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景觀設計綠皮書

| 公共空間 · 廣場 |

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GREEN BOOK OF LANDSCAPE DESIGN

——PUBLIC SPACE · SQUARES

景觀設計綠皮書——公共空間 · 廣場

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PREFACE

GREEN BOOK OF LANDSCAPE DESIGN AIMS TO PROVIDE NEW CONCEPTS OF LANDSCAPE DESIGN IN AN ALL-AROUND WAY, AND TO DEMONSTRATE LANDSCAPE DESIGN CASES AND MASTERPIECES RICH IN WIT AND WISDOM OF THE DESIGNERS ALL OVER THE WORLD. THE BOOK IS INTRODUCED BY MEANS OF THE FOLLOWING TWO CLUES: ONE STARTS FROM THE LEVEL OF THEORETIC KNOWLEDGE TO INTRODUCE ENVIRONMENTAL ART, LANDSCAPE AND LANDSCAPE CREATION, FEATURES AND KEY POINTS OF ENVIRONMENTAL COMPOSITION, FUNDAMENTAL RULES OF LANDSCAPE DESIGN AS WELL AS FORMAL STRUCTURE AND FUNCTIONAL STRUCTURE OF ENVIRONMENTAL FACILITIES; THE OTHER IS THE FOCAL POINT OF THE BOOK, WHICH PROVIDES ABUNDANT CLASSIFIED PICTURES AND SHOWS FANTASTIC LANDSCAPE EFFECT. THE BOOK FEATURES REMARKABLY A HUGE NUMBER OF LANDSCAPE PICTURES BOTH AT HOME AND ABROAD. ABOUT 5,500 PICTURES DISPLAY REALISTIC LANDSCAPE PICTURES DIVIDED INTO 32 ITEMS OF 7 CATEGORIES, TO BE SPECIFIED AS FOLLOWS: OVERALL VIEW (INCLUDING PUBLIC SPACE AND RESIDENTIAL SPACE); SQUARES (INCLUDING PUBLIC SQUARES AND RESIDENTIAL SQUARES), PAVEMENT (INCLUDING SQUARE PAVEMENT, THE PAVEMENT OF ROAD SURFACE, STEPS, WATERSIDE PLATS, ETC); WATERSCAPE (INCLUDING WATER POOL, FOUNTAIN, WATERFALL, WATER-DROP, STREAMS, SWIMMING POOL, GREENING ON WATER SURFACE, ETC); GREENING (INCLUDING FOREST, FORMULA GRASSPLOT, SHRUBS ETC); ARCHITECTURE ARTICLES (INCLUDING THE ENTRANCE, FENCE, BRIDGE, PAVILION, CORRIDOR AND STAND, ETC); LANDSCAPE SKETCH (INCLUDING RAILS, WATERWHELL, SEATS, LAMP, SMALL AMUSEMENT PARK, FLOWERS, THE WATER-DROPPING SLOTS OF FOUNTAINS AND SCULPTURES, ETC).

TO FACILITATE THE USE OF READERS, GREEN BOOK OF LANDSCAPE DESIGN IS PUBLISHED IN THREE COPIES: GREEN BOOK OF LANDSCAPE DESIGN—PUBLIC SPACE·SQUARES, GREEN BOOK OF LANDSCAPE DESIGN—PAVEMENT·WATERSCAPE·GREENING AND GREEN BOOK OF LANDSCAPE DESIGN—ARCHITECTURE ARTICLES·LANDSCAPE SKETCH, ETC. EACH BOOK IS ALSO VERY CONVENIENT TO USE, IN WHICH RELEVANT INFORMATION IS EASY TO CONSULT BY REFERRING TO THE GENERAL CATALOGUE OF THE BOOK AND THE SUBDIRECTORY OF EVERY SECTION OF THE BOOK. IT IS WORTH MENTIONING THAT THE PAGE NUMBER ON THE SUBDIRECTORY SHOULD BE GOVERNED BY THE ACTUALLY CORRESPONDING PAGE NUMBER INSIDE THE BOOK.

THREE COPIES OF GREEN BOOK OF LANDSCAPE DESIGN ARE FURNISHED WITH A SET OF CD ABOUT PICTURE MATERIALS FOR ALL THE COPIES.

前言

《景觀設計綠皮書》的編寫旨在為景觀與園林設計師和工程師全方位地提供景觀設計的新的理念和世界各地設計師們充滿智慧的景觀設計案例和作品。全書分為兩條線索來介紹。一條線索是從理論知識的層面，介紹了環境藝術、景與造景、環境構圖的特點和基本要點、景觀設計的基本規律、環境設施的形態構成和功能構成。第二條線索是本書的重點，分門別類地提供了豐富的圖片資料，展示出美不勝收的景觀效果。

《景觀設計綠皮書》突出的特點是涵蓋大量國內外景觀圖片信息。以近 5500 幅圖片，展示出 7 大類 32 項的國內外景觀實景圖。包括：整體景觀（包括公共空間、住宅空間）、廣場（包括公共廣場、住區廣場）、鋪裝（包括廣場鋪裝、路面鋪裝、臺階、汀步等）、水景（包括水池、噴泉、瀑布、跌水、溪澗、游泳池、水面綠化等）、綠化（包括樹林、幾何草地、灌木等）、建築小品（包括入口大門、圍牆、橋、亭、廊架等）、景觀小品（包括欄杆、木車、座椅、燈、小型游樂場、花壇、噴泉的落水口、雕塑等）。

為了便于讀者使用，《景觀設計綠皮書》分為三冊出版。《景觀設計綠皮書——公共空間·廣場》、《景觀設計綠皮書——鋪裝·水景·綠化》和《景觀設計綠皮書——建築小品和景觀小品》等。每本書的使用也很方便，可根據本冊的目錄、總目錄及每部分的子目錄來查找相關的信息。需要說明的是，子目錄的頁碼是以相應圖片所在的頁碼為準。

