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# 合订本

《景观设计》杂志社 编

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景观 LANDSCAPE  
设计 DESIGN  
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本期所要关注的话题是历史人文景观的保护与重建。其实，不论保护或者重建，都是特别能在当下引起热议的话题。

历史人文景观保护一事，常常会与文物保护以及文化遗产保护有所关联，可以得到我国现有法律法规方面的支持和指导，做到有法可依、有章可循，但现实中却偏偏有大量该保不保，能护不护的事情，我们常常要眼睁睁忍受宝贵的历史文化价值被忽视、遗忘甚至践踏的现实。我身边的例子，被列为广州市市级文物的“新一军征缅阵亡将士公墓”委身于菜市场中几十年，而从印缅战场收集回来的1.7万阵亡将士的骸骨、骨灰就安放其间，墓门残破，商贩走卒喧哗、嘈杂……为此，有识之士的呼声不绝于耳，但历史景观的如斯窘状，其实比比皆是。

而历史人文景观的重建，则令我不由想到这个时代的人们高频率使用的“打造”一词。太多所谓重建，充斥着过多当下社会的趣味和观念，充斥着过多商业投资者的欲望和诉求，在许多所谓历史重建里面，我们最找不到的，偏偏就是历史本身。

历史人文景观，是文明人生活于文明社会生活图景之重要组成部分，是社会人群必要的公共记忆，是令我们冲破无知、麻木和冷漠虚无的有力存在。



学术主编：庞伟  
Academic Editor in Chief: Pang Wei

The topic focused in this issue is the protection and reconstruction of historic cultural landscape. Either protection or reconstruction is a trending topic nowadays, actually.

The protection of historic cultural landscape is always connected to the preservation of cultural relics and cultural heritage. It is usually supported and directed by the existing laws and regulations. There are laws to abide by and rules to follow, but in fact, there are quite some projects being destroyed even if they should be well protected. For example, the municipal cultural relics of Guangzhou—the cemetery of the New 1st Army soldiers who died in Burma's War. It used to be located in food market for a few decades, in which are the skeletons or ashes of about 17,000 soldiers brought back from battlefields in India and Burma. The cemetery gate breaks and the site is full of noise from vendors. Aiming at this condition, voice from intelligent people can always be heard, but this is the actual situation of historic landscape, which can be found here and there.

However, the reconstruction of historic cultural landscape reminds me the word of “building”, which is frequently used in this age. There are troppo so-called reconstructions, inundated with many tastes and theories in the contemporary society, as well as desires and demands of commercial investors. In the numerous reconstructions of historical landscape, we can hardly find any history.

Historic cultural landscape is an important part of the civilized world that civilized people live in, the necessary public memory of social groups, and also a powerful existence helping us break through ignorance, numbness and indifference.

## 第十一届《景观设计》杂志理事会议暨“2015‘现代杯’新锐景观设计师选拔赛”启动仪式圆满落幕

The 11th Landscape Design Magazine Council and the Launch Ceremony of Modern Cup Competition for Promising Young Landscape Designers Ended Successfully

撰文/图片提供 《景观设计》杂志社

翻译 陈亮竹

2015年9月28日，第十一届《景观设计》杂志理事会议暨“2015‘现代杯’新锐景观设计师选拔赛”启动仪式在北京召开。来自北京、上海、广州、重庆等地的理事单位代表和大赛导师均出席了本届理事会议，业内媒体代表和景观设计师也到场参加了本次会议。

启动仪式上，本次大赛的冠名企业——上海现代建筑装饰环境设计研究院有限公司园林景观设计院应博华院长为本次活动致辞，向与会嘉宾介绍了本次大赛的办赛初衷，以及现代园林景观设计院的发展理念，并预祝大赛圆满成功。

在接下来的环节中，七位演讲嘉宾分别就中国风景园林专业发展历程、医疗养老景观、设计创新及职业建设、景观营造及情感表达、文化遗产保护工程、景观都市主义、景观实地营造等话题与大家分享了自己的心得体会，提出对当前行业内一些热点问题的思考与见解。与会的其他嘉宾也纷纷就演讲内容提出自己的看法，共同探讨，相互交流。现场气氛十分热烈，嘉宾们思想的碰撞和对行业热点问题的深刻见解，让在场的每一位设计师和媒体人都感受到他们对景观行业的投入和热爱以及对行业发展的信心。

演讲环节结束后，在场的嘉宾代表就本届新锐景观设计



师选拔赛活动及《景观设计》杂志今后的发展进行了深入的探讨。本次大赛力图以行动关注新锐景观设计师的成长，增进设计名师与设计新秀间的交流与对话，为有设计才能的年轻设计师提供一次在名师身边工作和学习的机会。许多嘉宾表示，本次大赛的立足点——关注本土新锐设计师，既为年轻景观设计师提供了展示自己的舞台，也为设计公司发掘行业新锐力量搭建了平台，希望能够通过本次大赛，从真正意义上给予新锐景观设计师们展现自己实力的机会，同时也给他们以鼓励，并为景观设计行业注入新的活力。

与会嘉宾们充分肯定了《景观设计》杂志近年来的工作，对于杂志今后的发展也寄予了很高的期望，希望《景观设计》杂志能够更多地关注本土设计，发挥好媒体的凝聚力，在行业内起到带头作用。《景观设计》杂志编辑部主任苗慧珠女士表示，越是在市场动荡的环境下，媒体越应该与设计公司互相支持、互相关注、共同发展，《景观设计》杂志将一如既往地发挥媒体在行业中的积极作用，为设计公司提供更多交流与沟通的机会，促进行业发展。

《景观设计》杂志创刊至今已有近15年的时间，在各理事单位及媒体同行的支持下不断成长、壮大。作为景观设计行业的专业媒体，本刊今后将继续秉持“立足本土，放眼世界”的办刊宗旨，在做好杂志的基础上，发挥凝聚各理事单位及编委的作用，搭建行业内沟通交流的平台，携手理事单位及媒体同行共同推动景观行业向前发展。

更多精彩内容，敬请关注本期特辑——第十一届《景观设计》杂志理事会议特辑。



On 28<sup>th</sup> September, 2015, the 11th Landscape Design Magazine Council and the launch ceremony of Modern Cup Competition for Promising Young Landscape Designers were held in Beijing. Council Member representatives from Beijing, Shanghai, Guangzhou, Chongqing and other places and mentors of the competition attended the meeting. In addition, media representatives and landscape designers also present in this meeting.

