens or modern gardens, and which has inevitably become the essential issue. In this respect, we can just "suspend" this "termining" issue (please refer to Chinese garden for discussion of the translated term of landscape architecture) and concentrate on the substantial content of "landscape architecture".

Human beings are born in nature and are part of the holistic universe. The existence of human beings gives meaning and value to nature; at the same token, the existence of nature offers possibilities for human survival and performance. This conflicting and flexuous relationship of interdependence has generated the development of splendid human culture. Therefore, the relationship between human and nature is the root of human culture. Different periods of cultural history have their specific understanding and thinking on nature and their interpretation of the relationship between human and nature, which actually forms a tracking diagram of human cultural history.

The relationship between human and nature is directly reflected in the snatch and utilization of natural materials. Completely different from earth, wood and coal mines, the utilization of hills, water, rocks, flowers, grass, and wood is not for pure consumption and exploitation of material gains but more for spiritual enjoyment. From this angle, as the man-made second nature, landscape directly manipulates natural materials while imitating nature; however, there must be more spiritual elements inside. Moreover, this spiritual element is also affecting the way builders (users) are manipulating natural materials. Different relationships between human and nature in various historical periods are the representation of human's general mastery of nature on spiritual scope. The concept of landscape architecture is exactly an extension of this spiritual mastery.

During the era that human beings were still groveling before the knees of nature, the ignorance, fear and submission towards nature made it impossible for human beings to perceive nature as alien existence. Only when human beings had accumulated enough spiritual

人类的力量在其中的体现还很少，也很粗浅。但如《诗经》所云“经始灵台，经之营之”（《诗·大雅·灵台》），从“选址”到选出之后的“经营”，人类毕竟将自己的主观意念加之于自然之上，使这一片天地焕发出新的面貌，具有新的意义。正因为人的“经营”，自然环境发生了质的变化，逐步成为建成环境。这时的自然环境与建成环境之间，区别还不是太大，而随着时代的发展，人类对自然认识的加深，自然环境与建成环境之间的区别越来越大。如中国秦汉时期的园林，其中的一池三岛，是将神话传说中的自然变为现实美景，显然是人为的创造。再如古希腊、古罗马园林对规则与几何对称的强调，也使园林不同于天然的自然。天然的自然环境向人为的建成环境的转化，其中人类对自然物的处理、安排、组织，反映出人类对自然的认识程度大为加深，掌握了一些自然规律，并且懂得利用自然物来组织和营建新的适合于人类居住、游乐的环境。景观因此成为人与自然关系的一个外在表现。

从总体上来看，农业文明时期，人与自然是一种和谐的关系，这一时期景观中所体现出来的人与自然的关系，人们对景观的使用，都呈现出这种和谐。但同样处在农业文明的中国与西方，由于文化模式的不同，

景观建造中对自然物的处理方式又有不同的表现。所以，景观作为人为的建成环境，与天然的自然环境的区别，主要体现在人类主观意识的参与上。由于中西方对待自然的意识与态度有着极大的差别，景观建造因此呈现出不同的面貌。

比较起来，可以说，中国古典园林是一种“自然形态”的景观，而西方园林则更多是一种“人工形态”的景观。园林建造，无论中西，都是在模仿自然的基础上创造第二自然，因此，园林实际上是人工形态的景观。从这个角度来讲，本无所谓景观的“自然形态”与“人工形态”，但是，中国和西方模仿自然的方式和建成后对园林的使用态度的不同，使园林建造的人为因素呈现出隐与显的区别，所谓的“自然形态”与“人工形态”正是从这个角度说的。中国古典园林建基于“天人合一”的思想之下，注重对情景交融的追求，将人的主观情思外化到自然物之中。在中国古人眼里，落花有意，流水含情，一山一石，一草一木，都能牵引他们善感的心灵，因此无论是山、水、植物，还是建筑，都是园林建造“借景抒情”的内容，而决不会对之任意剪裁、无情处理。从整体设计上来看，中国古典园林不追求人工化的规整格局，而是力求与山水自然相融合，因地制宜，随机而变，人造痕迹因之大

