

中国美术学院建筑艺术学院
景观系课录

邵健
主编

在场的风景

A Journey of Landscapes

Landscapes in Process

Department of Landscape Architecture

School of Architecture

China Academy of Art

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序

Preface

序

近日,建筑学院师生一行寻访孤山老校址罗苑,站在湖岸远望,群峰延绵,山色空蒙。近处,柳枝随风摇曳,新绿如瀑,沉浸其中,不禁感叹风景园林学界对西湖之赞誉,为景观专业设立在这样的山水城市而庆幸。昨日,在校庆90周年“重返孤山”的活动上,许江院长《重访孤山赋》带领师生重温了蔡元培先生“学院只为研究学术而设”的美育理想,溯源艺院历程,纪念名师大家风范,“兼容并蓄之学术精神,人文湖山之诗性气质,是国美历代创造者之无尽性藏也!”,诚然,艺院深厚的人文积淀更是风景园林教学的无尽藏!

2007年4月,建筑艺术学院成立,提出了“重建一种中国当代本土建筑学”的学术理想,景观专业又在环境艺术二十余年人文传统专业教学的基础上,明确了培养方案中的三条线索:一是学做文人。所谓“景面文心”,重在培养学生的文人气,虽难,但却是一种寄望与坚守,寄望这个时代的学子能有一种文化传承的接续。至少,要让学生循着各自的兴趣发展,贴近生活,关心周边的人与事,做到言之有物,避免概念化的泛泛而谈。此外,造园本是山水文章,少不了书法、山水、史学画论等学养课,借力美院的高点学科,贯穿几个学期,同学们自然眼高一线,即便上手迟缓,也会受益匪浅。二是学做匠人。造园是门技术活,劳作上手,直接关系到设计能力,把问题想透的能力;更进一层,是匠人的专注度,把一件事做到极致。教学设置了多门面对真实材料与建造的动手课,如景园意匠、植物栽植、名园精测、场地设计等等,比以往精准度有更高的要求,如:类型化研究的摹山水、1:1至1:5的真实建造、1:30的深度测绘等,以及规范的制图与表达。当然,难的还是“文心”下的“匠艺”。

另一条重要线索是“在场”。在场,是对主客体“分离式”审美模式的反思,更是对当下“山水危机”的城乡空间场所趋同化的对抗。在场的思考是东方式的,以人对自然的敬畏与关照为前提,是“一种非分析型、非概念型的美学,一种直悟型的美学、诗化的美学,体现出一种对生命的投入”。道家的“万物与我为一”,儒家的“仁者浑然与物同体”,都是“在场”的景观教学体系的思想基础。“在场”分三个层面:宏观的“在场”,可视为地域性要求,即不脱离此时此地的本土意识;中观层面,注重现场整体的感知,敏锐把握场所的特质与可能的趋向;微观层面,则是环绕于“我”的情境想象,乃至质地触感,是带“我”入境,以达“心物感应”。“在场性”的获得排除概念先导,需要身体力行,从场地中来,到场地中去,“在场”既是方法又是结果。近年来,景观系集中精力进行了核心课程的凝练与深化。让同学们通过劳作、手工艺、建构、行走、记录、感知、体悟、叙事、想象、造境等方法,探究场所与自然“神遇”的本然状态,或是合情合理的城市“生长”特征。

书中所刊作业有文心匠艺的呈现,有此时此地的景观实践。课程大多在近年初显成效,尚在探索完善中,包括技术性的加强等等。此外,新课程如“西湖四季”,要求师生直面杭州优越的自然条件,深度观察与记录西湖山水的四季演变,成果还待时日。因而,本书出版既是教学总结,更是倾听建议。此外,季相更替、晴雨昏晨、岁月轮回均是景观学必须直面的精彩;园中“纳千顷之汪洋,收四时之烂漫”的文人情致是对生命的尊重与热爱。一种既日常又具有生命意义的风景园林实践,将是景观系下一个十年的探索目标。

在场,扎根于江南地域与西湖山水,立足美院优势与学子特色,又适逢“文化复兴之使命担当”,具足地利天时,坚信其大有作为。“在场”的风景园林教学体系清晰勾勒出人文景观“哲匠”的培养路径,并指向城市山水精神的复兴之道。

邵健

教授/系主任

2018年3月17日

Preface

The faculty and students of the School of Architecture visited the old campus of Luoyuan in the Gushan (solitary hill) recently. We stood on the shore of the lake, looking into the distance of the winding hills and misty scenery. Nearby, the willow branches were swaying in the wind. The light green was like waterfalls. Immersing in the scene, we couldn't help thinking about the admiration of the West-lake by the landscape architecture scholars and feel lucky to run a department of landscape in such a landscape city. Yesterday, in the 90th anniversary celebration named "Return to Gushan", President Xu Jiang's made a speech named "Ode to the Returning to Gushan" and relived Mr. CAI Yuanpei's ideal for aesthetic education "an educational institute should be for academic research". We traced back the history of China Academy of Art and memorized the demeanor of the old scholars, "the eclecticism academic spirit and the poetic temperament of humanity in the natural water and hill landscape is the infinitive treasure!" It is true that the profound artistic and cultural accumulation of CAA is also an endless treasure for landscape teaching.