At the ceremony, Ying Bohua, the president of Garden Landscape Design Institute, Shanghai Xian Dai Architectural Environment Design Research Co. Limited (the named enterprise of this competition), made a speech for this activity, introducing the original intention of holding this competition and the developing conception of Xian Dai Garden Landscape Design Institute, also extending his sincere wishes for the success of this event.

In the following courses, seven guests shared their comments and thoughts about the developing process of Chinese landscape architecture, medical and elderly care landscape, design innovation and professional construction, landscape creation and emotion expression, cultural heritage protection projects, landscape urbanism, landscape field construction, etc., and proposed some opinions to hot issues in current landscape industry. Other guests attending the meeting also put forward their own ideas about the topics, discussing with each other. The enthusiastic atmosphere, the colliding of ideas and the insightful thoughts of guests made every designer and media personality recognize their love, devotions and confidence to the landscape industry.

After the speaking course, representatives had deep discussions about this year's promising young landscape designers competition and the development of Landscape Design Magazine in future. This competition aimed to focus on the growth of young designers by actual movements, enhance the communication between famous designers and promising youths, provide opportunities for talented young designers to work with and learn from the masters. Many guests expressed that the footing of the competition—focusing on local promising designers offers a stage for

young designers to show themselves, and at the same builds a platform for design companies to explore the new industry contributors. We hope that through this competition, we can indeed provide chances for young designers to perform themselves and encourage them to inject liveliness into the landscape design industry. Participants extended their high praise for the hard work of Landscape Design Magazine, and placed high expectations for the further development of our magazine. They hoped that the magazine could pay more attention to local designs and give full play of media's cohesion, while taking the lead role in the industry. Ms. Miao Huizhu, editorial director from Landscape Design Magazine said that since the market environments are severe, media and design company should support each other, pay attention to each other and develop together more than ever. Landscape Design Magazine would show the positive role in the industry as always, providing more communication opportunities for design companies, and enhancing the development of landscape design industry.

It has been nearly 15 years since Landscape Design Magazine started publication, growing and expanding with the support from all council members and media counterparts. As a professional media of landscape design industry, our magazine will continue holding the principle of "Focusing on the Local, Keeping in View the World." On the basis of enriching the magazine's value, all the staffs will take part in giving play to the effort of every council member and editorial board member and establishing a platform for industry communication. Let us work together with all council members and media counterparts, pushing the landscape industry toward a better future.

For more details, please pay attention to the special of this issue—the 11<sup>th</sup> Landscape Design Magazine Council Meeting Special. **LD**

# 不是景观——罗文访谈

## Non-landscape—Interview of Luo Wen

采访 《景观设计》杂志社

图片提供 科城|科美设计集团 罗文

翻译 李亚迪

### 荣誉与奖章：

2005 年中国主流地产杰出建筑设计师 / 2006 年中国主流地产“金钻奖”最具影响力建筑景观设计年度名人 / 2006 年金羊奖羊城十大新锐设计师 / 《景观设计与手绘表现》由广州市科美设计顾问有限公司主编，荣获第十九届华东地区科技出版社优秀科技图书二等奖 / 大连理工大学《景观设计》杂志编委 / 2013 年度《中国景观年鉴》特邀编委 / 2014 年受聘为“广东省土木建筑学会环境艺术专业委员会”副秘书长。

### 主要参与项目：

- 三水云东海东岸运动公园景观规划设计 (AECOM)
- 三水云东海半月桥景观设计 (AECOM)
- 重庆春风与湖住宅景观设计 (AECOM)
- 中海地产广州金沙湾景观设计 (AECOM)
- 新世界地产岭南新世界花园景观设计 (AECOM)
- 重庆融汇半岛滨江公园景观规划设计 (AECOM)
- 重庆九龙滨江公园景观规划设计 (AECOM)
- 上海曹河泾高科技园区景观设计 (AECOM)
- 天津生态城凯德地产景观设计 (AECOM)
- 广州科学城蓝轴、绿轴项目
- 华润系列（深圳华润总部大厦、深圳华润柏宁花园、桂林华润城等）
- 恒大系列（广州御景半岛、御景半岛酒店、金碧湾、金碧世纪花园、成都恒大绿洲、海南海花岛七星酒店群等）
- 万达系列（万达长白山凯悦酒店 / 柏悦酒店、南宁万达商业广场、南宁江南万达广场、常熟万达广场、乌鲁木齐万达广场、三水万达广场、南平万达广场等）



### 罗文简介

（科城 | 科美设计集团 副董事长 / 创意总监）

华南理工大学城市规划学士。ASLA 美国景观建筑师协会会员。曾任 AECOM 广州办公室副董事总经理及中国区景观总监。作为景观设计团队的领导者，从规划着手，主张科学规划观，结合本土文化与国际视野，追求设计与环境融合的“大景观”。

《景观设计》杂志社（以下简称“LD”）：您曾几次受邀作为特邀编委参与《中国景观年鉴》的编纂，足见您在景观行业的丰富经验以及对行业的了解。能否请您谈一谈，景观行业近十年所发生的最重要的变化？

罗文：国内的景观行业发展历史比较短，在初级发展阶段，其功能主要局限于环境绿化方面；在设计理念、文化品位、生态环保方面与国外先进水平仍存在较大差距。随着城市化发展以及人们对环境质量越来越高的要求，景观行业快速发展，规模迅速扩大。景观设计已经从传统的道路景观绿化、市政公园、城市广场、公共绿地、住区绿化逐步延伸到了森林公园、流域治理、生态湿地修复、矿山环境治理等领域。中国的景观设计也从最初的抄袭模仿转型成为多学科能力综合提升的创新设计，以面对今天复杂的环境问题。

LD：前段时间有消息说Uber要进军建筑设计行业，让设计也可以像预约专车一样“一键完成”，朋友圈里很多人都在转发这条消息。虽然，最后被证实这只是一个创意玩笑，Uber方面目前并没有开通这项业务，但还是引起了不小的震动。而这个想法，很难说今后会不会被实现，如果真的得以实现，您认为会对整个景观行业带来什么样的影响呢？

