

会呼吸的景观

BREATHING LANDSCAPE

水石设计 著

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策划:

张淞豪 石力

编委:

张淞豪 石力 张永良 孙翀 周良杰 黄建军 王慧源 张妍钰

技术支持:

石岱 何鑫 杜瑞文 廖勐乙 蒋婷婷 曾杰锋 顾婧 李洪基 李雨倩 张玉 王鸿晗 宋丽丽 杨雨金 杨元兵 刘亚 岳森 葛巍
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苍静 江灵敏 宋建勋 全轩震

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序言

李岚

/

水石设计创始合伙人



二十年前，我们几个初涉设计界的文艺青年，选择了景观中两个最传统、最经典的自然元素：“水”和“石”，作为这家“景观环境设计公司”的名字，从此，踏上了求索和实践景观设计本质的漫漫不归路！

那个年代做景观设计的，“人法地，地法天，天法道，道法自然”——老子的这句话如同宝典最先根植于心！然而“自然”究竟是什么？貌似心中一直忽明忽暗；景观设计是否做到“虽为人作 宛自天开”就是最高境界？“人工”与“自然”的关系一直在纠结；大自然真的是自然的吗？……尽管一时并没有得到明确的答案，但是水石景观的小伙伴们从来就不会因此而停顿，一直坚持着边学习、边实践、边总结。

最近在看刘慈欣的《三体》，觉得非常有意思，常常会有一种脑洞大开的感觉！相比拯救地球、拯救全人类的大场景、大主题，一些细节反而更让人茅塞顿开。比如提到一个“地球演化数学模型”——它是用来模拟地球表面形态在过去和未来的演化。模拟的过程中，当把“生命”选项去掉，看看地球在没有生命的状态下演化到现在是什么样子，出人意料的是出现了一颗橙黄色的“干地球”，与其他的行星没有分别！所以书中说：“地球产生了生命，生命也改变了地球，现在的地球环境，其实是两者互相作用的结果。……现在的地球，是生命为自己建的家园，与上帝没什么关系。”所以突然觉得，一切一切的根本就是“生命”！而人类作为生命的经典典范，和其他生命一起，塑造了我们的地球环境，形成了“自然”本身，可以说“人”即是“自然”之一。

也许，这可以帮助景观设计师跳出“人工与自然”之争，脱开那一种摇摆——是该去模法自然而隐在自然表象之下，还是该去彰显人类技术的强势，从而真正探索出景观设计乃至设计的本质。

“设计”——“设一个计谋”，从字面上看就是非常具有人类特征的。有趣的是在《三体》中描写三体文明暂时对人类文明妥协时显示的一行字迹就是：“我们还是失败在计谋上。”所以说，“计谋”是人类文明宝贵的利器。

也许我们可以从如何让“设——计”这个人类行为“自然而然，成其所以然”来找寻设计的本质。无论塑造的景观最终呈现的是如何的性状面貌，设计的过程应该是回归融入自然的过程，尊重生命的过程：尊重她的使用者“人”——即我们经常强调的为人服务；尊重她本身——即赋予设计对象以生命感。

所以，非常喜欢这本书的名字：《会呼吸的景观》。景观会呼吸了，某种程度上就意味着她获得了生命。在这些大大小小的项目里，生命的张力呼之欲出：我们很容易地从长春水文化生态园改造再生后市民们明朗的笑容里体会到这种生命的欢愉；也很明显地从红土遗址公园独特的肌理中感受到这种生命的演变……

获得了生命的景观设计正是我们水石人所孜孜以求的！

希望我们设计的景观能够自然而然，生生不息……

PREFACE

Lan Li

/

FOUNDING PARTNER OF
SHUISHI

Twenty years ago, when we were still literary youths who first entered the design society, we chose and used two of the most traditional and classical natural elements in landscape, water and rock, as the name of this landscape and environment design company, and have ever since embarked on a long way to seek and practice the essence of landscape design.