power to have eliminated the fear towards nature that they started to carefully observe it, and were able to exist independently. Once the subject is part from the object, demarcation of functionality and aesthetics is thereby set on the right track, and as a result, landscape architecture turns into a possibility. From the primary landscape of Ling Garden created for King Wen during Zhou Dynasty to the Deer Terrace of King Fucha during Wu Kingdom's, these gardens, courtyards and terraces were basically natural places people had selected and there were little manpower manifested therein. As it says in the Book of Odes: the Ling Terrace was selected and shaped" (Poetry·Greater Odes of the Kingdom·Ling Terrace). From "selecting" to "shaping", people had still added their own ideas on nature and brought out fresh appearances and novel meaning to the places. Natural environments have shown qualitative changes and gradually become newly constructed environments step by step. Although great differences may not be found between the constructed environment and natural environment, with the development of history, people are getting to know more and more about nature; therefore the difference between the two becomes more obvious. For example, the pool and three islands in the garden of Qin and Han Dynasty were apparently created by human beings to reveal the scene in myths and legends. Another example is the important roles of regulations and geometrical symmetry in Ancient Greek and Roman Gardens that present different views on nature. Natural environments are transformed to constructed environment, therein to manipulation, arrangement and organization of nature; and these are reflections of human beings' in-depth understanding and mastery of natural regulation. Moreover, human beings can use natural materials to build and create living and activity space suitable for themselves. Thus landscape is an exterior representation of the relationship between human and nature.

Generally speaking, during the agricultural culture period, human and nature appeared to be harmonious, this was manifested in the relationship between human and nature as well as the usage of landscape. However, landscape architecture in China and western countries offers different manipulation methods due to distinctive cultural patterns. Consequently, as artificial environments, landscape differs with natural environment with the inclusion of human ideas. Since there is a big difference on the consciousness and attitudes of Chinese and western style, landscape architecture also presents distinctive appearances.

Comparatively speaking, traditional Chinese Gardens are "naturally formed" landscape while western gardens are more "artificially formed". Garden architecture in both China and western countries aimed at imitating nature to create second nature. Thereby, gardens are actually the landscape in artificial form. In this respect, there should not be categories for "naturally formed" and "artificially formed". However, different imitating methods of China and western countries; as well as their unique attitudes on gardens have given rise to diversified, vague, and apparent features of artificial elements, in which aspect "naturally formed" and "artificially formed" were illustrated. Based on the theory of "unity between heaven and human beings", traditional Chinese gardens focus on integration of sensations and sceneries, and reflect people's thinking activities on natural materials. In the eyes of ancient Chinese, even withered flowers and flowing water had their own expressions; and hills, stones, grass, and wood could also arouse their sensitivity. Hills, water, plants, and architecture were part of the props that made up the scene and feelings; for that reason, all these factors were properly

为减少。西方的园林则建基于主客二分的思想之下，强调人是自然万物的尺度，突显人的作用。一方面，造园首先考虑实用性，另一方面又受建筑的影响而注重规则与几何对称，这就使园林建造者可以任意剪裁和处理自然对象。从整体设计上来看，园林充满着理性的气息，整齐一律，均衡对称，具有明确的轴线引导，花木修剪得方方正正，讲究几何图形的组织，人工的痕迹非常明显。

这两种不同形态的景观建造传统，对各自文化背景下景观设计的发展有着深远的影响。西方农业文明时期已经孕育着“人类中心主义”的思想，这在其景观建造中已有所表现。而到工业文明时期，人类中心主义思想越演越烈，景观建造中人为的痕迹也越来越明显。虽然18世纪中叶以后，在学习中国古典园林的基础上，西方出现了所谓“自然风致式园林”，将自然野性景观引入园林，能够因地制宜，讲究变化，追求所谓的“画意”(picturesque)。但是，这种变化并未对西方园林建造的传统产生足够的影响，就是“自然风致式园林”，也极为强调实用性，注意将花园变成实用的场所，使美丽的花园同时是公众聚会的场所，药物、蔬菜和花卉的生产基地，牛羊的牧场。这种传统对今天的景观建造仍然发挥着积极的作用。而随着