《景觀設計綠皮書》三冊配有全部圖書中的圖片素材光盤一套。

Environmental Art

ENVIRONMENTAL ART, ALSO CALLED ENVIRONMENTAL DESIGN, IS DEFINED BY THE DISTINGUISHED ENVIRONMENTAL ART THEORIST, RICHARD P. DOBER, AS FOLLOWS: " ENVIRONMENTAL ART, AS A KIND OF ART, IS MORE ENORMOUS THAN THE ARCHITECTURAL ART, MORE EXPANSIVE THAN PLANNING, AND MORE EMOTIONAL THAN ENGINEERING. THIS IS A TYPE OF PRACTICAL AND EFFECTIVE ART WHICH HAS LONG ATTRACTED THE TRADITION. PRACTICE OF THE ENVIRONMENTAL ART IS CLOSELY RELATED TO THE ABILITY OF MAN TO AFFECT HIS SURROUNDINGS, THE ABILITY TO GRANT THE VISUAL SEQUENCE OF ENVIRONMENT AND THE ABILITY TO IMPROVE THE QUALITY OF LIVING ENVIRONMENT AND DECORATION LEVEL." (QUOTED FROM JAMES C. SNYDER ARCHITECTURAL RESEARCH, 1984)

BASED ON DOBER'S DEFINITION, WE CAN DEFINE ENVIRONMENTAL ART AS AN ART THAT MAN AND HIS SURROUNDING ENVIRONMENT INTERACTS WITH EACH OTHER. " ENVIRONMENTAL ART IS AN ART OF SPACE, RELATION, DIALOGUE AND ECOLOGY".

" HOW THE SPACE OF THIS BUILDING IS UNFOLDED IN THE WHOLE COURSE FROM THE MOMENT I GLANCE AT ONE BUILDING, UNTIL I APPROACH IT ON FOOT, ENTER AND REACH MY DESTINATION?" THE CREATION OF A MASTERPIECE DERIVES FROM THE EXPERIENCE OF BEING THE MASTER OF THE FUTURE SPACE ENVIRONMENT. WHEN WE APPRECIATE ONE ENVIRONMENTAL ART WORK, WE SHOULD ALSO NEED TO START FROM THE SOLE TO PLAY THE ROLE."

THE BASIC CONCEPT OF LANDSCAPE

ENVIRONMENT AND LANDSCAPE

ENVIRONMENT IS THE GENERIC TERM OF THE EXTERNAL CONDITIONS OR FACTORS THAT AFFECT PEOPLE'S LIVES. IT IS MADE UP OF VARIOUS BIOTIC FACTORS OR LIFE SYSTEM (INCLUDING ANIMALS, PLANTS AND MICROORGANISM) AND ABIOTIC FACTORS OR ENVIRONMENTAL SYSTEM (INCLUDING LIGHT, HEAT, WATER, ATMOSPHERE, WIND, SOUND, SOIL, MINERALS AND SO ON). THESE FACTORS ARE NOT ISOLATED, BUT FORM AN ORGANIC INTEGRITY THROUGH CYCLE OF MATTER, ENERGY FLOW, INTERACTION AND MUTUAL CONSTRAINT. THE LIVING ENVIRONMENT OF HUMAN BEING IS A HUGE, COMPLICATED AND MULTILEVEL SYSTEM. ACCORDING TO DISTANCE AND SIZE, IT CAN BE DIVIDED INTO THE INTERSTELLAR ENVIRONMENT (OR UNIVERSE ENVIRONMENT), THE GLOBAL ENVIRONMENT, THE REGIONAL ENVIRONMENT, THE MARINE ENVIRONMENT, THE GEOGRAPHIC ENVIRONMENT, THE NATURAL ENVIRONMENT, THE GEOLOGICAL ENVIRONMENT, THE ECO-

ENVIRONMENT, THE SETTLEMENT ENVIRONMENT AND SO ON. THE SETTLEMENT ENVIRONMENT, THE LIVING AREAS OF HUMAN BEINGS' GREGARIOUS LIFE, IS THE CLOSEST AND MOST DIRECT LIVING ENVIRONMENT OF HUMAN BEINGS, WHO'VE CREATED IT BY UTILIZING AND TRANSFORMING NATURE. ACCORDING TO ITS CHARACTER, FUNCTION AND SCALE, IT CAN BE FURTHER DIVIDED INTO URBAN ENVIRONMENT, RURAL ENVIRONMENT, COURTYARD ENVIRONMENT, ROOM ENVIRONMENT AND SO ON.

THE RELATIONSHIP BETWEEN HUMAN AND NATURE, THE ATTITUDE OF HUMAN TOWARD NATURE HAS EXPERIENCED THE STAGE OF INABILITY AND DREAD IN THE FACE OF NATURE, THE STAGE OF CONQUERING AND DEMOLISHING NATURE AND EVENTUALLY REACH THE NEW ERA OF TRYING TO APPRECIATE NATURE AND HARMONIOUSLY CO-EXIST WITH IT.