At that time, landscape designers cherished in their heart Lao-tzu's teaching, "human learns from the earth, the earth learns from the heaven, the heaven learns from Tao, and Tao learns from the nature". However, what is exactly the "nature"? Sometimes, we seem to understand it, but sometimes not. Suppose we have achieved the effect that the "man-made appears just like the nature", is that the highest level of attainment in landscape design? The "man-made" and the "natural" have always been intertwined in relationship. Is the nature really natural?We did not have any definite answers at that time. However, we, people of W&R Landscape, never stopped our steps and persisted in learning our lessons in practice.

I'm now reading Liu Cixin's *The Three-Body Problem* and find it very interesting, even enlightening sometimes! Compared with the grand scenarios and great themes of saving the earth and mankind, some details are even more revealing. For example, the novel mentions a mathematical model for simulating the earth evolution, which simulates the evolution of the landform on the earth in the past and in the future. During the simulation, the option of "life" is turned off to see what the earth would be like today after all those years of evolution without life, and, unexpectedly, an orange-yellow "dry earth" appears, which is not quite different from any other planets! So the novel says: "the earth creates life, and the life changes the earth. The earth environment today is actually the result of the interaction between the two.....The earth today is the home that life has built for itself and has nothing to do with god."

And I suddenly realize that "life" lies behind everything! Human being, as a classic example of life, has shaped our earth environment together with the other lives, and has formed the

"nature" itself. We can say that "human" is part of the "nature".

Perhaps, this may help landscape designers forget the "man-made vs. the natural" debate and jump out of the swing between "shall we learn from the nature and hide under the natural surface or shall we exhibit the strength of human technology". Only there can we truly explore the nature of landscape design and even that of design.

Design literally means to plan something and make detailed drawings, a typical human activity. It is interesting to note that, in *The Three-Body Problem*, when the three-body civilization compromises temporarily to the human civilization, there displays a line saying: "we failed in planning after all". Therefore, "planning" is a precious weapon of human civilization.

Maybe we can find out the essence of design through letting this human behavior of planning "naturally create what is natural". No matter what the created landscape would be like finally in appearance, the process of design must be a process of returning to the nature and a process of respecting life: respecting "human", her user, because we often emphasize serving the people, and respecting herself, to give life to the object of design.

So, I like the title of this book very much: *Breathing Landscape*! When it breathes, a landscape, to some extent, has a life. In all these projects, large or small, life is right there: we can easily feel the pleasure of life in the bright smile of the local people after Changchun Culture of Water Ecology Park was renovated, and the evolution of life in the unique texture of the Red Earth Site Park.....

That the landscape design comes to life is exactly what the W&R people are striving for! I hope the landscape we design will be natural as the nature could always be.....

人与物的情与境

张淞豪

/

合伙人 水石景观总经理



引

“水行石中，人穿洞底，巧逾生成，幻若鬼工，千溪万壑”，明代袁宏道于《袁中郎游记·园亭记略》有这样的描述，可见景观不仅是自然事物，更是一种自然的叙事，一种审美标准，是人在追求自然的极致状态。事实上，自然相对于人而存在，只要有人就没有纯粹的自然。人永远是在追求自然过程中消费自然。我们所倡导的自然，本质上是对自然的愧疚，是人在追求自然的过程——是人工自然。如同人工智能一样，它被后天重新定义，是一种相对概念。人工没有情感、缺少生命，但自然反之。所以我们必须将人工转化为对自然体悟的延续，增进身体与自然对话，促使人与自然共生。

景观是人与自然的交互媒介，通过景观的营造，试图对自然和再现作出思考，有关景观的发思，并不是发明设计交互程序或制定设计规则，也不是重建艺术形式和技术构造。而是把景观纳入一个精神所属的物理空间中，来触发人与自然的和谐关系。通过“会呼吸景观”的设计观念塑造场所，使人参与到自然中增进感情获得快感。换言之，人们对于一处景致的沉浸实质上还是回到自身，是自身在体验生命活力的流淌，并由此获得精神上的愉悦。通过设计的空间让人、物、情、境高度关联。