西方从军事到文化上的入侵，中国的园林建造也受到西方园林建造思想的影响，今天我们很多的景观以人工大草坪、修剪整齐的树木、仔细搭配的鲜花为主要内容，正是这种影响的一个表现。在到处开发向自然显示人类伟力的工业文明时代，科技成果渗透到作为创造第二自然的景观艺术之中，是再自然不过的事情。而工业文明所带来的环境污染、生态危机也不可避免地渗透到已有的景观之中。在这个背景之下，我们必须从根本上改变景观设计的指导思想，即从一种新型的人与自然的关系出发去思考景观设计的问题。

中西园林，风貌相异，各擅胜场，有不同的审美价值。不管在建造上流露出多少人工的痕迹，它们都是一片绿色的天地，将自然界的美景集中浓缩于此，将远处的胜景拉到人们的近前。在人类中心主义肆虐、生态危机重重的背景中，它们都能够使深处恶劣环境之中的人们感受到一丝自然的气息，也使人们与自然保持着一分亲近。工业革命的古典园林是少数文人贵族吟诗作画，逃避现实的场所，是按照少数人的主观意念建造出来的，在今天这样的大众化时代，显然已经失去了其原有的存在价值和意义。奥姆斯特德(Olmsted)用landscape architecture代替landscape gardening，从传统意义上的“园艺”到现代意义上

designed and dealt with. In the light of a master plan, traditional Chinese gardens try to achieve natural integration of hills and water instead of artificial layout, subject to geographical conditions, there are not too much artificial approaches. However, western gardens follow the dichotomy of subject and object that highlights "man as the standard for all things". On one hand, functionality becomes the first consideration for garden architecture; on the other hand, regulations and geometrical symmetry are of much importance through the influence of architecture. As a consequence, garden architects are able to shape and manipulate natural objects freely. Garden is overflowed with sensible ambience in orderly and symmetrical organization, with clear axial guidance, four square flowerbeds and geometrical patterns, there appears to be a strong sense of artificial practice.

The two landscape architectural traditions have exerted a profound influence on their development of landscape designs under respective cultural backgrounds. "Anthropocentrism" was in gestation and expressed in landscape architectures during the era of agricultural culture in western countries. The prevalent anthropocentrism has brought in more and more artificial efforts in landscape architecture. However, at the later half of the 18th century, "natural style gardens" were found in western countries referencing traditional Chinese gardens, and introducing naturally formed landscapes in accordance with local conditions, flexible changes and so-called "picturesque" sceneries. However, it only had little impact on the traditional western garden architectures. The emphasis on functionality has turned beautiful gardens into useful venues such as gathering places, production plants of pharmaceutical, vegetables and flowers, or even range lands. Until now, this tradition is still playing an active role in the landscape architecture. Many landscapes are still taking artificial lawns, orderly trimmed trees and carefully matched flowers as main content, which illustrates clear examples of this influence. During the industrial revolution period, manpower was demonstrated by vast development everywhere, nothing could be more natural to penetrate landscape art that creates second nature with scientific achievement, also with inevitable negative effects of environmental pollution and ecological crisis caused by industrial development. Under such circumstances, we must radically change the guidelines of landscape designs to address relevant problems in the light of a new relationship between humans and nature.

Chinese and western gardens each has its own strong points and aesthetic values with distinctive appearances; both are full of green and supported with beautiful views of nature, bringing scenic spots to people's eyes. When the world was seized by anthropocentrism and ecological crisis, they enabled people to breathe in the air of nature and stay close to it. Traditional gardens during the industrial revolution period were the places created for the small circle of intellectuals and nobles to communicate on poetry and paintings and escaped from reality, which has obviously lost its original value and meaning nowadays. Olmsted replaced landscape gardening with landscape architecture. It is not only a simple transformation of terminology from "gardening" in traditional sense to "landscape architecture" in modern sense, instead, it is a natural transition for gardens to develop from a narrow private space to a wider public space. As the public landscape systems are meant to serve a much larger group of people, the design problems being concerned are without doubt different from traditional gardens.

