



伍新凤◎编著

梦游记

Dreamlike Traveling

旅游规划篇（第二版）

中国建筑工业出版社

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图书在版编目(CIP)数据

梦游记：旅游规划篇/伍新风编著. —2版.

北京：中国建筑工业出版社，2011.10

ISBN 978-7-112-13607-0

I. ①梦… II. ①伍… III. ①旅游业—经济规划
IV. ①F590.1

中国版本图书馆CIP数据核字(2011)第199679号

责任编辑：常 燕 付 娇

梦游记：旅游规划篇(第二版)

伍新风 编著

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中国建筑工业出版社 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：546×886毫米 1/12 印张：27 字数：813千字

2011年10月第二版 2011年10月第二次印刷

定价：230.00元

ISBN 978-7-112-13607-0

(21432)

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如有印刷质量问题，可寄本社退换

(邮政编码 100037)

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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
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
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贵州省旅游规划评审专家组成员
贵州省设计艺术委员会副主任

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，曾在贵州民族学院美术系任教，现任教于贵州民族学院建筑工程学院，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，万物囊于其中。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；行事不以诚，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。

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 professor 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

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 now he is a professor in Architecture Institute of Guizhou National Collage, 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.

“一个行业游戏规则六十年未变，城市却已经变化巨大、沧海桑田，由此而带来灾难性的后果，那就是所有中国城市同质化现象严重，变得千城一面。”

千城一面何时止？！

——对话伍新凤

A THOUSAND OF THE SAME CITY

- 中国 30 年的变化让世界感到震撼，特别是北京、上海这样的大城市，现代化程度可以与纽约媲美。
- 中国一直在宣传自己五千年的历史文化，长期引以为豪。遗憾的是，在中国的城市里很难看到五千年历史文化的辉煌。
- 我走在中国的大城市，如果没有中文，街上行人不是中国人，我根本不知道自己身处于哪个国家。

这三句话，是一位美国专家访问中国，被问及关于中国城市的观感时所言。这三句话一直令伍新凤耿耿于怀。作为一个城市规划的圈内人，也许他更加有切肤之痛。

伍新凤是较早认识到这个问题严重性的业内人士之一，记得很多年前采访他时，提起这个问题，焦急、愤怒、心有不甘便溢于言表。不幸的是，几年过去了，“千城一面”的现象非但没有得到有效遏制，反而有愈演愈烈之势。有人戏称，中国 200 个城市一奶同胞。英国《卫报》说：“中国是一个由一千座雷同的城市构成的国家。”不知道是调侃，还是“千城一面”的英文直译。作为每一个生活在其中的人，没有理由不感到压抑和悲哀。“高楼、高密度、大广场”，“呆板、毫无生气的、火柴盒般的钢筋水泥森林”——这便是当今中国大多数城市的真实写照。举个例子，中国县级城市的外环线无入口，无一例外地有一个圆形大转盘，盘中立着一个宏伟的不锈钢雕塑，多半为球形。全国城雕艺术委员会主任、中国雕塑院院长吴为山披露，近 30 年来，全国各地“托起的球”不下 100 万尊。许多城市沦为“无特点、无文化、无历史”的三无城市。

These three sentences, said by an American expert when he came over to China and was asked about his impression of Chinese cities, has been lingering over Wu Xinfeng. As a person in the occupation of urban design, he may be more suffered.

Wu Xinfeng is one of the professional insiders who is aware of the seriousness of this problem. I remember many years ago I interviewed him, he was worried, angry and enterprising when talking about this issue. Unfortunately, in stead of being effectively confined, the phenomenon of "singularity of thousands of cities" has become more and more intense. It is quipped that more than 200 cities of China are twins. The UK Guardian said: "China is a country contributed with one thousand similar cities". Is it ridicule, or the literal translation of the "singularity of thousands of cities"? Nobody has no reason to be pressed and sad living in such cities. "high buildings, high density, large squares ", "stiffness, no activeness, and the

"The rules hadn't been changed for sixty years , but the cities have transformed completely, which causes badly similarity of Chinese cities"

What time is the end of "singularity of all cities" An interview with Wu Xinfeng

A THOUSAND OF THE SAME CITY

- The world is shocked by the transformation of China in 30 years, especially the metropolises such as Beijing and Shanghai, of which the modernization can compete with New York.
- China has publicized and been proud of its five thousand years of historical culture. However, it is hardly to see the brilliance of the five thousand years of historical culture.
- When I walk through the metropolises of China, I even can't know which country I am in if without Chinese characters and pedestrians.