人与境

从古至今人类对于回归自然的决心一直没有丢掉，在中国的文化里，景观并非花草树木、叠石流水这么简单。古代文人骚客一直有这样一种集会，借助自然天地作为宴集文会场所，幕天席地，各自找到一个自然物体让自己停下来，这个物体可以是石阶、树木亦或是林荫，配合自然物体以相应的身体姿态，停、倚、座、卧。在这种集会中，每个人都要找到自己的定位，依据地形配合姿势，依据地形决定交谈方式。当人的行为、精神与自然环境完全融合时，一副会呼吸的自然山林雅

集图也就自然生成了。

上海徐汇区田林路街道改造项目，总长约 600 米，占地 1.1 公顷，周边社区基本是 20 世纪 50 年代左右建成，社区中缺少小孩子玩耍、交流；老人纳凉、晒太阳、跳广场舞的场所；街道店铺由五金日杂、水果店铺、奶茶餐饮、菜市场、学校邮局等构成。原有的街道没有让人与环境发生关联，让这么多活动需求参与其中，但是这些所有的日常活动都与街道密不可分。一个以日常社会交往为主的街道，是居民生活起居必备的场所，必须满足众多居民居住使用需求。

街道景观希望改造成满足各种人群活动串联，一个有人情味的场所。利用社区出入口绿地建立以兴趣点为功能分区的社交型口袋公园。使不同人群集合在一起攀谈、象棋、唱歌舞蹈；街道两侧安全护栏改造后倚靠着拎着菜的拄着拐杖的老人。街道端头的集中绿化带形成了一片共享的林下广场，在树林下有在交流的老人，有三五小聚的舞蹈爱好者，小朋友滑着滑板车穿梭于其中。改造后的街道与周边社区人群紧密关联，充分利用现有空间（街角、绿地、街道两侧）为日常行为的发生提供场景，通过街道将各种人群和活动场地融合在一起，重新描绘了一幅活色生香的梧桐树下社区街道雅集图。

物与情

在追求自然方面造诣颇丰的日本也不例外，它们的“诧寂”美学，强调自然朴素空寂自然之美，这种美针对人、自然、物乃至社会世相，感物生情，物心合一。在日本文化的视野里，它崇尚自然，取材自然，甚至象征自然，它没有太多人工雕琢的痕迹，而是创造出一种返璞归真、清宁极简的禅意境界，强调超脱自然。

长春水文化生态园项目原址是一座建于1932年的水厂，改造设计中最大化保留了原始自然生态环境，最大限度保留场地记忆；利用原有道路、场地植入功能空间，将功能与自然环境融合，材料选择以就地取材为主，场地中的枯树被机器打碎铺设在森林中，形成天然松软透水路面。人行走在其中，如同踏入原始森林，废弃的枕木改造利用为地面铺装、树穴、座椅，与乔木形成舒适的具有时代记忆感的林下休憩空间；场地中原始的石料被重新铺装到广场上，与时间一起被无数市民来回打磨，迎着落日余晖的掩映，仿佛能感受到80多年前的场景及厚重的场地记忆。

营造景观并不是为了模仿自然，而是为了赋予自然与情感及生命。日本庭院“作庭者”会把自己置身于不同空间，用最质朴的材料，甚至会花上几个月精心打磨每一粒石子。通过在长时间的打磨与付出中感受自然、感受朴素简练、超然自在艺术境界。