CITY AND LANDSCAPE

THE URBAN LANDSCAPE GREEN SPACE WITH SELF-CLEANING AND SELF-REGULATING ABILITIES IS CALLED "THE LUNG OF A CITY". IN THE ECOSYSTEM OF THE CITY, IT IS THE ONLY SUB-SYSTEM FUNCTIONING AS THE NEGATIVE FEEDBACK MECHANISM, ABSORBING FILTH AND BREATHING OUT FRESH AIR. IT IS AN ESSENTIAL COMPONENT, OPTIMIZING ENVIRONMENT AND MAINTAINING STABILITY OF THE ECOSYSTEM. IT IS A SIGNIFICANT BASE FOR PRESERVING BIOLOGICAL DIVERSITY, ONE OF THE IMPORTANT INFRASTRUCTURE FACILITIES FOR THE SUSTAINABLE DEVELOPMENT OF THE CITY. AS THE MAIN LIFE SUPPORTING SYSTEM OF URBAN ECOSYSTEM, THE URBAN GREENBELT LANDSCAPES PLAY A UNIQUE PART IN KEEPING THE CITY ECOLOGICAL BALANCE AND IMPROVING THE CITY ECOLOGICAL ENVIRONMENT. THEREFORE, THE UPDATE OF THE ECOLOGICAL FUNCTIONS OF URBAN LANDSCAPE SYSTEM, THE CONSTRUCTION OF PERFECT URBAN ECOSYSTEM ARE THE STRATEGIC DIRECTION OF URBAN DEVELOPMENT AS WELL AS THE INEVITABLE TREND FOR MODERN URBAN DEVELOPMENT TO ACHIEVE VIRTUOUS CYCLE. LOTS OF COUNTRIES HAVE ADOPTED IT AS CRITERIA FOR EVALUATING THE LEVEL OF URBAN MODERNIZATION AND DEGREE OF CIVILIZATION, AND ALSO AS THE CRUCIAL PART OF THE URBAN SUSTAINABLE DEVELOPMENT STRATEGY. AS PRACTICE HAS PROVED, "INTRODUCING THE FOREST INTO URBAN AREA, LOCATING CITIES IN THE FOREST", CARRYING OUT CONSTRUCTION OF THE URBAN LANDSCAPE GREENING ECOLOGICAL PROJECTS AND ENHANCING ECOLOGICAL FUNCTIONS OF THE URBAN GREEN SPACE IS THE CORRECT CHOICE AND THE ONLY WAY FOR IMPROVING

QUALITY OF URBAN ECOSYSTEM, CREATING COSY LIVING SPACE WITH FRESH AIR AND PROMOTING URBAN SUSTAINABLE DEVELOPMENT.

URBAN GREENING SERVES VITAL FUNCTIONS IN THE CONSTRUCTION OF URBAN LANDSCAPE:

■ ENRICHING THE SKYLINE OF CITIES. THE MAJORITY OF CONCRETE BUILDINGS FORM THE BUILDING COMPLEX WITH ERECT PROFILES, WHILE GREENING IS THE SOFT AND MILD LANDSCAPE. THOSE TWO TYPES OF LANDSCAPE, CONTRASTING HIGH WITH LOW, RIGID WITH SOFT, COMPLEMENT EACH OTHER AND FORM THE PLENTIFUL AND CHANGEABLE URBAN SKYLINES.

■ IN THE URBAN LANDSCAPE. THE APPLICATION OF PLANT LANDSCAPING AIMING AT DIFFERENT FUNCTIONAL DISTRICTS (THE INDUSTRIAL AREA, THE COMMERCIAL AREA, THE PIVOT OF TRANSPORTATION, THE CULTURAL AREA AND RESIDENTIAL AREA) CAN HELP SET VARIED, COLORFUL AND UNIQUE REGIONAL LANDSCAPE.

■ FORMING THE CENTRAL URBAN LANDSCAPE. THE GREEN SPACES SUCH AS PARKS BUILT IN THE GATHERING PLACE OF THE CITY ARE PROMINENT, FOR THEY ARE FREQUENTED AND APPRECIATED BY THE FLOWS OF TRAVELERS.

CLASSIFICATION OF LANDSCAPE DESIGN

LANDSCAPE IS A TYPICAL, CONCENTRATED, OPTIMIZED AND ACTIVE ENVIRONMENTAL COMPONENT, AN INSEPARABLE ENVIRONMENTAL COMPONENT FOR HUMAN NEEDS. THE LANDSCAPE DESIGN IS THE VITAL MEANS AND BASIC GUARANTEE FOR ACHIEVING THIS AIM.

THE SUBJECT OF LANDSCAPE DESIGN DEALS WITH VARIOUS TOPICS INCLUDING LITERATURE, ARTS, BIOLOGY, ZOOLOGY, ENGINEERING, ARCHITECTURE AND MANY OTHER FIELDS. LANDSCAPE DESIGN IS ACCORDINGLY A SUBJECT STUDYING HOW TO ARTISTICALLY AND TECHNICALLY TACKLE THE COMPLEX RELATION BETWEEN THE NATURE, THE BUILDINGS AND THE HUMAN ACTIVITIES, SO AS TO HELP ACHIEVE THE PERFECT ECOSYSTEM AND PICTURESQUE SCENERY.

THOUGH THE SCALE AND THE CONTENT OF THE LANDSCAPES VARY, ALL OF THEM ARE MADE UP OF FOUR FACTORS, NAMELY, LAND, WATER BODY, PLANTS AND BUILDINGS.

THE PLANT ARRANGEMENT LAYS EMPHASIS ON THE ORNAMENTAL TREE AND FLOWERS, COMPLEMENTED WITH

THE FRUIT TREES AND MEDICINAL PLANTS. THIS LANDSCAPE IS COMBINED WITH PRODUCTION. ARCHITECTURAL ARTICLES AND VARIOUS PUBLIC FACILITIES SHOULD NOT ONLY MEET THE REQUIREMENTS FOR RELAXATION, TRANSPORTATION, AND SUPPLY, BUT ALSO UNIQUELY FUNCTION AS THE ABSOLUTELY NECESSARY PART OF THE LANDSCAPE.