When the School of Architecture, CAA, was established in April 2007, it proposed the concept "the re-establishment of a contemporary Chinese vernacular architecture". the Landscape Architecture was also established at the same time, based on the two-decade of environment art teaching, but it attached more importance on three clues, the first of which is learn to be a literatus. It is hard to cultivate students' literati spirit, but it is a kind of hope and persistence. It is hoped that the students of this era can inherit the traditional culture. Or at least, they could develop their own hobby, paying attention to the surrounding people and things, having fun and being close to daily life. In addition, gardening is quite scholastic. Calligraphic, landscape painting, history and theory are the vital elements, which are also the crucial points of teaching in an art institution. After a few semesters of training, the students have obtained an ability of appreciation. Even they might not be good enough in doing those things, they benefit a lot from them. The second clue is to learn how to be a craftsman. Gardening is a technical work. It is directly related to the design ability-- the one to think and deal with problems. Moreover, the concentration of the craftsman and their perfection of making things are also the key elements. There are a lot of hand build practices with real materials in the curricular and courses that require precision as well as the basic landscape techniques. Of course, the most difficult point is the original "craftsmanship" with a "scholastic" spirit.

Another important clue is the "on site" landscape. Being on site is a reflection on the "separation" aesthetic mode of a subject and an object, and it is also a confrontation of the conceptualization and convergence of the urban and rural space in context of "landscape crisis". "On site" thinking is oriental, premised on the basis of awe and consideration of nature. It is "a kind of non-analytical, non-conceptual of aesthetics, a type of enlightenment and poetic aesthetics, reflecting a kind of enchanting of life". The Taoist "all things are one for me" and the Confucian "benevolence is unaware of the same body as the object" are the ideological basis of the "on site" landscape architecture teaching system. There are three levels of "on site": the macro one, the local consciousness that does not break away from the regional consciousness; on the middle level, we should pay attention to the overall perception of the site and be sensitive to the characteristics of the site and the possible development trend. On the micro level, it is the situational imagination about "me", a texture haptic perception. The acquisition of "on site" requires the elimination of conceptual guidance but rather a physical activity. "On site" is the method as well as the result. In recent years, the Landscape Architecture Department has kept focusing on the core curriculum. The students explore the natural status of the encounter of site and nature or the reasonable "growing" features of cities by handwork, crafts learning, construction, walking, recording, perceiving, understanding, narrating, imagining, gardening, etc.

The works collected in this book present the scholastic spirit, craftsmanship and current landscape practices as well. Most of the courses have shown positive results in recent years, they still need to be improved. In addition, the new courses, such as the "Four Seasons of the West-lake", which require the students to observe and record the seasonal changes of the landscape of the West-lake. Therefore, the publication of the book is not only a summary, but also a call for suggestions. In addition, the seasonal and climate change and the time cycle are the wonderful parts that landscape architecture must face. A landscape architecture practice combined with daily life and the significance of life will be the goal for the next decade development of the Landscape Architecture Department.

On site is something rooted in the southern China area and the landscape of the West-lake; it displays the advantages of China Academy of Art and the characteristics of the students. The landscape architecture curriculum system of "one site" clearly delineates the training of "a philosophic craftsman" and pointed to the revival of humanistic landscape.

Jian Shao
Professor and Chair
Department of Landscape Architecture
March 17, 2018.