水厂项目改造中功能场景的定位如同“作庭者”打磨沙子一样，设计师对场地充分观察与认知，对四季季相、昼夜变化、日月情境进行调研，感受时间轨迹和自然的变化。除此之外对每一个可改造区域进行观察，分析光照、现场自然条件、景观资源等，多维度比对后确定功能定位、判断位置朝向及甄别选址。设计中尽量减少土地开发对环境的影响，采用低干预的设计手段，实现自然生态环境的可持续性。建成后的水文化生态园，走在空中栈桥上，阳光从树梢斜射下来，透过树枝，光影的变化产生丰富的效果。不同角度的光晕，仿佛时间在飞逝，四季在森林中流动。顺着螺旋楼梯而上，直达树屋顶部赤足盘坐，眼前是郁郁葱葱的森林、树下是一片清澈的水池还有两只鸳鸯在戏水。闭目冥思，微风拂过，人与自然充分融合，呼吸共生。

“会呼吸景观”是一种人与自然交互的精神化物态空间营造，由外到内营造一个交互体验性场所，它所带给人的并不是尊贵和仪式感，而是有深远延伸的空间感。是强调人、物、情、境在物态空间中的高度关联。会呼吸景观对“外”是自然交融，对“内”是与人交互，是人身体、精神的内外呼吸。会呼吸的景观是一个不可度量的自然属性，它能引人入胜，引导人进入凝神思考与宁静的自我存在。更重要的是，它不止关注人与自然，而是将人、自然、社会世相的叠合，是人的生命流淌过程中在空间环境中的体验。

其实世间本无景观，因人而有景观，无论你身居何地，景观都与你息息相关。会呼吸景观希望给人营造出舒适的、幸福的、会呼吸的自然情感交互状态，这种情感化的景观营造方式，融合在本书的角角落落，让你在不同的角落里自然呼吸。会呼吸景观是近年来水石景观设计普适性的价值观、设计观、哲学观。这套价值体系的诠释需长时间项目实践与佐证，同时也需要市场行业来审视。水石设计也希望假以时日，集腋成裘，为景观行业的价值体系贡献绵薄之力。

FEELINGS OF PEOPLE AND THINGS IN THE ENVIRONMENT

Songhao ZHANG

/ GENERAL MANAGER OF
SHUIHI LANDSCAPE

Prologue:

In the Ming Dynasty, Yuan Hongdao described in the "Travel notes of Yuan Zhonglang on gardens and pavilions": "Water flows between rocks and people pass under caves. The man-made landscape looks natural, as if created by supernatural beings. There are so many creeks and gullies that" Therefore, landscapes are more than just natural things. They are a narration of the nature, a criterion of aesthetics and an ultimate state of human pursuit of being natural. In fact, the nature is there alongside human beings. Where there are human beings, there is no pure nature. Man consumes the nature in his pursuit of being natural. Our advocacy of being natural is essentially a feeling of guilt about the nature as well as a process in which human being pursues the nature - an artificial nature. It is, like the artificial intelligence, redefined after its creation and is a relative concept. Artificial creations have no emotions or life, but the nature has. Therefore, we must extend artificial creations as per our understandings of the nature, enhance the dialogue between human body and the nature, and promote the symbiosis of man and nature.

Landscapes are an interactive medium between man and nature. We try to think about the nature and the reproduction of nature through the construction of landscapes, and our thinking about landscapes is not for the invention and design of interactive programs, formulation of design rules or reconstruction of art forms and technical structures. It is, on the contrary, bringing the landscape into a physical space where the spirit belongs and establishing a harmonious relationship between man and nature. In a place constructed with the design concept of "Breathing Landscape", people, being part of the nature, improve their feelings with pleasure. In other words, people's immersion in a scene is actually a return to themselves, their experience of the flow of life, and the enjoyment of spiritual pleasure. The designed space has people, things, feelings and environment correlated.