CRITERIA FOR LANDSCAPE:

- FIRSTLY, THE CLEAN ENVIRONMENT, FRESH AIR AND UNPOLLUTED WATER SHOULD BE ENSURED.
- SECONDLY, NOISE SHOULD BE CONTROLLED.
- THIRDLY, THE PLANTS SHOULD BE DIVERSE AND LUXURIANT.
- FOURTHLY, TRANSPORTATION SHOULD BE CONVENIENT, THE AMENITIES SHOULD BE SOUND, BEAUTIFUL AND QUIET ENVIRONMENT SHOULD BE AVAILABLE FOR RELAXATION AND AMUSEMENT.
- FINALLY, THE ARCHITECTURES SUITABLE FOR PROVIDING SHELTER FROM WIND AND RAIN, OFFERING FACILITIES FOR RELAXATION, DINING AND SIGHTSEEING.

CLASSIFICATION OF LANDSCAPE

REGULAR LANDSCAPE

REGULAR LANDSCAPE TAKES ARCHITECTURAL SPACE ARRANGEMENT AS THE MAIN SUBJECT OF LANDSCAPE, FOCUSES ON ORDERLINESS, SYMMETRY AND EQUILIBRIUM. IT BOASTS A CLEAR AXIS, THE ARRANGEMENT ON BOTH SIDES OF WHICH IS SYMMETRICAL. THE REGULAR LANDSCAPE IMPRESSES THE TRAVELERS WITH TIDINESS, ORDERLINESS, AND DISTINCTIVE SHAPES AND COLORS.

(1) LANDFORM

IN PLAIN REGIONS, THE LANDSCAPES SHOULD BE LEVELS OF DIFFERENT ELEVATION AND SLOPES. IN MOUNTAINOUS AND HILLOCK AREAS, TERRACES OF SAME ORDER AND VARIED SIZE, SLOPES AND STONE LANES ARE FAVORABLE FOR THEIR LINEAR SECTIONS.

(2) WATER BODIES

THE OUTLINES OF WATER BODIES SHOULD BE GEOMETRIC, THE BULKHEADS ARE ALSO EXPECTED TO BE NEAT; THE WATERSCAPE IS MAINLY MADE UP OF SHAPED POOLS, WALL FOUNTAINS, SPOUTING FOUNTAIN, SHAPED FALLS AND CANALS. THE SCULPTURES ARE ALWAYS USED TO GIVE PROMINENCE TO THEMES OF THE WATERSCAPE FOUNTAIN.

(3) BUILDING

NOT ONLY DOES INDIVIDUAL BUILDING EMPLOY AXIAL AND SYMMETRICAL DESIGN, BUT BUILDING COMPLEX

MAKE USES OF THIS KIND OF DESIGN FOR PRECISE ARRANGEMENT. THE MAIN AND AUXILIARY AXIS FORMED BY THE PRIMARY AND SECONDARY BUILDING COMPLEXES RESPECTIVELY CONTROL THE PANORAMA.

(4) ROADS AND SQUARES

THE OUTLINES OF THE OPEN SPACES AND SQUARES SHOULD BE GEOMETRIC. THE CLOSED LAWNS, SQUARE SPACES SHOULD BE SURROUNDED BY SYMMETRICAL BUILDINGS, REGULAR WOODS OR ESPALIERS. AS FOR THE ROAD SYSTEM, THE PANES AND CIRCULAR RADIAL PLAN SHOULD BE FORMED BY BEELINES, BROKEN LINES AND TRACEABLE CURVES.

(5) PLANTING DESIGN

THE LAYOUT OF PLANTS SHOULD BE ORDERLY AND RHYTHMED WITH A VIEW TO FORM CERTAIN GRAPHS, PATTERNS OR RIBBONS, TO EMPHASIZE THE ARRANGEMENT IN ROWS AND WITH EQUAL DISTANCES OR BY SIMPLE BUT REGULAR REPETITION. THE PLANTS THEMSELVES SHOULD BE CLIPPED INTO GEOMETRIC FIGURES. THE PARTERRES SHOULD BE IN SHAPE OR BE PROPITIOUS TO COMPOSE LARGE-SCALE PARTERRE COMPLEX. AT THE SAME TIME, A NUMBER OF ROADS AND WALLS SHOULD BE BUILT TO DIVIDE AND ORGANIZE SPACES. THE PRUNING OF TREES SHOULD BE BUILDING-SHAPED OR ANIMAL-LIKE, SUCH AS GREEN COLUMNS, GREEN TOWERS, GREEN GATES, GREEN PAVILIONS AND BIRD OR ANIMAL-SHAPED EVERGREENS.

(6) OTHER SCENERY

IN ADDITION TO THE MAIN LANDSCAPE MADE UP OF BUILDINGS, THE PARTERRE COMPLEX, THE REGULAR WATERSCAPE AND FOUNTAINS, OTHER SCENERY OFTEN MAINLY ADOPTS BONSAI TREES, POTTED FLOWER, BOTTLE DECORATION AND SCULPTURES. THE SCULPTURES ARE USUALLY ALLOCATED AT THE STARTING POINT, END POINT OR FULCRUM OF THE AXIS.

NATURAL LANDSCAPE

THE NATURAL LANDSCAPE FEATURES AS HAVING NO AXIS AND NO TRACEABLE CURVES. IT IS CHANGEABLE, PLENTIFUL, PROFOUND AND IMPLICATIVE.

(1) LANDFORM

IN PLAIN REGIONS, THE LANDFORMS OF THE LANDSCAPE, ROLLING AND VARIED, ARE A COMBINATION OF THE NATURAL UNDULATE LAND AREAS AND THE ARTIFICIAL FLUCTUANT MOUNDS. THE SECTIONS OF THEM ARE SLIGHTLY CURVILINEAR. IN MOUNTAINOUS AND HILLOCK AREAS, NO ADDITIONAL TRANSFORMATION AND ARTIFICIAL REARRANGEMENT OF LANDFORM CONDUCT EXCEPT THE CONSTRUCTION OF BUILDINGS AND SQUARES.