罗文：世界变化实在太快！一定会带来颠覆！大家都感叹“狼来了”“要拼实力了”等等。我们也在思考如何利用互联网的优势提高协同工作的效率和品质，有效降低成本。我认为如果这一想法真的实现，文章中所预测的将会给市场带来的冲击，

在全球设计行业都可能发生。这是一种进步！对设计高品质的需求将因此被提到空前的高度，量身定制和创新设计将成为市场的主流。而以往，设计界被诟病的“低位设计、高位营销”、抄袭之风等坏风气也将得到抑制。而且设计公司将来极有可能只是一个平台，无论国内、国外的设计师都有可能在家里办公，通过互联网的连接成立集群式工作和个性化创作的“设计平台公司”。在这个充满变革和颠覆的年代，都有可能发生，我们设计师也需要打起十二分的精神，时刻保持学



烟台市经济技术开发区海滨新开路到宁波路段改道景观设计

习的状态，认清趋势，与时代同行。

**LD:** 您刚才提到，随着景观行业的发展，设计公司今后可能只是一个集合设计师资源的平台。如今，各种线上平台已经为设计师和客户的相互选择提供了更为便利的条件。在这种大环境下，传统设计公司势必会受到一定的影响，对这个问题您怎么看？您和您的企业又将如何应对呢？

**罗文:** 整个行业不景气，对各个设计企业都有直接的影响。市场容量下降了，对设计品质的要求却在大幅提高；甲方越来越成熟，对设计单位的选择也更为理性。设计行业市场开始往优质设计公司聚集，市场越来越专业化，对行业发展有很好的推进作用。我认为，以后的设计企业会趋向于发展成为大型全产业链公司（如AECOM）和具有专项特色的设计师品牌工作室这两种类型。

谈到应对，我们的定位是全产业链的平台公司，在这一阶段通过自身调整、优化企业形态来应对未来市场变化，以多专业、跨学科的设计解决并专注于城市空间设计作为我们的核心业务。同时提升设计公司为客户服务的整体水平，提供规划、建筑到景观整合的一站式服务，在作品质量和服务上争取做得更到位。

我们不应该惧怕寒冬，行业有了低潮才会排除一部分泡沫，最终留下来的才是真正好的企业。

**LD:** 您一直追求设计与自然环境完美融合的“大景观”设计理念，能否结合您近几年的项目，阐述一下您是如何在设计中体现这一理念的？

**罗文:** 我个人比较喜欢做跨专业、多学科的“复杂”多元项目，受过去学习和工作背景的影响，我的脑海里一直带着规划的思维、建筑的理性和景观的空间。近几年的项目，无论是山东烟台海滨、河道等滨水项目、四川德阳旌东新区北部新城起步项目，还是广西涠洲岛旅游区项目，都具有这样跨专业、多学科的性质。

三年前，烟台经济技术开发区委托我们参与的城市规划展览馆的建筑项目方案很有代表性。针对项目和场地的海岸特征，我们以“礁石”为主要角度来整合项目基地周边的城市设计和景观设计，包括周边的建筑改造、场地的重整和海浪、海风对海岸线的冲击和侵蚀。最终，这种多专业、跨学科的设计解决方案赢得了竞赛。通过这种协作模式，我们还参与了许多综合项目，如城市设计改造项目滨海景观道和交通改线、生态水文项目烟台八角河道景观、非物质文化遗产相关项目德阳中轴线、由景观、生态、市政团队共同完成的中国最美丽的海岛“涠洲岛环岛路”设计等等。

因为有不同专业的参与，我们逐渐学习到自身专业以外的知识，对项目的理解和设计思想也因此而发生转变，所以每次在对基地的研究中，我们也会从基地之外、专业以外的角度，大尺度地把握项目的整体架构。

**LD:** “海绵城市”这个概念的提出，反映出人们越来越重视生态环境，对景观生态性的要求也越来越高，您在设计中是怎样实现景观的生态性的？又是如何平衡景观的生态性和艺术性的？

**罗文:** “海绵城市”特指水敏感性城市，我想更多情况下这一概念已经延伸为生态城市和绿色基础设施体系。

任何与生态过程相协调，对环境的不良影响尽可能达到最小的设计形式都称为生态设计。这种协调意味着设计应尊重物种多样性，减少对资源的掠夺，保持营养和水循环，维持植物生存环境和动物栖息地的质量，以改善人居环境，维护生态系统的健康。

一个适合于场所的生态设计，首先必须考虑当地人或传统文化给予设计的启示。新的设计形式仍然应以场所的自然状态为依据，在设计的过程中依据场所中的阳光、地形、水、风、土壤、植被及能量等条件，将这些带有场所特征的自然因素结



烟台市滨海西路景观改造提升规划效果图



烟台市滨海西路景观改造提升规划效果图

合在设计之中，从而维护场所的健康。大量的植物和绿色建材的使用，是设计生态化的一个重要方面。

特殊自然景观元素或生态系统的保护和利用，在满足生态性的同时也应兼具生态景观艺术性。在烟台经济技术开发区一系列河道和海滨景观的设计过程中，我们尝试了生态河道驳岸、潮汐景观和利用城市污水厂排放的中水与海水咸淡交织而成的生态场地，这些最后都成为了各具特色的景观。

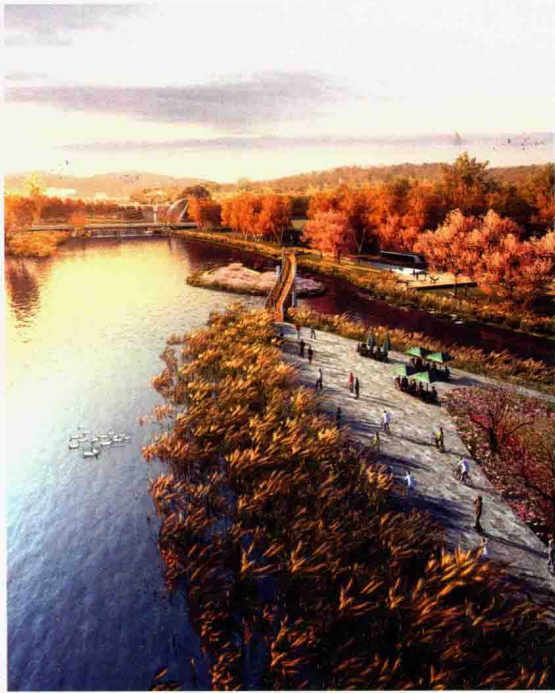
**LD:** 景观设计师不仅要整体上对场地进行分析和把握，顾全景观功能性、生态性及艺术性，设计的细节也尤为重要。在纷繁复杂的设计过程中，您和您的团队是如何处理这些细节问题的？