People and environment:

Since ancient times, human beings have never lost their determination to return to the nature. In the Chinese culture, the landscape is more than just flowers, trees, rocks and flowing water. Ancient literary people always had gatherings at wild places as the venues for feasts and literary meetings, where participants found natural objects between heaven and earth to rest their bodies, which could be stone steps, trees or shades under trees, where they

comfortably take such poses such standing, leaning, being seated or lying. In such gatherings, each person had to find his own position and adjust his posture and mode of conversation according to the terrain. When people's behaviors, spirit and the natural environment were fully integrated, a natural picture of the mountain and the forest gathering that could breathe came naturally into being.

The street reconstruction of Tianlin Road in Xuhui District, Shanghai, is about 600m long and covers an area of 11,000m². The communities there were basically built in the 1950s, not much space for children to play or for old people to enjoy the sunlight or dances. Street shops were mostly hardware shops, fruit shops, milk tea bars and restaurants, grocery market, schools and post office, etc. The streets did not allow much connection between people and environment or had so many activities integrated in them. However, all the daily activities could not be separated from the streets. A street for daily social intercourse is a must-have place for the residents, and should meet the residential and other needs of the local people. Through streetscape renovation, the street is expected to meet the needs to interconnect various mass activities and become a place where people feel comfortable in it. The green space at the entrance to the community is used for a social pocket park with different functional areas of interest. People may gather in their areas of interest to chat, play chess, sing and dance; the guardrails along the street are transformed so that old people carrying canes or vegetables may rest against. The green belts at the ends of the street are transformed into public squares, where old people communicate under trees, a couple of dance enthusiasts exchange with each other, and children skate through the square. After reconstruction, the streets are closely connected with the people from the neighboring communities, and street corners, green spaces and pavements of the streets provide spaces for daily activities. The street combines various groups of people and places of activities, painting a quiet and graceful picture of vivid community life under phoenix trees.

Things and feelings:

Japan, a country highly accomplished in the pursuit of nature, is no exception. Their "Wabi-sabi" aesthetics emphasizes the beauty of natural simplicity and quietness. This beauty is found in man, nature, things and even the world, where feelings are generated in things and things

unite mentality. The Japanese culture advocates, learns and even symbolizes the nature, and does not have much human contrivance. Instead, it creates a Zen realm, returning to the nature, the quiet and the simple, and emphasizing detachment and being natural. The original site of Changchun Culture of Water Ecology Park was a water plant built in 1932. In the reconstruction design, the primitive natural ecological environment and the memory of the site are retained to the maximum; on the basis of the original roads and sites, functional spaces are designed to integrate functions with the natural environment; materials are taken from the site, and dry trunks are crushed and laid in the forest to serve as a naturally soft and permeable pavement. Walking in the park, you feel like stepping into a primitive forest. Used crossties are transformed to pave the ground, build treehouses and make chairs, creating a comfortable space for rest under trees with a memory of the past times. Old stones at the site are reused on the square to polish with time by countless citizens walking on them, reflecting the setting sun that disappears every now and then, and you can feel the scenery and deep memory of the site over 80 years ago.

Landscapes are not created to imitate the nature, but to endow the nature with feelings and life. A Japanese courtyard builder usually places himself in different spaces, uses the most primitive materials, and even takes months to grind each pebble carefully. In the long time of grinding and giving, he feels the nature, perceives the simple and concise, and stays detached from the world and emerged in the artistic realm.

In the water plant reconstruction project, the designers design the functional scenery as the Japanese courtyard builder grinds pebbles. They observe and understand the site, study the changes of seasons, days and nights, the sun and the moon, and feel the evolution of time and nature. Besides, they observe every area to reconstruct, analyze the lighting, natural conditions and landscape resources, and determine the functions, locations, directions, and the selection of sites after comparison from various perspectives. In the design process, every effort is made to minimize the impact of land development on environment, and low intervention design method is adopted to realize the sustainability of the natural ecological environment. On the elevated footpath in the completed water culture ecology park, the slanting sunlight shoots down from treetops, and the changing light and shadow in the branches produce a wonderful effect. Halos in different angles give people the impression