(2) WATER BODY

THE OUTLINES OF IT ARE NATURAL CURVES, THE BULKHEADS, IF ANY, ARE ALSO BUILT WITH THE NATURAL STONES. THE WATERSCAPE CHIEFLY CONTAINS CREEKS, PONDS, BROOKS, RIVERS, FALLS, LAKES AND SO ON. THE FALLS ARE ALWAYS THE MAIN LANDSCAPE.

(3) BUILDINGS

INDIVIDUAL BUILDINGS ARE EITHER SYMMETRICAL OR NOT. THE BUILDING COMPLEXES ARE MOSTLY UNSYMMETRICAL. THE SHAPING AND ARRANGEMENT OF THE BUILDINGS ARE UNNECESSARILY SYMMETRICAL BUT ADJUSTABLE TO THE LOCAL CONDITIONS.

(4) ROADS AND SQUARES

THE OUTER BORDERLINES OF SQUARES AND THE ROADS ARE FREELY CURVED. THE OPEN SPACE AND OUTLINES OF SQUARES ARE SEPARATE AND SURROUNDED BY THE BUILDING COMPLEX AND SHRUBS. THE PLANES AND SECTIONS OF THE ROADS ARE MADE UP OF PLANE LINES AND CURVES UNDULATING NATURALLY.

(5) PLANTING DESIGN

THE PLANTS ARE NOT ARRANGED IN ROWS OR FIXED PLANT DISTANCE. THE TREES ARE ALLOWED TO GROW NATURALLY TO ADEQUATELY DEMONSTRATE THE BEAUTY OF THE NATURAL PLANT COMMUNITY. THE ARRANGEMENT SPACES ARE DIVIDED INTO THE SHRUBS AND WOODS. THE SEASONAL ALTERNATION OF COLORS OF PLANTS IS TAKEN INTO ACCOUNT. THE ARRANGEMENT OF FLOWERS FOCUSES ON THE FLOWER CLUSTERS, THE FLOWER COMPLEX AND PARTERRES. ON THE BASIS THAT THE BIOLOGICAL FEATURES OF THE PLANTS ARE KEPT IN MIND, THE PLANTS OF DIFFERENT SPECIES GROUPED IN IMITATION OF THE ECOLOGICAL PLANT COMMUNITY CAN CREATE A NATURAL LANDSCAPE FULL OF VITALITY.

(6) OTHER SCENERY

BESIDES THE MAIN LANDSCAPE SUCH AS BUILDINGS, RIVERS AND MOUNTAINS, PLANT COMMUNITIES, THERE ARE STONES, ROCKERIES, BONSAI AND SCULPTURES. AMONG THEM THE STATUETTES WITH IRREGULAR PEDESTALS ARE DISTRIBUTED ON THE FOCUS WHERE THE PERSPECTIVE LINES ARE CONCENTRATED.

COMPOSITE LANDSCAPE

STRICTLY SPEAKING, IT IS IMPOSSIBLE TO CREATE THE ABSOLUTE REGULAR OR NATURAL LANDSCAPES IN REALITY.

IN PRACTICE, THE HIGHER GARDEN PLANTS AROUND THE BUILDING COMPLEX ARE REQUIRED TO BE REGULARLY ARRANGED. IN THE BORDER AREA, HOWEVER, THE NATURAL LANDSCAPE DESIGN IS APPLICABLE TO THE LARGE-SCALE SCENERY BECAUSE OF ECONOMICIZATION AND DIFFERENT LOCAL CONDITIONS.

THE COMPOSITE LANDSCAPE ORGANICALLY INTEGRATES THE FEATURES OF REGULAR AND NATURAL LANDSCAPE DESIGNS. APPLYING IT INTO MODERN LANDSCAPE DESIGN CAN NOT ONLY BRING TRADITIONAL REGULAR LANDSCAPE DESIGN INTO FULL PLAY, BUT ALSO ASSIMILATE THE ADVANTAGES WESTERN REGULAR ARRANGEMENT STYLES. THUS THE ORDERLY AND BRIGHT REGULAR PATTERN AS WELL AS THE COLORFUL AND VARIOUS NATURAL STYLES CAN BOTH BE ADOPTED. THE TECHNIQUES INVOLVED ARE THE APPLICATION OF REGULAR LANDSCAPE DESIGN AROUND THE HUGER MODERN BUILDINGS, AND OF NATURAL LANDSCAPE DESIGN IN THE AREAS AWAY FROM THE MAIN BUILDINGS. REGULAR DESIGN CAN COMPLEMENT WITH THE GEOMETRICAL OUTLINES OF THE BUILDINGS AND PROVIDE A WIDE OUTLOOK. THEN TAKING ADVANTAGE OF THE CHANGE OF THE LANDFORM AND ALLOCATION OF PLANTS, THE TRANSITION TO IRREGULAR DESIGN CAN BE DESIRABLE, AND THEREFORE WIDELY USED IN MODERN ARCHITECTURES.

IN THE COURSE OF DESIGNING, THE CHOICE OF THE LANDSCAPE DESIGN SHOULD BE DETERMINED BY THE REQUIREMENTS FOR FUNCTIONS AND FEASIBILITY, BUT NOT BY THE DESIGNERS' OWN WISHES. FOR THIS REASON, THE LANDSCAPE DESIGN IS NOT ONLY INFLUENCED BY THE SURROUNDINGS BUT ALSO THE SOURCE OF MATERIALS AS WELL AS THE ECONOMIC AND TECHNICAL CONDITIONS. THE ENVIRONMENTAL CONDITIONS ARE DIVERSE INCLUDING THE FEATURES, SHAPING OF THE NEIGHBORING BUILDINGS, THE TRAFFIC CONDITIONS AND THE RESIDENTS. THE ECONOMIC CONDITIONS INCLUDE THE SOURCE OF INVESTMENT AND BUILDING MATERIALS. THE TECHNICAL CONDITIONS REFER TO THE TECHNICAL LEVEL AND CRAFTSMANSHIP. THE DECISION ON THE CHOICE OF THE DESIGN STYLES CAN BE MADE ONLY AFTER TAKING THESE FACTORS INTO CONSIDERATION.