**罗文:** 设计中细致周到的细节处理，决定了景观的品质与品位。我们在景观设计的细节处理上精益求精，花了很多的心思，例如，可用经顶部绿化设计的井盖将部分市政管线隐藏在灌木丛中，不仅扩大了绿化覆盖面积，而且使路边绿化更具立体层次感；道路采用隐形排水，其上井盖经过精心设计和处理，与铺装融为一体，既美观又防瓷。

还有，我认为最好的设计细节体现在人性化的考量和简单巧妙地运用材料。最近几年，我们与一些大型房地产企业共同研发景观设施的系统化和人性化，希望能达到“无障碍”“宽椅待人”等；又如，夜景照明系统——路灯、地灯、台阶灯、树灯、柱灯等分时段管理，均采用环保光源，光线柔和而不刺眼，既保护视力又美化环境、节约能源。

**LD:** 您的设计项目遍布全国很多地区，请问在设计的过程中，您具体是怎样体现地域特色、丰富其文化内涵的呢？

**罗文:** 每块场地无论在空间上还是历史上都有自己的沉淀和积累，也就是说每块场地的条件都是独一无二的。脱离了场地自身条件的设计犹如柏拉图的理想国，只是头脑中的空想。正如哲学所言——“世上没有两片相同的树叶”，每块场地都是与众不同的。我们每一次到访场地和城市，都像是在找“叶子”——寻访设计的场地元素。来自大江南北不同场地的风、水、土壤、植物条件各有差异，文化亦如是。如果能够将这些场地元素融入到设计中，设计就一定会会有独特的个性，不仅能突出场地的特征，也让置身其中的人们可以读到场地的“景观方言”。



烟台市经济技术开发区黄金河滨河公园景观规划设计



烟台市经济技术开发区黄金河滨河公园景观规划设计

**Landscape Design Magazine (hereinafter abbreviated as "LD"):** You have been invited as guest editor to participate in the compilation of Chinese Landscape Almanac for several times, which is a sound evidence that you have rich experiences and deep understanding in landscape industry. Can you share with us the most significant change in landscape industry in this decade from your perspective?

**Luo Wen:** With just a brief history, our domestic landscape industry is right in the initial stage of development. Its functions are mainly limited to environmental greening, and compared with advanced level abroad, its design concept, cultural taste and eco-environment protection lag far behind. But as urbanization deepens and the demand on environmental quality raises, landscape industry grows rapidly and its scale expands very fast. The major focus of landscape design has gradually transformed from conventional road landscape planting, civil parks, urban squares, public green space and residential greening to forest parks, valley harnessing, ecological wetland restoration, mine environment management, etc.. Accordingly, Chinese landscape design has switched from the initial imitation to the development of multidisciplinary capability and innovative design on the request of today's more complex environmental problems.

**LD:** Some time ago, rumor said that Uber was going to set foot into architectural design industry, trying to do design "in one click" like making an appointment car. Many people in the friend circle forwarded this message. Although it was in the end proved as a creative joke because this business has not been launched by Uber yet, it has brought a relatively big shock. It's hard to say whether this "creative joke" will be realized or not, but if it will be, what kind of influence do you think it will bring to the whole industry?

**Luo Wen:** The world changes too fast! Subversion is for sure! Everyone is worrying that "the wolf is coming" or "it's time to solely rely on strength" etc.. We have also considered how to improve the efficiency and quality of cooperative work taking the advantage of internet, and lower costs. If the "joke" is realized, the shock to the market indicated in the upper text will probably happen in every design industry all over the world. This is a progress! The demand on high-quality design will be unprecedented, and customized design and innovative design will dominate the market. Moreover, the formerly denounced behaviors like "low-level design, high-level selling" and plagiarism in the design field will be curbed. The future design company will possibly be a mere stage and designers at home and abroad can work at home. Internet will enable a new form of "design stage company", making both group work and individual work possible. In this special era full of innovation and subversion, nothing is impossible, so we designers should also completely brace up, keep on learning, recognize the tendency and keep up with the times.

**LD:** You have just mentioned that with the development of landscape industry, the design company might become a mere stage of collecting designers. Nowadays, various online stages have already provided much more convenient ways for the mutual selection of both designers and clients. Under this circumstances, traditional design companies will surely bear some impacts. What do you think of this tendency? And how will you and your company answer it?

**Luo Wen:** The recession of the whole landscape industry has direct impact on every design company. With the capacity of the market declines, the demand on the designing quality raises substantially. The clients are getting more and more experienced, and become more rational in choosing design companies. Therefore the market starts to lean towards high-quality design



四川德阳旌东新区城市中枢“一河两岸”

companies and turns increasingly specialized, which greatly impels the whole industry. In my opinion, the future design company will tend to develop into two major types: large-scale whole industrial chain company (like AECOM) and specialized designer brand studio.

Talking about “how to answer it”, we intend to transform to whole industrial chain company. Currently, we will adjust ourselves and optimize the company form to deal with the possible changes in the future market. Our core business will be focused on urban space design by means of multi-specialty and interdisciplinary design. Moreover, we will improve the overall level of customer service, provide one-stop service from planning, architecture to landscape integration, and achieve higher quality and better service.

We need not to be scared by hard times. Only hard times can squeeze out bubbles in the industry, and those who stand the test are really good companies..

**LD:** You have always been pursuing the design concept of “macro-landscape” which is the perfect integration of design and natural environment. Can you show us how this concept is embodied in your design concerning with your recent years’ practice?

**Luo Wen:** My personal preference are complex projects that are both multi-specialty and interdisciplinary. Heavily influenced by the past learning and working experiences, I am always equipped with triple weapons: planning thought, architectural reason and landscape space. Projects I have done in recent years are all of this kind, like waterfront (coastal area or riverway) projects in Yantai, Shandong province, the new town initiation project in the northern part of new Jingdong district in Deyang, Sichuan province, or the tourist area development project in Weizhou Island, Guangxi province.