中国城市的“千城一面”广受诟病非今日始。英国皇家城市规划学会主席帕白森曾痛心疾首：“中国历史和文化的传统太珍贵了！不能允许它们被西方来的这些虚假的、肤浅的、标准化概念的洪水所淹没。我确信，你们遭到了这种威胁。”其实，这已经不是威胁，而是活生生的现实。上海世博会的总设计师，法国人马丁·罗班也说中国城市普遍缺乏特点。从他住的酒店望出去，城市风貌都差不多。著名建筑师库哈斯则这样调侃他的中国同行：“中国建筑师的数量是美国建筑师的十分之一，在五分之一的时间内设计了五倍数量的建筑。这就是说，中国建筑师的效率是美国同行的 2500 倍。”

在国内，城市的“千城一面”则更是受到不断质疑。作家冯骥才说：“近年来，我国的城市有非常迅猛的发展，但是也有不可挽回的损失，‘千城一面’失去了文化个性，失去了自己独有的文化灵魂，破坏了文化的多样性。”上海大学教授林少雄给博士生放幻灯片，讲述在国内不同城市的游历观感，放着放着就串了，切换了好多张，好像还没有走出一座城市，其实已经是好几座城市了。

matchbox-shape concrete forest"— this is the real image of most of the present Chinese city. For example, the outer races of county-level cities in China are without entrances, in stead, a large round platform with a stainless steel sculpture, usually in a ball shape which, revealed by Wu Weishan, director of national urban sculpture art committee and the president of sculpture institute of China, were no less than one million in China. Many cities turn down to be without specialty, culture and history.

In China, the "singularity of all cities" has drawn much attention. "In recent years, although the cities have developed rapidly in China, we got irretrievable loss. Singularity of thousands of cities' causes the loss of culture and the unique cultural soul, and the damage of cultural diversity", an author Feng Jicai said. "It seems to be in one city, but already run through many cities", displayed by Professor Lin Shaoxiong of Shanghai University to his doctoral students.

林少雄说：“土耳其诗人希格梅有句名言，‘人一生中有两样东西是永远不能忘却的，这就是母亲的面孔和城市的面貌。’可我们的城市只有同一副面孔。几乎百分之百的中国城市互相抄袭，三线看二线、二线看一线，只有楼房高矮、汽车多少等量的区别，没有质的区别，这就叫‘同质化’。”许多历史、人文学者也表达了同样的观点。《中国青年报》甚至评论说：“没有思想和个性的城市犹如没有灵魂的人。对于具有几千年城市史的中国来说。如果城市市区特点，将历史文化的底蕴破坏殆尽，‘千城一面’都像一个模子里刻出来的，那么，不仅是中国建筑和中国城市的悲哀，也是对中国文明的糟蹋。”

悲哀，莫大的悲哀！

罗素先生说：“须知参差多态，乃是幸福的本源。”亿万中国人生活在一模一样，毫无差别的城市里，生活的幸福感受，不说毁之殆尽，至少也大打折扣，这也难怪为什么官方统计的生活幸福指数，总和普罗大众的切身感受有着相当大的出入。

要知道，个人是无法脱离群体和环境生存的。人们之所以选择进入城市生活，就是要享受城市生活的品质。因为只有城市这种集聚形式，才集中了现代文明和先进科技的生活方式，为生活提供了优越的条件。但是，假如一个城市以建设为名，将历史的传承印记从城市上抹去，将优秀的文化遗产破坏殆尽，将值得继承和发扬的传统资源弃若敝屣的时候，城市无所凭借，变成无根之城；人心失去依托，灵魂漂浮半空，于是物欲横流、人情冷漠、道德沦丧。看上去毁掉的是城市，实质上泯灭的是世道人心。这也是为什么“千城一面”并不仅仅是一个城市发展路径的选择问题，也是一个很严峻的社会现实问题的重要原因。