環境藝術

環境藝術 (Environmental art) 又被稱為環境設計 (Environmental design)。著名環境藝術理論家多伯 (Richard P. Dober) 如是說：環境藝術「作為一種藝術，它比建築藝術更巨大，比規劃更廣泛，比工程更富有感情。這是一種重實效的藝術，是早已被傳統所矚目的藝術。環境藝術的實踐與人影響其周圍環境功能的能力，賦予環境視覺次序的能力，以及提高人類居住環境質量和裝飾水平的能力是緊密聯系在一起的。」(引自 James C. Snyder 《Architectural Research》，1984)

在多伯定義的基礎上，我們將環境藝術的定義概括為：環境藝術是人與周圍的人類居住環境相互作用的藝術。「環境藝術是一種場所藝術、關係藝術、對話藝術和生態藝術。」

「從我瞥見一幢建築的時刻開始，直到我用雙腳接近，進入和到達我的目的地這一過程中，這幢建築的空間是如何展開。」大師的創作是從體驗未來空間環境的使用過程開始的，我們欣賞一個環境藝術作品，也需要從腳底板開始進入角色。」

景觀的基本概念

環境與景觀

環境是指圍繞人類生存的各種外部條件或要素的總稱，它由各種生物因素或稱生命系統 (包括動物、植物、微生物) 及非生物因素或稱環境系統 (包括光、熱、水、大氣、風、聲、土壤、無機物等) 共同組成。這些因素不是孤立存在的，而是通過物質循環，能量流動相互作用，互相制約，構成各種有機聯系的統一的整體。人類的生存環境是龐大而複雜的多級大系統，按其範圍由遠及近，由大到小可以分為星際環境 (或宇宙環境)、全球環境、區域環境、海洋環境、地理環境、自然環境、地質環境、生態環境和聚落環境等。聚落環境是人類群居生活的場所，是人類利用和改造自然而創造出來的與自己關係最密切，最直接的生存環境，按其性質、功能和規模大小可分為：城市環境、農村環境、院落環境和居室環境等。

人與自然界的關係和人對自然界的態度，由無能為力和畏懼，經過了征服與破壞，終於回復到了試圖欣賞自然并與之和諧共處的新時代。

城市與景觀

具有自淨能力及自動調節能力的城市景觀綠地，被稱為「城市之肺」，它構成城市生態系統中唯一執行自然「納污吐新」負反饋機制的子系統；是優化環境保障系統穩定性的必要組成；是城市生物多樣性保護的重要基地；它是實現城市可持續發展的一項重要基礎設施。城市景觀綠地作為城市生態系統的主要生命支持系統，在保護和恢復綠色環境，維持城市生態平衡和改善提高城市生態環境質量方面起着其他基礎設施所無法代替的重要作用。因此以城市生態為核心，提高城市景觀系統的生態功能，建立完善的城市生態系統是現代化城市發展的戰略方向，也是城市發展達到良性循環的必然趨勢。許多國家已將其作為城市現代化水平和文明程度的一個衡量標準和制定城市可持續發展戰略的一個重要內容。實踐證明，將「森林引進城市，讓城市坐落於森林中」，開展城市景觀綠化生態工程建設，提高城市綠地的生態效能，是改善城市生態環境質量，營造空氣清新，環境舒適的聚居空間，促進城市可持續發展的正確選擇和必由之路。

綠化在城市景觀建設中具有非常重要的作用。

- 豐富城市天際線。城市中大量的硬質樓房形成輪廓挺直的建築群體，而綠化是柔和的軟質景觀，這兩種景觀相互融合，高低錯落，剛柔對比，形成了豐富多變的城市天際線。
- 在城市景觀中，根據不同的功能分區 (如工業區、商業區、交通樞紐、文教區、居住區)，採取有針對性的植物造景，可以形成豐富多采、各具特色的城市區域景觀。

■ 構成城市中心景觀。在城市集合點建造的公園等綠地，是視線和人流的交匯，具有明顯的特征。

景觀設計的分類

景觀是環境中典型的、集中的、優化的、活躍的構成要素，是滿足人類需求必不可少的環境構件，而景觀設計則是實現這一目的的重要手段和基本保證。

景觀設計這門學科所涉及的知識面較廣，它包括文學、藝術、生物、生態、工程、建築等諸多領域，同時又要綜合各學科的知識。所以，景觀設計是一門研究如何應用藝術和技術手段處理自然、建築和人類活動之間複雜關係，達到和諧完美、生態良好、景色如畫之境界的一門學科。

景觀的規模有大有小，內容有簡有繁，但都包含着土地、水體、植物和建築四種元素。

景觀的植物配置，是以觀賞樹木和花卉為主，但也輔以部分果樹和藥用植物，把景觀與生產結合起來。建築小品以及各種工程設施不僅在功能方面必須滿足人們的休憩、交通和供應的需要，同時還應以其特殊的形象而成為景觀必不可少的一部分。

評價景觀的標準：

- 首先要保證環境衛生，空氣清新，水體潔淨；
- 第二要避免噪聲；
- 第三植物種類要豐富，生長健壯繁茂；
- 第四要有方便的交通，完善的生活福利設施，適合文化娛樂活動和美麗安靜的休息環境；
- 第五要有可擋烈日、避風雨、供休息、就餐和觀賞相結合的建築物。

景觀的分類

規則式景觀

以建築式空間布局作為風景的主要題材，強調整齊、對稱和均衡。有明顯的主軸線，在主軸線兩邊的布置是對稱的。規則式景觀給人以整齊、有序、形色鮮明之感。

(1) 地形地貌

在平原地區，由不同標高的水平面及較緩傾斜的平面組成；在山地及丘陵地，需要修築成有規律的階梯狀臺地，由階梯式的大小不同的水平臺地、傾斜平面及石級組成，其剖面均為直線構成。