Three years ago, we were commissioned by Yantai development district to take part in the architectural design competition for the urban planning pavilion. Our entry project was very representative. As the project and the site is characterized by the coast, we took “reef” as the principal perspective to integrate the surrounding urban design and landscape design, including



广西北海“涠洲岛”环岛路



烟台市经济技术开发区城市规划展览馆



烟台市经济技术开发区城市规划展览馆

the restoration of the surrounding architecture, the reform of the site, as well as the impact and erosion of the waves and sea wind to the coastal line. Finally this very design solution won the competition. By applying this cooperation model, we also participated in several comprehensive projects, like the coastal landscape way and relocation of traffic lines driven by the urban design, Bajiao riverway landscape in Yantai driven by eco-hydrology, Deyang axis area powered by its intangible cultural heritages, and the ring road design of Weizhou Island (the most beautiful island in China) supported by landscape, ecology and the municipal teams.

Gradually we come to learn knowledge besides our own specialty, meanwhile our understanding and design concept start to change because different specialties are involved. Therefore we would pay attention to the perspectives beyond the site and our own specialty every time when we study the site, to hold the overall structure in a large scale.

**LD:** The concept “sponge city” reflects that nowadays people take more care about eco-environment and have a higher request on eco-landscape design. How do you present ecological features in your landscape design? And how do you balance the ecological features and artistic features in it?

**Luo Wen:** Originally, “sponge city” refers particularly to water-sensitive city. But in most cases, this concept has already been transformed to ecological city and its green infrastructure system. Ecological design are those designs which harmonize with any ecological course and minimize the adverse effects on environment. The word “harmony” here means that every design needs to show reverence to the diversity of species, cut down on the plunder of resources, keep the nutrition and water cycle, and hold the quality of plant living environment and animal habitat, so as to improve the living environment of human beings and maintain the fitness of ecological system.

To suit to the local conditions, an ecological design must take the inspiration by local inhabitants or their traditional culture into paramount consideration. An innovative design should also be based on the natural course of the site, integrating the natural elements like sunshine, topography, water, wind, soil, plant, energy and so on, which are peculiar to the site into the design, to maintain the fitness of the site. In ecological design, a very important aspect is the massive employment of plants and environmental-friendly building materials.

The protection and utilization of some special natural landscape factors or ecological system should be equipped with both ecological features and artistic features. In designing a series of



四川成都青羊宫“新琴台”项目



四川成都青羊宫“新琴台”项目



广州嘉华皇冠假日酒店

riverway and coastal landscape in Yantai development district, the designers tried to apply environmental embankment, tidal landscape and ecological field created by a twist of recycled water (plain flavor) from urban sewage plants and the seawater (salty), which at last generate several distinctive landscapes.

**LD:** As for landscape designers, it's necessary to analyze and hold the site's condition as a whole, so as to fully cover the landscape functionality, ecological features and artistic features. But the designing details are equally important. In the complicated designing process, how do you and your team deal with those details?

**Luo Wen:** The careful and meticulous treatment of the designing details determines the quality and taste of the landscape. We seek increasing perfection in treating the details in landscape design, which can be seen in various cases, for instance, top planted manhole covers make some of the municipal pipelines hide in shrubs, as a result, not only the planting areas are enlarged, but the roadside planting is also more stereoscopic. The road drainage design is stealthy—the drainage manhole covers are meticulously designed and treated, integrating with the pavement, which is both pleasing to the eyes and anti-burglary.

In addition, the best design details are reflected in the consideration of humanity and the simple but skillful application of materials. In recent years, we have cooperated with some large real estate enterprises to do research on the systematization and humanization of landscape infrastructure, hoping to realize the following aspects like “barrier-free love” and “broad bench for people”; nightscape lighting system including multi-level time management of street light, floor light, step light, tree light and pillar light. Those lights all take environmental warm light source, which is tender and soft, protecting people's eyesight, beautifying the environment and saving the energy.



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福建石狮市民公园



重庆市水上乐园

**LD:** Your projects have covered many places throughout China. How do you specifically embody the local features and enrich the cultural connotation in your design process?

**Luo Wen:** Every site has its own heritage both spatially and historically, that is to say, the condition of every site is unique. Any design regardless of the site's own conditions is like Plato's Utopia—just fantasy. A saying in philosophy goes like this:

there are no two leaves that are totally the same in the world. Neither are the sites. Natural conditions like wind, water, soil, and plants in northern and southern sites vary dramatically, so do their cultures. If the designers can mix these site conditions perfectly into the designs, their designs will definitely have unique qualities which can not only highlight the site's characteristics, but also make people who pay a visit aware of the "landscape vernaculars". **LD**

#### Luo Wen (Vice-President/Creative Director of Keycity Design Group)

Graduated as an urban planning master from South China University of Technology, Luo Wen is a member of American Society of Landscape Architecture now. He used to be the deputy managing director of AECOM Guangzhou office and landscape director of AECOM China. As a leader of a landscape design team, he sets about from urban planning, insists on scientific planning, combines local culture and international view, and pursues the "mega landscape" that integrates design and environment.

#### Honors and Awards

Outstanding Architectural Design of Mainstream Real Estate, 2005  
 The Annual Most Influential Celebrity in the Field of Landscape Architecture Design, Awarded by Mainstream Real Estate "Golden Diamond Prize", 2006  
 One of The Top Ten Promising Young Designers in Guangzhou Awarded by "Golden Sheep Prize", 2006  
*Landscape Design And Hand-drawn Performance* edited by KCMC Wins The Second Award of the 19th Excellent Scientific Book Awarded by Science and Technology Press in East China  
 A Member of *Landscape Design Magazine's* Editorial Broad (hosted by Dalian University of Technology)  
 Guest Editor of *China Landscape Annual*, 2013  
 Vice Executive Secretary of Environmental Arts Committee of Guangdong Civil Constuction Association, 2014