可是，为什么“千城一面”饱受质疑与诟病并非今日始，却依然愈演愈烈？为什么这个长期为社会瞩目的问题，会迟迟没有办法解决，并逐步沦为茶余饭后的谈资？

2010年末，新华网刊发了一篇题为《拒绝“千城一面”：中国西部给城市穿上“民族服装”》的报道，给解决城市的同质化现象带来了一丝新鲜气息。文章对民族地区运用来自生活的当地民族元素改造城市给予积极评价，其中特别提到了凯里，认为凯里的公共汽车站使用坡屋面和垂瓜，体育馆吸取了苗族的吊脚楼、侗族的鼓楼等特点，并使用了许多苗侗服饰上的元素，使得凯里的城市特点突出，给人印象深刻。同济大学规划六所所长，上海世博会规划顾问委员会成员，城市规划博士，《城市中国》执行副主编苏运升在文

Lin Shaoxiong said, "A turkey poet said 'In one's life, there are two things that are unforgettable for ever; one is his mother's face, the other is his town's image.' However, our cities are in the same image, almost all the Chinese cities copy each other. Small cities imitate medium cities, while medium cities imitate big city. The difference is not essentially, but the different level of constructions and different number of cars. This is so-called 'homogenization'. Many historical and human learners also express the same idea. The Youth Daily even presents comment that cities without thought and uniqueness are like people without soul. As a country with thousands of years of urban history, China will be sorrowful of its constructions and cities, and ravaged of its civilization, if the cities lost their features and were damaged totally on their historical culture.

Sorrow, badly sorrow!

Mr. Luosu says: "we should recognize that the diversity is the origin of happiness." However, millions of Chinese are living in the cities which are in the same image. No wonder the happiness index by authority statistics is fair different from the real public experience.

We should know that an individual can not exist without the groups, so that people choose to live in the cities to enjoy the living quality of cities. Only this collective living style can provide the superior conditions with modern civilization and advanced technology. Nevertheless, if a city were constructed by erasing the historical inheritance, destroying the cultural heritage and deleting the valuable traditional resources, it will become a city without root, and which is the cause of shallow relationships and moral bankruptcy. In all, "singularity of thousands of cities" is not only an issue of the developing method of a city, but also a severe realistic social problem. Why "singularity of thousands of cities" has become more and more intense since the query is not from today? Why such a hot spot hasn't been solved, but turned off to be conversation resources?

At the end of 2010, "Xinhua Net" issued a report named "Reject 'Singularity of Thousands of Cities': The West of China Put Ethnic Costume on the Cities" which introduced a fresh idea to figure out the problems of urban homogenization. The paper presented positive comments on the urban transformation using local ethnic elements of the ethnic regions. Kaili City was especially mentioned in the paper as a city with prominent features and will leave people deep impression

2011年5月，一个阳光明媚的早晨，带着对中国城市“千城一面”的关注与困惑，我们造访了位于贵阳华坤大厦16楼的天海规划设计有限公司，在伍新凤的办公室进行了一场对话。

对公共空间可能提供的美、安慰和关怀，人们总是寄希望于规划。然而现实给人们的一个嘲讽是，大部分所谓的规划正在成为一种破坏。举目四望，“规划”所到之处，城市原有的魅力尽失。“规划正在变成城市魅力的杀手。”

中评价说：“比如凯里的体育场，风雨廊和墙体的结合从场内和场外看都和水平线是平衡的，看起来很舒服。”

凯里的城市规划设计者，正是伍新凤。

多年来，伍新凤一直致力于解决“千城一面”的思路与模式的探索，并在九年前创办天海规划作为实践。天海成立9年来，坚持“民族现代化、现代民族化”的城市规划新理念，坚持城市发展的“可延续性”和挖掘城市的“核心价值”，在此基础上打造特色城市。

目前，经过九年探索，天海规划设计已经形成了一套规划设计方法和模式：在项目规划满足功能需求的同时更强调对规划地核心价值的深入挖掘，对规划地民族性、文化性和本土性的全力彰显并最终使之体现于项目中；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，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。