(2) 水體

外形輪廓均為幾何形，採用整齊式駁岸。水景的類型以整形水池、壁泉、噴泉、整形瀑布及運河等為主，其中常運用雕像配合噴泉以形成水景噴泉的主題。

(3) 建築

不僅個體建築採用中軸對稱均衡的設計，而且建築群和大規模建築組群的布局，也採用中軸對稱的手法，布局嚴謹，以主要建築群和次要建築群形成的主軸和副軸控制全景。

(4) 道路廣場

空曠地和廣場外形輪廓均為幾何形。封閉性的草坪、廣場空間，以對稱建築群或規則式林帶、樹牆包圍。在道路系統上，由直線、折線或軌迹可循的曲線構成方格形或環狀放射形。

(5) 種植設計

植物的配置呈有規律有節奏的變化，組成一定的圖形、圖案或色帶，強調成行等距離排列或做有規律地簡單重複，對植物材料也強調整形、修剪成各種幾何圖形，花壇布置以圖案式為主，或組成大規模的花壇群，並運用大量的路、牆以區劃和組織空間。樹木整形修剪以模擬建築體形和動物形態為主，如綠柱、綠塔、綠門、綠亭和用常綠樹修剪而成的鳥獸等。

(6) 其他景物

除建築、花壇群、規則式水景和大量噴泉為主景以外，其余常採用盆樹、盆花、瓶飾、雕像為主要景物。雕像位置多配置於軸線的起點、終點或支點上。

自然式景觀

自然式構圖的特點是：它沒有明顯的主軸線，其曲線無軌迹可循。自然式景觀變化豐富，意境深邃，委婉。

(1) 地形地貌

平原地帶，地形起伏富於變化，地形為自然起伏的和緩地形與人工堆置的若干自然起伏的土丘相結合，其剖面為和緩曲線。在山地和丘陵地，則利用自然地形地貌，除建築和廣場基地以外不搞人工階梯形的地形改造，或割碎地形地貌加以人工整理，而是盡可能使其自然。

(2) 水體

其輪廓為自然曲線，岸如有駁，亦為自然山石駁岸。水景類型多以小溪、池塘、溪澗、河流、瀑布、水池、湖泊等為主，常以瀑布為水景主題。

(3) 建築

個體建築為對稱或不對稱均衡的布局，建築群則多為不對稱均衡式。建築物的造型和布局不強調對稱，而是因地制宜。

(4) 道路廣場

廣場的外緣輪廓線和道路曲線自由靈活。空曠地和廣場的輪廓為封閉性的，被不對稱的建築群、土山、樹叢所包圍。道路平面和剖面由自然起伏曲折的平面線和豎曲線組成。

(5) 種植設計

植物的配置不成行列式，沒有固定的株行距，充分發揮樹木自由生長的姿態，不強求造型，着重反映植物自然群落之美。組織空間則以自然的樹叢、樹群來進行。注意植物的色彩和季節變化，花卉布置以花叢、花群、花壇為主。在充分掌握植物的生物學特性的基礎上，不同品種的植物配置在一起，以自然界植物生態群落為藍本，構成生動活潑的自然景觀。

(6) 其他景物

除建築、自然山水、植物群落為主景以外，其余採用山石、假石、盆景、雕刻為主要景物，其中小雕像的基座為自然式，多配置於透視線集中的焦點。

混合式景觀

嚴格說來，絕對規則式和絕對自然式景觀，在現實中是很難做到的。

實際上，在建築群附近及要求較高的景觀植物類型要採取規則式布局，在離開建築群較遠的地點，在大規模的景觀中，只有採取自然式的布局，才易達到因地制宜和經濟的要求。

混合式景觀是綜合規則與自然兩種類型的特點，把它們有機地結合起來。這種形式應用於現代景觀中，既可發揮自然式景觀布局設計的傳統手法，又能吸取西洋整齊式布局的優點，創造出既有整齊明朗、色彩鮮艷的規則秩序，又有豐富色彩、變化無窮的自然風格。其手法是在較大的現代建築周圍或構圖中心，採用規則式布局；在遠離主要建築物的部分，採用自然式布局。規則式布局易與建築的幾何輪廓線相協調，且寬廣明朗，然後利用地形的變化和植物的配置逐漸向自然式過渡。這種類型在現代建築中用之甚廣。

在做規劃設計時，選用何種類型不能單憑設計者的主觀願望，而要根據功能要求和客觀可能性。由此可知，影響規劃形式的因素有周圍的環境、還有物質來源和經濟技術條件等。其中環境條件包括的內容很多，有周圍建築物的性質、造型，以及交通、居民情况等，經濟技術條件包括投資和物質來源；技術條件指的是技術力量和藝術水平。一個景觀決定採用何種類型，必須對這些因素作綜合考慮後，才能作出決定。

Landscape and Its Creation

Overall View / Public Space 010

Large-scale City Landscape	010
Formula City Landscape	022
City Park	040
Round City Landscape	056

Overall View / Residential Space 062

Formula Landscape	062
Round Landscape	074
Arc Landscape	080
Natural Landscape	092
Swimming Pool As the Main Landscape	114

景與造景

整體景觀 / 公共空間 010

大型城市景觀	010
幾何形城市景觀	022
城市公園	040
圓形城市景觀	056

整體景觀 / 住區空間 062

幾何形景觀	062
圓形景觀	074
弧綫形景觀	080
自然形景觀	092
以游泳池為中心的整體景觀	114

Landscape and Its Creation

景與造景

I. Landscape and Its Creation

(I) Landscape and its sensation

Landscape means the artificial or natural view and scenery, and is the spatial environment featuring the natural beauty for the purpose of rest and admiration. All scenes share the common features of learning from nature, imitating nature and excelling nature. The so-called spatial environment for the purpose of rest and admiration means that landscape is by no means the aesthetic image but the picturesque spatial environment with the artistic conception. It caters for people's rest and admiration, with the spatial image and color in conformity with the rules of landscape composition, including such environment elements as sound, smell, taste and time.