#### Representative Projects

Landscape Planning Design for Sports Park of Yundonghai Eastern District in Shanshui (AECOM)  
 Landscape Design for Yundonghai Half-moon Bridge in Shanshui (AECOM)  
 Landscape Design for Spring Breeze and Lake Residence in Chongqing (AECOM)  
 Landscape Design for Jinshawan of Zhonghai Estate in Guangzhou (AECOM)  
 Landscape Design for New World Garden of New World Real Estate in Lingnan (AECOM)  
 Landscape Planning Design for Riverside Park of Ronghui Island in Chongqing (AECOM)  
 Landscape Planning Design for Riverside Park in Jiulongpo, Chongqing (AECOM)  
 Landscape Design for High-tech Park in Caohejing, Shanghai (AECOM)  
 Landscape Design for Capital Estate in Tianjin Ecological City (AECOM)  
 Projects of Blue Axis and Green Axis in Guangzhou Scientific City  
 China Resource series (Headquarter of China Resource in Shenzhen, China Resource Boning Garden in Shenzhen, China Resource City in Guilin, etc.)  
 Evergrande series (Royal Scenery Peninsula in Guangzhou Royal Scenery Peninsula Hotel, Jinbi Bay, Jinbi Century Garden, Evergrande Greenland in Chengdu, Haihua Island Seven-Star Hotel Group in Hainan, etc.)  
 Wanda series (Wanda Changbai Mountain Hyatt Hotels, Wanda Business Plaza in Nanning, Jiangnan Wanda Plaza in Nanning, Wanda Plaza in Changshu, Wanda Plaza in Urumchi, Wanda Plaza in Shanshui, Wanda Plaza in Nanping, etc.)

# 多彩的宪法广场

Coloured Zocalo

撰文/图片提供 100architects 事务所

翻译 田雨萌



该项目位于墨西哥城的中心位置，是该城的中央广场。早在西班牙入侵（1519年）以前，在特诺奇蒂特兰古城（今墨西哥城处）中，这片广场就被视为一处公共空间，用来进行政治、宗教活动。在过去的几个世纪里，该广场的设计不断变化着。

自墨西哥合众国成立后，宪法广场一直被用来举办社会和文化活动。其外观的设计风格则保持着20世纪60年代修缮后的样子。广场的外观特别开阔，与密集的城市结构形成鲜明的对比。然而，广场缺少能够体现其特色的元素，景观生硬枯燥，仅能为个别活动提供舞台或者作为人们日常的穿梭之地，基本没有任何引人注目的特点，人们也不愿在此互动交流或是感受周边的环境。

为此，设计师找到了一种既能改善广场景观、又能保留其完整的空间特性的设计方法——在地面上绘制一种属于墨西哥原始文化的图案。该图案是玛雅文明中的一种象形图案，由Jacopo Severitano设计，通过平面上绘制的多彩图案来塑造新的景观，同时在不破坏原有空间格局的前提下，改变了人们对空间的感知。此外，广场上每年都会举办不同的娱乐、文化和商业活动，因此，设计师利用各种图案将广场重新划分成三个不同的区域。

广场上交错的线条突出了人们行走的主要路径（东西向、南北向），体现了该空间不断变换的场景。构成图案的不同色彩区域和其动态效果使广场在空

间上具有很大的潜力，形成一个色彩丰富的新型广场，能够让使用者重新理解公共空间的概念，并留下深刻的印象。

绘制图案使用的涂料中含有玻璃微球，这种涂料能够更容易地涂刷在场地上且不易褪色。涂料每三年需要重新涂刷一次。重新涂刷之后，广场的外观将焕然一新，空间特点不断改变，成为城市中一处不断发展变化着的地标。这片与传统城市肌理相对应的空旷广场，如今充斥着各种色彩，轴线设计也十分引人注目，使其迅速成为墨西哥城的城市地标。

该项目的重点在于加强空间体验，通过改造空间来改变人们对空间的感受，在改善广场景观的同时，重新树立其形象。而且该设计方案催生了一种新的现象——广场周围的环境发生了改变，焕发出新的活力；同时，这样的设计也使空间更富现代感，使墨西哥城这座密集型城市变得更加热闹。此外，设计还将场地划分成不同的区域，激发行人的想象力——他们时走时停，以自己独有的方式欣赏这一空间。

该项目的巧妙设计鼓励人们去感受周边的环境，探索人与空间之间的关系。在此过程中，人们的行动会受到地面几何图案及其颜色的影响。该项目独特的空间特点也得到了当地居民的高度认可。



This project is located in the heart of Mexico City at the “Plaza de la Constitución”, popularly known as “Zócalo”, which is the main square of the city. Its design has been in constant evolution during centuries, since it was recognized as a public space even before the Spanish invasion, in the ancient city of Tenochtitlan, with political and religious uses.

From the Independence of Mexico, the “Zócalo” has been used as a location for social and cultural events, being its present appearance and design established during the sixties, when it was last modified. While this appearance is striking for its amplitude as a gap contrasting with the density of the urban fabric, it lacks of distinctive spatial features that could enhance its identity. It is a hard and monotonous square that provides a flat platform for sporadic events and daily transit yet it has little identity, and low sensitive interaction as well as poor proprioception.