多年来，伍新凤和天海规划以独特的规划设计理念、颠覆性的操作模式以及极富想象力的创意，承担和完成了60多项大中型规划设计项目，包括云南省丘北县县城整体设计及普者黑景区规划设计、贵州省凯里市城市整体形象设计、贵州省铜仁市整体设计、贵州省三都县县城整体设计、贵州省黔西县县城整体设计、贵州省威宁县县城整体设计、山东黄金主题公园规划设计、华藏世界多国佛教园规划设计、贵州省东风湖百里画廊休闲度假区规划设计、贵州省香纸沟温泉度假区规划设计、贵州省博物馆创意设计等。这些项目的实践，都是伍新凤为改变“千城一面”现状而作的可贵尝试。

2010年8月，伍新凤根据多年思考和实践经历编著的《变城记——城市规划改造篇》、《筑魂记——原创建筑篇》、《梦游记——旅游规划篇》、《造景记——原创景观篇》四部专著由中国建筑工业出版社出版，这四部专著总结了伍新凤八年来从事规划设计行业的经验及独到见解，同时将天海的项目操作流程及规划设计理念向读者展示，试图对规划设计行业引入新的操作模式和表现手法，并为这行业带来一些新鲜观点供有关人士借鉴与参考。

as its bus stations were designed adopting pitched roof and gourd and the gymnasium was designed absorbing the features of the Diaojiào pavilion of Miao and the Drum pavilion of Dong and some ethnic elements of the costumes of Miao and Dong.

It is Wu Xinfeng who designed Kaili City.

Wu Xinfeng has devoted himself to the exploration of tackling "singularity of thousands of cities" and organized Tianhai Planning and Design to make practices for nine years. Tianhai has been focusing on the new concept of urban design "Modernization of Nationality, Nationalization of Modernity" and "sustainability" of city development and digging the "core value" of cities, so as to create special cities.

At present, Tianhai Planning and Design has concluded a certain method and mode of planning and design after nine years of exploration: In addition to meeting the needs of functions, the projects are stressed more on excavating the core value and highlighting the nationalities, culture and localities of the planning land, so as to express them in the design; The involved professions such as scheming, planning, architecture, design, 3D display and animation display are integrated with each other to complete a project from the resources assessment and background analysis to strategic orientation, planning layout, architectural design and image display, so as to avoid the processes apart.

During these years, Tianhai Planning and Design has undertaken and completed more than 60 large and medium projects with its unique planning and design ideas, subversive operation mode and innovative creation. The works, such as the project in Qiubei City of Yunnan, Kaili City, Tongren City, and Sandu City of Guizhou, and the Golden Theme Park of Shandong, the design of Sino Tibetan World of Qingzhen, the creative design of Guizhou Museum, planning and design of Xiangzhigou Resort of Guiyang, are the valuable practice that Wu Xinfeng engaged in to change the the current situation of "singularity of thousands of cities".

In August 2008, Wu Xinfeng completed his four monographs named "City Changing—Urban Design", "Spirit Shaping—Original Architecture", "Dreamlike Traveling—Tourism Planning", "Landscape Building—Original Landscape" which are issued by China Architecture and Industry Press, and conclude Wu Xinfeng's experience and unique ideas after eight years working on this profession.

A sunny morning in May, 2011, we visited Tianhai Planning in the 16th floor of Huakun Building and had a dialogue with Wu Xinfeng in his office.

People always expect that planning can make the public space beautiful, comfortable and agreeable. However, the reality is so ridiculous that most of the so called "planning" is turning out to be ruin. "Planning is becoming the assassin of urban charm"

对话 // Dialogue

Newtarget : 中国城市“千城一面”的现象已被诟病多时，但到底是什么造成这种现象的原因众说纷纭，作为一个长期从事规划设计并在这个问题上有所建树的专家，您是怎么看待这个问题的？