的“景观设计”，并不是一个简单的名词变换。其意义在于园林从一个狭窄的私家空间发展到一个更为广阔的公众空间时的自然改变。作为为大众服务的公共景观系统，其设计关注的问题显然并非传统园林所能比。

工业文明所带来的生态危机，促使人类重新思考人与自然的关系。景观设计作为直接处理自然对象的一门学科，也必须深入思考自己行业的发展。过去的园林建造都以模仿与创造自然为己任，以如何处理自然对象为思考的首要问题。面对生态危机，景观设计更要将人与自然的关系问题作为自己的核心，并由此将自己的使命与整个地球生态系统联系起来。从这个意义上来看，景观设计虽然仍然要模仿自然与创造第二自然，但它已经不可能再想象着去圈出一片天地，而是去改造一片被毁坏的天地；它已经不可能想象着去直接处理自然物，而是去处理那里被废弃的人造物。这也许是从园林建造到景观设计的最大的改变。景观设计的概念已经扩展到了城市公园、城市广场、社会机构和企业园景观、国家公园和国家森林、景观规划与矿山迹地恢复、自然景观重建、滨水区、乡村庄园、

花园、休闲地等，甚至渗入到了区域规划、城市规划、社区规划、道路规划、建筑物和构筑物室外环境设计等领域（参见刘玉杰《现代景观规划设计诠释——由西蒙兹的<景观设计学>谈起》，《中国园林》2002年第2期）。

这样广阔的领域，如此复杂的处理对象，景观设计显然不可能有一个固定的或是单一的程式。基于生态的考虑，今天的景观设计师应该思考这样的一些问题。第一，如何维持和利用原有场地上的自然植被、人文景观；第二，如何改造和利用原有场地上的废弃物品；第三，如何尽可能使用再生原料制成的材料；第四，如何减少资源和能源的消耗；等等。其实，在很多国家，生态学的考虑已经成为景观设计师内在的和本质的要求，对自然发展过程的尊重、对能源与物质的循环利用、对场地的自我维持的倡导，对可持续的处理技术的开发等思想，已经成为景观的设计、建造和管理指导思想。虽然，除了这些生态学的考虑之外，如何实现功能性与艺术性的统一也是景观设计师要关注的一个重要问题，但是，现代景观设计对生态的追求实际上已经超过了对后者的注重。

吴卫光

二〇〇五年九月

Ecological crisis brought by industrial revolution has caused men to re-evaluate the relationship between human and nature. Being a subject directly manipulating natural object, landscape architecture should also ponder on its own development. In the past, landscape architecture usually endeavored to imitate and reproduce nature and took the manipulation of natural materials as the primary issue. In the face of ecological crisis, landscape architecture should take the relationship between human and nature as the core and connect its mission with entire ecological system on earth. In this respect, even imitating nature and reproducing a second one is still the task of landscape architecture, it should rebuild a destructed environment instead of creating a new one; it should manipulate the abandoned artificial elements instead of directly deal with natural materials, which might give a proper definition to the most drastic change from landscape gardening to landscape architecture. The concept of landscape architecture has already spread over fields including city parks, city plazas, social organizations, company garden landscapes, country parks, country forests, landscape planning, mine revamps, natural landscape reconstruction, waterfronts, village manors, gardens and resorts, etc, there are also district planning, community planning, roadway planning, architecture and outdoor environment design, etc. (please refer to Liu Yujie's Modern Landscape Planning Design Annotation —— Talking From Landscape Architecture by Simonds, Chinese Garden 2nd Issue, 2002)

Such wide domain and complicated manipulation object defines the restrictions of landscape designs to follow a fixed or single formula. Considering ecological issues, landscape designers of today should think about these problems: first, how to maintain and utilize natural vegetations and humanistic landscapes on original venues; second, how to reform and make use of abandoned materials; third, how to employ materials made from recycling materials to the maximum; and fourth, how to reduce consumption of resources and energy, etc. In fact, ecology has become the quality requirement for landscape designers in many countries. The guideline of landscape design, construction and management lies in the development of nature, recycling of energy and materials, advocacy of self-maintenance of the venue and the development of sustainable manipulation techniques. Although it is another important issue for landscape designers to realize unification of functionality and aestheticism besides these ecological considerations, however, modern landscape design's pursuit of ecology is already beyond the attention of the latter.

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