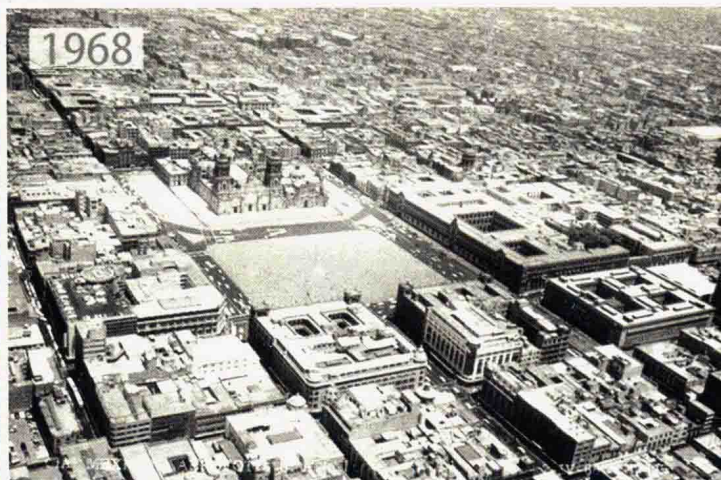
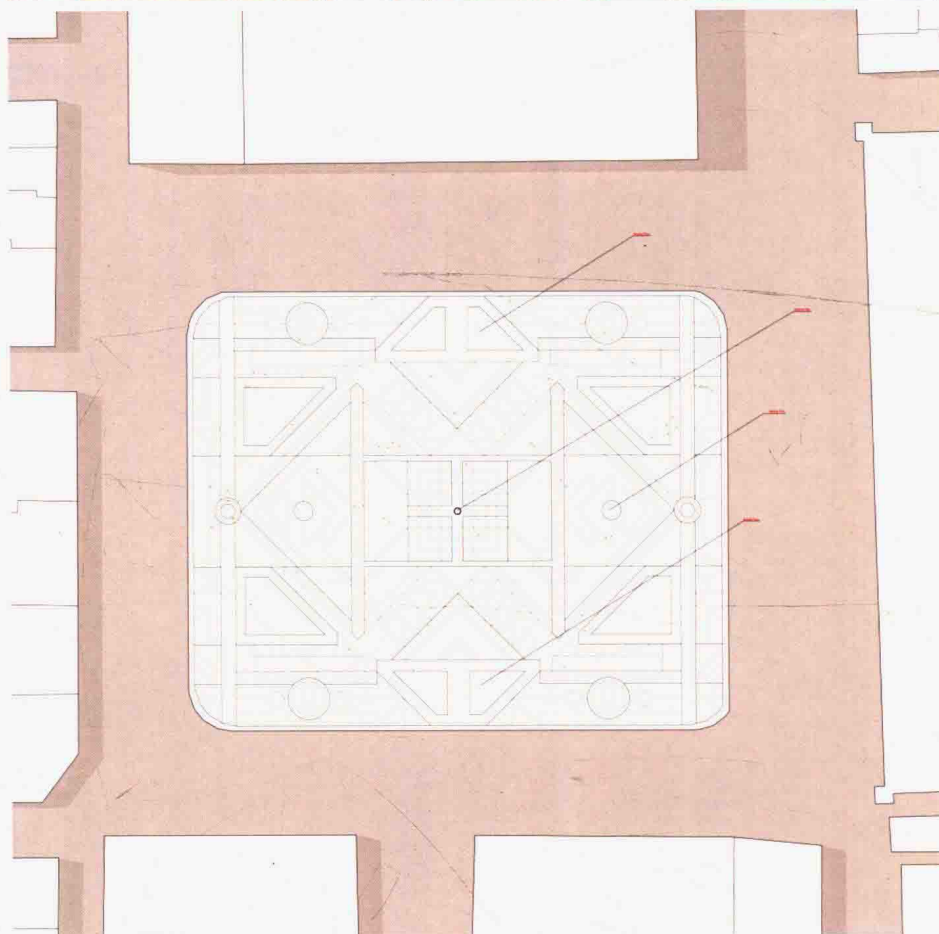
As a way of reinventing it, while maintaining intact its core spatial properties, the project consists into painting the ground with a pattern that belongs to the original Mexican culture. An iconographic Mayan pattern, creating new partialities through the geometric paint in two dimensions, modifying the spatial sensation without obstructing it.

The pattern used was designed by Jacopo Severitano and published by Underworld Magazines by which the functions and possibilities of the plaza are reinterpreted into 3 different areas according to the recreative, cultural and comercial main functions happening yearly.

The lines crossing the square highlight the major circulation points from west to east and north south, trace the main dynamics in the space. The result is a pattern with highly spatial potential, particularly due to the different color zones and dynamics that the pattern establishes. It allows its users to reinterpret the public spatiality therefore generates a new square, where the color significantly changes the overall appearance of the place, gaining striking identity.

This action produces social phenomenon catalyzing new dynamics and changes in the surrounding area, modernizing the space to turn into a very intense city center, that was already presented but now enhanced. This allows defining areas and unleashing the imagination of passersby who appropriate the space in different ways, manifesting this in their personal displacements and stays.

The painting used is based on microsphere of glass, which allows tracing the lines with ease and strong adherence to the existing ground. The painting needs to be retraced every 3 years which allows modernizing and changing the appearance, colors and identity of the Zocalo keeping it as an updated ever changing landmark of the city.





Alongside, the condition of empty space that responds to the traditional urban fabric is enhanced, now containing an explosion of colors identifiable through the various axes that converge in the "Zocalo" and exacerbating its urban landmark condition. This project focuses on deepening the spatial experience as an architectural concept. It aims to transform a space through a gentle but significant change in the individual experience of its inhabitants. It incorporates those modifications by renewing its uses and symbolism. It is a highly proprioceptive proposal, where body movements are influenced by the work of geometry and colors, exploring the scope of body-space relationships, and providing unique space characteristics that allows highly recognition for its inhabitants. **LD**

项目位置：墨西哥墨西哥城  
 景观设计：100architects 事务所  
 建成时间：2015 年

Location: Mexico City, Mexico  
 Landscape Design: 100architects  
 Completion Time: 2015

# 城市疗愈

## Urban Healing

撰文 Jimena Martignoni

图片提供 Davids Brody Bond Office/Foundación Cerros de Bogotá/UN-Habitat

翻译 李亚迪

如今，城市成为我们赖以生存的地球的一个难题，但也只有在城市里才可能找到解决方案，并将其付诸实践。

看待城市的视角有两个，其一，是从城市现状来看，现代城市中贫困现象屡见不鲜，人口越来越多，发展极不均衡。如果不设身处地考虑自然和社会环境的话，城市容量将会变得越来越小。另一个视角，是单纯地从包括实际消费和视觉消费在内的消费主义，基于市场化概念的“城市品牌”和受全球化影响的“世界公民”等词汇来看。一些特色城市集美丽、荣耀和传统于一身，吸引人们前来从事商业活动，追求梦想生活，这些城市因而成为经济与政治中心。这种情形与上述不均衡发展的现状恰好相反，这种魅力四射的理想城市只有少数人能享受到。然而幸运的是，后一种情况毕竟存在着，尽管现在的环境和社会情形复杂且不容乐观，魅力城市还是继续释放着吸引力，逃离了城市黑暗的人们也愈发坚强。

城市的黑暗不是源自城市本身，而在于它所宣扬的成功理念，虽然是相对而言的，但这一理念确实是城市最大的隐患。

城市还在继续吸引、接纳并养育着更多的人。这些人依靠土地、水、能源等自然资源维生，一度被认为是万物之源的自然景观就这样逐渐丢失、改变、缩小、直至耗尽。这种疯狂而带有破坏性的发展，从很大程度上来讲是毫无计划的，仅仅是随着汽车的普及、私人房地产市场的发展、不正规住房和贫民窟的增加以及土地使用政策的缺失而出现的。相反地，在另一些人（能够享受城市之美的少数人）心里却产生一种要将自然理想化的想法，由于现在的自然越来越不如以前淳朴，他们便鼓励建造无数封闭的公寓型住宅，其环境清幽，周围绿意盎然，同时具有私密性；或者建造一些新的城市构件，如绿色购物商场等，但这些都只是将景观转变成怀旧的载体，与景观本身的理想形式是相悖的，甚至会阻碍景观发展成理想形式。