伍新凤 : 造成中国城市“千城一面”的原因有三。

第一是城市规划设计行业的操作模式和游戏规则六十年来未变。六十年不变的城市规划行业，怎么能适应和跟上城市翻天覆地的变化？

第二是体制性的问题，行政主导学术，个别政府官员将城市建设作为升迁的政绩，忽略了这个专业的特殊性，不重视专家的意见，搞“政绩工程”，因此作出的规划往往不是出自科学和文化论断，而是出自个人判断和喜好。

第三是行业管理上的问题。由于行业管理上多年不变，思想僵化、缺乏创新，造成了对决策部门的误导。

正是这三个原因，造成了中国城市的“千城一面”。其中，游戏规则和操作模式六十年未变，是最核心和最根本的原因。

Newtarget : 那么，应对这样的问题，有没有什么行之有效的解决办法？

伍新凤 : 一个城市规划项目，同时要面对六七个不同的学科和专业，现行体制下，涉及城市规划的各个领域之间互不相关，甚至相互拆台，这样的现实，怎么能做好城市规划？

改变“千城一面”的现实，关键在于发现潜入城市肌理的文脉。当一种资源成为一个城市的特色，不仅为世人所知，而且被挖掘出来，通过一定的手段展现，为这个城市打上深深的烙印，那么这种资源就构成了这个城市的核心价值。所以，在城市规划之前要首先对城市进行资源评估和定位，再围绕核心价值 and 定位进行功能布局，创造方便舒适内容丰富的新生活。最后，通过艺术创作手段，使城市建筑或景观的现实性升华为公众所能感受到的具象。

规划要在设计之前，城市规划师一定要具备人文素质和城市战略眼光，而不是一个只会规划设计的工匠。中国建筑大师梁思成，是梁启超先生的大公子，从小就攻读《史记》、《左传》，有很深的国学功底，念书时爱好美术和音乐，是校刊的美术编辑。在宾夕法尼亚大学学习建筑期间，自学中国古代历史。正是这样的历史积淀，才使得他的眼光超越了时代，对当时的北京城市建设提出许多真知灼见，当时没有被采纳。直到 1993 年，北京的城市规划方案，最终还是回到了梁思成的思路。

Newtarget : In China, the phenomenon of "singularity of thousands of cities" has existed for a long time, and there are different versions of the cause of this phenomenon. As an expert working on planning and design and making contributions to this field, what do you think about this problem ?

WU : There are three causes of "singularity of thousands of cities" in China. First of all, the operation mode and occupation rules never changes for sixty years. But the cities has experienced earth-shaking changes during the sixty years, so how can the old urban design concept adapt to the changing cities? Secondly, it is a systematic issue, the administration confines the academy. Some of the governors treat urban construction as his merit for his promotion, but ignore the specialty of this occupation and the experts' suggestions, so that the planning is generally not according to scientific and cultural conclusion, but the personal judgement and favor. Thirdly, it is the management.

These three points are exactly the cause of "singularity of thousands of cities", and the core and essential reason is the unchanged operational mode and rules for sixty years.

Newtarget : Then, do you have any methods to figure out these problems effectively ?

WU : There are six or seven different objects and specialties involved when carry out a project of planning and design of a city, unfortunately, the involved departments don't cooperate with each other or even discriminate against each other due to the present system. Under this circumstance, how to make a good urban design. The key to change the reality of "singularity of thousands of cities" is to discover the cultural context which permeates through the city. If a kind of resource is one of the specialties of a city, it will be known and displayed by certain methods to brand the city deeply, and it, therefore, will contribute to the core value of this city. Thus, the process of urban design is, firstly, assessing resources and making orientation, then working out the functional layout according to the core values and orientation to create convenient and comfortable new life, and lastly, transforming the urban architectures and landscape to be real constructions by art methods, so that the public can enjoy them.