The landscape is perceived by man's five sense organs: eyes, ears, nose, tongue and body. Man cannot sense beauty of the landscape without personal experience. As for the sense organs, most scenes are mainly for view. But there are also many scenes that cannot be sensed without ears, nose or taste. As a result, there is no single perception of the landscape. As the scenery varies, one or several sense organs function for perception.

(II) Admiration of the landscape

The landscape is for sightseeing. But different admiration methods will result in different view effects, together with different sensations of the landscape.

A. Static and dynamic admiration

There are static admiration and dynamic admiration of the landscape. In the actual tour, static admiration always goes together with dynamic admiration. The former means tour whereas the latter means rest. Endless tour will exhaust man and endless rest will make no sense. The general landscape plan should consider form both the static and dynamic aspects. The master plane drawing of landscape is mainly devoted to meeting the requirements for dynamic admiration by arranging fixed viewing routes. Each route should behave like the film editing. In this way, the visitors can feast eyes on one scene after another as they move on so as to form a continuous and gradual process of viewing and admiration.

The landscape design is in need of satisfying the need for the static admiration. The viewpoint and the location of the scene remain unchanged. If you appreciate a three-dimensional landscape painting, the whole picture is a static drawing, including the main view, the attached view, the close view, the medium shot, the side view, the panoramic view, even the distant view, or their organic combination. The design should closely integrate the natural view, the artificial building and the vegetation. The whole layout of the design should be compared to that of the stage setting. The excellent static view point is the very place for sketch of photographers and painters.

一、景與造景

(一) 景與對景的感受

所謂「景」即風景。景致，是指在景觀中，自然的或人為創造加工，並以自然美為特征的，作休憩欣賞的空間環境。以因借自然，效法自然，高于自然的自然美為特征。這是景的共同點。所謂「作休憩欣賞的空間環境」，即是說「景」絕不是引起人們美感的畫面，而是具有藝術構思而能入畫的空間環境。這種空間環境能供人休憩欣賞，具有符合景觀構圖規則的空間形象和色彩，也包括聲、香、味及時間等環境因素。

景是通過人的眼、耳、鼻、舌、身這五個感覺器官接受的。沒有身臨其境是不能體會景的美的。從感官來說，大多數的景主要是看，但也有許多景必須通過耳聽、鼻聞、品味等才能感受的。景的感受往往不是單一的，而是隨着景色不同，用一種以至幾種感官感受。

(二) 景的觀賞

景可供游覽，但不同的觀賞方法會產生不同的景觀效果，給人以不同的景的感受。

1. 靜態觀賞與動態觀賞

景的觀賞可分為動與靜，即動態觀賞與靜態觀賞。在實際游覽中，往往是動靜結合，動就是游，靜就是息。游而無息使人筋疲力盡，息而不游又失去游覽的意義。一般景觀規劃設計應從動與靜兩方面的要求考慮。景觀平面總圖設計主要是為了滿足動態觀賞的要求，應該安排一定的風景路綫，每一條風景路綫應達到像影片鏡頭剪輯一樣，分鏡頭（分景）按一定的順序布置風景點，以使人行其間產生步移景異之感，一景又一景，形成一個循序漸進的連續觀賞過程。

景觀設計是需要滿足靜態觀賞的要求，視點與景物位置不變，如看一幅立體風景畫，整個畫面是一幅靜態構圖。所能欣賞的景致可以是主景、配景、近景、中景、側景、全景，甚至遠景，或它們的有機結合。設計應使天然景色、人工建築、綠化植物有機地結合起來，整個構圖布置應該像舞臺布景一樣，好的靜態觀賞點正是攝影和畫家寫生的地方。

2. 平視、俯視、仰視的觀賞

觀景因視點高低不同，可分為平視、俯視、仰視。在平坦草地或河湖之濱，行進觀景，景物深遠，多為平視。居高臨下，景色全收，這是俯視。有時觀景高大，后退無地只能抬頭，這是仰視。平視、俯視、仰視的觀賞給人的感受各不相同。

(1) 平視觀賞

平視是視線平行向前，人頭部不用上仰下俯，可以舒服地平望出去，使人有平靜、安寧、深遠的感覺，不易疲勞。平視風景由于與地面垂直的綫條，在透視上均無消失感，故景物高度效果感染力小，而不與地面垂直的綫條，均有消失感，表現出較大的差異，因而對景物的遠近深度有較強的感染力。平視景觀應布置在視線可以延伸到的較遠的地方。

(2) 俯視觀賞

一旦人的視點較高，景物展現在視點下方，當視線向前，鑒別不清時，必須低頭俯視，此時視線與地平綫相交，因而垂直地面的盲綫產生向下消失感，故景物愈低就顯得愈小。俯視易造成開闊和驚險的景觀效果。





- 1 Nordsternpark Gelsenkirchen Germany
德國 格爾森基爾欣 格爾森基爾欣北星公園
- 2 Yalujiang River Riverside Sightseeing Passageway Dandong China
中國 丹東 丹東市鴨綠江沿江景觀走廊
- 3 Shanjia Park Yokohama-city Kanagawa Japan
日本 神奈川縣 橫濱市 山下公園
- 4 Walking Bridge Spain
西班牙 畢爾巴鄂市 尤利比塔步行橋
- 5 Oheir International Center Chicago Illinois State USA
美國 芝加哥 伊利諾斯州 歐海爾國際中心