城市发源并赖以发展的自然景观正在逐渐丢失、改变、减少和消耗，这也造成了另一些更为深刻、更让人警惕的后果，那就是对气候的影响。而气候的变化反过来又会对城市的发展和延续、城市边界和主要结构造成影响。

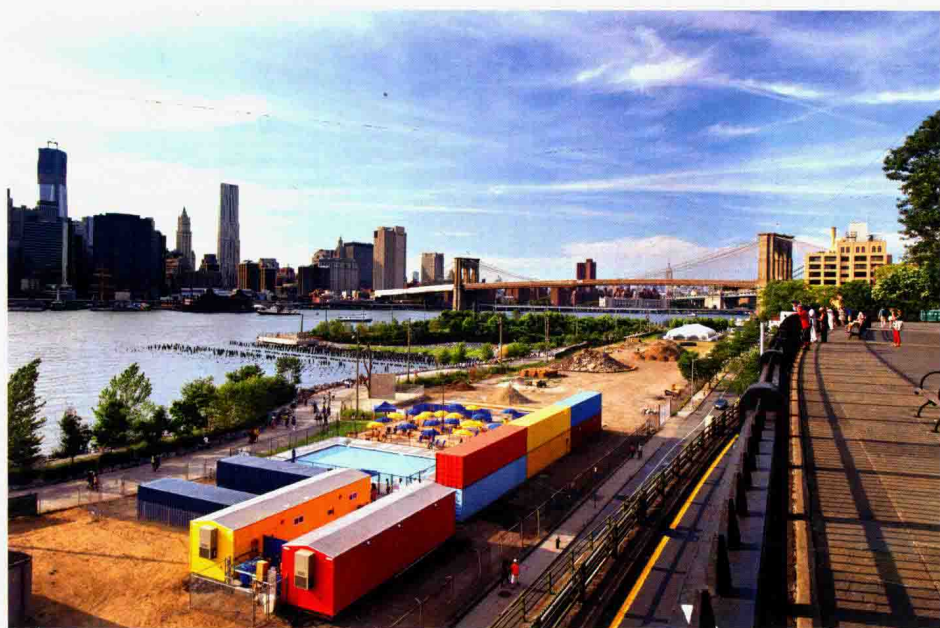
因此，新的措施、新的实践、新的想法和新的认知都应运而生了。在众多新出现的概念中，三种核心概念——城市弹力、战略性城市化和全球战略，取代了可持续发展概念（虽然老旧却从不曾被忘却）的重要地位，相辅相成，为城市疗愈提供了可能性。

### 城市弹力

虽然城市弹力一般泛指应对气候变化造成的危害的恢复能力，此处的弹力却可以理解为城市在保持某些内在特征不变情况下的总体应变能力。

弹力的很多定义都是类似的，而且都可以用来将其解释得更为精准，但就城市弹力来说，普遍接受的一种提法是在100座弹性城市计划（由洛克菲勒基金会提出）中：“（城市弹力是指）不论是承受沉重压力还是遭受重大打击，一座城市中的个人、团体、机构、行业和体制都具有生存、适应和发展的能力。”其中，“沉重压力”是指“日复一日（或周期性地）削弱城市结构的力量，包括高失业率、低效的公共交通系统、地方暴力现象、食物和水资源的长期短缺”；而“重大打击”则指“威胁到城市的突发激烈事件，像地震、洪水、疾病爆发或者恐怖袭击等”。

然而，最重要的是应当牢记弹力是一种政治和社会选择，这一选择能够显示出积极的变化是如何发生的（不管以何种形式变化，不论变化的对象是什么）。这里举一个城市弹力的例子：曼哈



顿南部地区建成了新的自然边界——绿色缓冲区和湿地，来应对可能出现的飓风、潮汐和海平面变化（尤其在2012年飓风“桑迪”登陆并造成重大危害后）。

### 战略性城市化

战略性城市化是指一系列应对地方具体问题和需求的短期行动。这些行动通常由社会人士、非政府组织和受影响的社区来实施，并且一旦成功实现便有可能被政府接受，成为正规的行动。这种自下而上的过程既不是源自政治家或中央政府，也不是由他们策划的。

Annalisa Metta的论文《新实践》发表于《行动中》（欧洲景观建筑类图书，2015年于荷兰出版）一书。在谈到这些团体主导的行为时，她表示：“这些行为只是表面工作，从未做出重大改变。这一明显的缺点却能使这些行为很容易获得成功，因为它们看起来是很可行的，有挑战性却没有危险性，态度强硬却不涉及本质，因此，这些行为最终并不能改变什么。”

当然，只有正规的行动和项目才能让空想变为现实，但这些行为的创新性在于它们需要有独立和具体的工作，而不是纸上谈兵，这一点是至关重要的。

以地方团体建造的城市果园为例，城市果园规划得井井有条，其目的在于提高果物产量、增加与自然的接触，同时减少交通能源的消耗。

### 全球战略

全球战略的内容涵盖了城市弹力与战略性城市化，是其中最为复杂的概念，强调了大规模长期规划的理念（几乎快被人遗忘）。全球战略的概念由全球性组织研究并定义，但由世界不同规模的地方和政府实施。联合国人居署会议从1976年起每20年召开一次，将于2016年在厄瓜多尔召开第三次会议。会议内容将涵盖所有新式理念，并支持新的实践典范和城市议程。

这一议程将有助于推动形成新的城市模板：包容性（社会平等）、关联性（化整为零，建设更多的公共交通，减少私家车辆）和紧凑性（城市容量扩张）。

在现实中，“容量模式”主张城市应该是紧凑的，而“留白模式”则主张迅速发展的城市必须留出必要的地块以备城市扩展之需。基于多次研究，得出了一个结论：由于人口密度降低，城市面积扩展的速度大于人口增长速度。因此，设计者必须基