Planning should be prior to design. Urban planners can't be a workman of planning and design, but should be of humanistic quality and urban strategy. The Chinese architectural master Liang Sicheng, the first son of Liang Qichao, accumulated wide Chinese ancient civilization as he had study "Historical Records" and "Zuo Zhuan" since his childhood, served as the art editor of the school journal due to his favor of art and music when he was in the school, and learned by himself the ancient Chinese history during his study in University of Pennsylvania. All the experiences endowed him with foresight, so

《中国新闻周刊》和新浪网曾经进行一项名为“你的城市理想”的网上调查，16877 人中，有 29.46% 的人们最希望自己所居住的城市建筑具有的品质是“外观很美，有艺术感的”。在“你希望居住的城市的历史年龄”一项中，38.38% 的人希望居住城市的历史年龄在 200 以上。一旦离开城市，多数人表示，除去经济因素，最受不了的一点是“生活缺少变化”。根据第十五次中国互联网报告发布的数据，69% 网民的年龄在 35 岁以下，可见，丰富多变、有历史内涵和审美情趣的城市“魅力”，已经成为当下年轻人城市理想的价值偏好。

我们渴望生活的富足与美好，但更渴望精神的充实与尊严，我们有权利希望更好的城市文明。从这一点上，我们对伍新凤与他的实践充满期待。

Newtarget : 天海也是正在做着这方面的努力?

伍新风 : 是的, 我们认为城市创意设计是主题性、原创性和震撼性的综合体——以体现城市定位为核心和主题, 抓住城市文脉特征, 从人文背景中挖掘创意设计元素, 从公众的视觉、听觉感受出发, 以新颖独特为生命进行城市建筑和景观的创意设计。

同时, 在进行创意设计时还要注重现代与民族融合。民族与时尚并不矛盾, 民族并不代表落后, 也不仅存在于历史中, 只要合理挖掘, 城市规划完全可以将民族的变成时尚的主体, 带领人们穿越时空, 去感受民族与现代的交融。

在操作层面, 天海整合策划、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, 力图以全新理念与操作模式来改变当前行业的弊端。

Newtarget : 在您眼里, 一个美好的城市应该是什么样子?

伍新风 : 马丁·罗班说: “一百年前说到城市, 我们讲得最多的是经济增长、工业发展, 很少有人站在人的角度去评价城市。如今我们认识到, 城市是为人而建, 人才是城市里最重要的元素。衡量一个城市是否有魅力, 最重要的标准是, 当地人在当地文化历史背景下, 对空间是否感觉舒适惬意。”

维也纳与音乐、鹿特丹与航海、哥本哈根与童话、威尼斯与水……一个成功的城市应该是有性格、有魅力的个性城市, 是建基于自己文化传统、社会习惯和民风民俗基础上的集合。我到法国考察, 法国议会大厦浮雕上的灰尘鸟粪很厚, 据说一两百年没打扫, 这是一种对自身文化的敬畏与自豪, 这种态度很值得今天的城市规划者们学习。

一个美好的城市, 不仅是 GDP 增长快速的城市, 而应该是性格鲜明、文化积累深厚、历史传统清晰、生活方便舒适, 并能有长时段可延续发展的城市。而绝不是高楼大厦密集, 但却让人困惑、受到伤害、感到失望甚至绝望的城市。

that he presented many valuable suggestions to urban construction of Beijing City. However, his suggestions were not adopted until 1993 when the proposal of Beijing urban design came back to Liang Sicheng's ideas.

Newtarget : Is Tianhai making effort on this aspect ?

WU : Yes, we believe that the creative urban design should be thematic, original and shocked. The proposal should be of the core and theme of describing urban orientation, and innovation and uniqueness of urban architectures and landscape with creative elements from cultural background and considering public visual and auditory sense.

At the same time, the integration of fashion and ethnicity should be focused on while make the design. Ethnicity is neither contradictory against fashion, nor the symbol of backwardness. Ethnicity can be absolutely transformed into fashionable mainstay if developed reasonably to lead people to experience the integration of fashion and ethnicity through time and space.

Tianhai unites the specialties of scheming, planning, architecture, design, 3D display and animation to complete a project entirely from the resources assessment, background analysis to strategic orientation, layout, architecture and animation display, with the hope to avoid the disadvantages of present profession with a brand-new operation concept and mode.

Newtarget : What is a nice city like in your mind ?

WU : "Martin Robain said:"We talked more about economic increase, industry development, but seldom gave comment from the views of human when it comes to cities hundred of years ago. Now we recognize that cities are constructed for human who is the most important elements of the cities. A city is charming or not mainly depending on if local people feel agreeable and comfortable "

Vienna and music, Rotterdam and voyage, Copenhagen and fairy tales, and Venice and water—a successful city should be of its character and charm, and the union on the basis of its own cultural tradition, social custom and folk styles. It is said that the sculptures of French Parliament building carry a lot of dust and bird droppings as they have not been cleaned for one or two hundred years, which I learned when I traveled in France. It is a kind of respect and pride of their own culture, and worth the planners learning.

A nice city should not be of rapid GDP increase only, but of striking characters, accumulated culture, clear historical tradition, convenient and comfortable environment, and sustainable development. It is absolutely not a nice city which is filled of confusion, damage, disappointment and desperation even with dense tall buildings.

The "China Newsweek" and Sina net have ever made a investigation named "Your Ideals of the City" on internet, among 16 877 informants, 29.46% of them hope their cities with "beautiful looks and art sense", and 38.38% of the informants hope that the cities they lived are with more than 200 years history when they are asked "how old do you hope your city is". Most of them said except the economic factor, what they can't stand is "life is lack of alternation" once they leave the cities. 69% netizen are no more than 35 years old according to the statistics issued by the Fifteenth China Internet Report, thus, the urban "charm" of diversity, historical connotation and aesthetic taste has become the modern youth's preference of value. We are eager for rich and beautiful life, but what we aspire more is substantial and dignity. We have the right to expect a better urban civilization, so that we are looking forward to Wu Xinfeng's practices.

自序 PREFACE

“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设计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，行业竞争及压力有限。进入市场经济体制后，这一特殊行业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，却缺乏特色，缺乏灵气，缺乏创意，更缺乏社会责任感。

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。

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 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 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.

反思三：规划设计教育

规划设计师的职责是宏观地制定区域发展路线，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，只有这样才能站在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有限公司。从公司创立之初，我就不断吸取内外部经验教训，进行剖析对比，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。在项目规划时最大限度地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，我把近十年来的改革创新的规划设计成果分为城市设计、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。

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.



导言 Introduction

规划是对未来事务的合理组织与安排。旅游规划是“在调查研究与评价的基础上寻求旅游业对人类福利及环境质量的最优贡献的过程”。在世界范围内，1959年的夏威夷规划被看做是现代旅游规划的先驱。我国的旅游规划实践可追溯到改革开放之初，国家旅游局牵头组织编写了国家级旅游业发展规划——《关于1980年至1985年旅游事业发展规划（草案）》，这是我国第一部正式的旅游规划文本。此后，各地旅游规划实践逐渐兴起。进入21世纪，我国旅游规划遍地开花，全国几乎所有省市都做过旅游发展规划和重点景区总体规划。目前，地区、县乡级旅游规划、专项旅游规划以及对原有规划的修编成为规划实践的主要类型。经过20多年的发展，虽然我国旅游规划的参与主体逐渐多元、规划类型日益多样、管理不断规范，但是问题也随之产生，其中最显著的问题便是旅游规划总摆脱不了墙上挂挂，最终不了了之的命运。那么是什么原因导致了这些问题的存在呢？

Planning is to prepare and arrange for the future affairs, and tourism planning is "the process of seeking the best way tourism brings the most benefit to human beings and environment on the basis of investigating and evaluating. The planning of Hawaii in 1959 was treated as the pioneer of the modern tourism planning throughout the world. China's tourism planning can be traced back to the beginning of the Open and Reform. The National Tourism Bureau led to draw up the developing planning of national tourism named "Planning of Tourism Development from 1980 to 1985 (draft)", this is China's first official text of tourism planning. From that time on, the tourism planning in every area has become more and more popular. By the 21 century, tourism planning has been prevailing in our country that it happened in almost all the cities. At present, the tourism planning in prefectures and counties, the special tourism planning, and modifying the original planning are the main types of planning practice. Although with more and more multiplied involvement subjects of China's tourism planning, diverse planning types and improved management after more than 20 years development, many problems appeared, too. Among them, the most protruding problem is that tourism planning has been always said without done. Then what cause these problems?

首先，规划之间的脱节致使最终结果与最初构想千差万别。

各类旅游规划各行其是，缺乏必要的沟通与协作，总体规划制定的宏观战略无法在控制性详细规划、修建性详细规划中体现出来。目前我国的旅游规划确实得到了大的发展，地区、县乡级旅游发展规划、区域总体规划、控制性详细规划、修建性详细规划以及各类规划的修编层出不穷。但是由于各个规划出自不同规划编制单位之手，其对区域旅游发展战略、规划布局、建筑理念等方面认识的不同导致规划逐步细化后与最初构想相去甚远。

另外，由于我国体制壁垒的存在，各级规划的委托单位不尽相同，单位之间各自为政的现象沿袭到规划中去，导致了规划编制单位在规划编制中缺乏必要的沟通，使得各级规划之间脱节，无法达到当初预想的结果。

其次，旅游规划城市化现象严重，重技术，轻人文。

科学技术的发展使得人们越来越依赖于计算机各类软件的使用，通过软件可以绘制出精美的图片，计算出精确的尺度，但是缺乏对规划区背景条件的认知，对地方资源的深入挖掘，对地区人文内涵的系统分析，导致了旅游规划局限于条条框框的束缚之下而缺乏灵性，让人觉得很规范、具有普遍性，但缺乏独特性。

第三，旅游规划“工具化”现象明显。

旅游规划成为“业绩工具”。旅游业经过数年发展，逐步显示出其综合效益，上到省、自治区、直辖市，下到地方政府都将旅游业作为区域、地区的支柱产业、特色产业、国民经济新的增长点来加以扶持，旅游规划作为旅游业发展的依据，成为各级领导首先涉足的领域。在此过程中领导为了树政绩往往对旅游规划极为重视，发表了大量意见，这种绝对的话语权导致旅游规划编制成为领导意图的单方面演绎。

旅游规划成为“要钱工具”。旅游业得到扶持，在很大程度上体现在国家的拨款力度上。拨款要有依据，这个时候旅游规划便成为了获取拨款的“工具”。这种情况下产生的旅游规划仅仅处在“被利用”的范畴，无法起到实质性的作用，一旦拨款下发，规划便会无限期的搁置。

Firstly, the gap of every process of planning led to the final results varies from the initial idea.

The necessary communication and collaboration is in need when the planners make the various types of tourism planning, as a result, the macro-strategy of the overall planning can't play a role in the control detailed planning and constructive detailed planning. China's tourism planning did improved a lot so far that variety of planning emerged, such as prefectural tourism development planning, regional over planning, regulatory detailed planning, construction detailed planning etc. which, however, are different from each other on the aspects of strategy of regional tourism development, planning and layout, constructional concept and so on due to the different compiling units, and cause great difference between segmental planning and the initial conceived.

In addition, because of the systematic barriers of our country and the lack of communication among different planning units, a planning project can't achieve the original conceived planning undertaken by different planning units.

Secondly, the phenomenon of urbanization of the tourism planning is severe, and people pay more attention to technology, but ignore culture.

People depend more and more on computers and the variety of softwares, as the scientific technology developed. With software, people can draw beautiful pictures and calculate accurate scales. Nevertheless, it has the deficiency of the cognition of the background conditions of the planning area, the deep excavation of local resources, and the systematic analysis of regional cultural connotation, which cause the tourism planning lack originality confined by the rules that they are regular and common with any uniqueness.

Thirdly, the "Tool" in Tourism Planning.

Tourism planning becomes "the tool of making merit". The synthetic benefit of tourism has displayed after several years of development. The government at all levels take tourism as the regional pillar industry, characteristic industry and the new increasing point of national economy to develop. As the basis for tourism growth, tourism planning becomes the main field that leaders at all levels enter. In this process, leaders put emphases on the tourism planning and give a lot of suggestion in order to make some merit.

Tourism becomes "the tool of asking for money". The country's efforts on fund for tourism mostly show the country's decision to develop tourism. It needs reasons to asking for money. In this case, tourism planning plays the "role" of getting the funding. However, tourism planning made in this circumstance is only a "tool" without any functions it should have. Once the purpose of getting funding is achieved, the planning will be delayed indefinitely.