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二年级
Grade Two

摹山水
Imitating Landscape

亦园亦宅
A Garden Which is Also a Mansion

园林考察
The Garden Investigation

自然场地的认知与表达
Recognition and Expression of the Natural Site

摹山水

Imitating Landscape

探讨一种中国式的空间观法

Explore a kind of Chinese space method

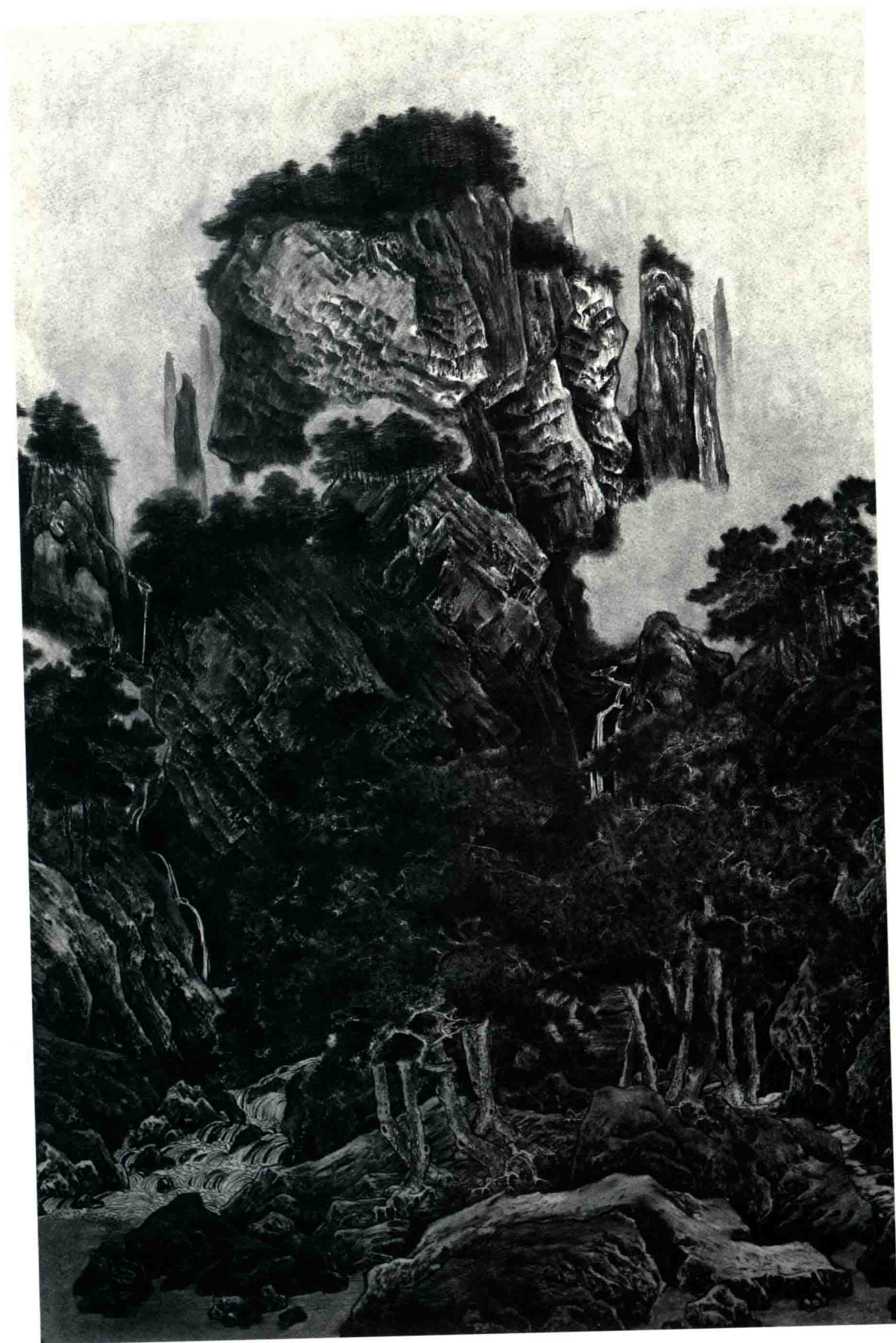
基于中西方截然不同的观看方式，要了解中国园林，需要建立一套自己的方法。摹山水课程的设置正是希望从这个角度切入，在景观系本科二年级的专业绘画课程设置上，以山水画为蓝本，以画观法，在训练技巧的同时，帮助学生建立一种中国式的观看方法。课程共四周，分为五个环节：

1. 读画：选择一张自己最喜欢的山水画（宋代作品为主），通过查阅资料去了解画的创作背景、作者及相关评论。
2. 造境训练：小图画大画。用半天时间在四开的画纸上快速地把握作品的季相、氛围和意境。
3. 造景训练：大图画小画。在A0的纸上放大临摹同一张画或它的局部，用“眼前有景”的方法，从局部入手，用临摹的方式感受对象是如何被具体营造出来的，过程中强调学生要带着切身感受去画。
4. 山水卧游：用第一人称的方式，用文字记录自己的在这片纸上山水中的游览感受。
5. 纸上造园：把山水画临摹体验中的游玩与想象转换成现代的景观空间，让学生尝试自己去建构这样一种有特征的自然化的相互关系，这种关系不是通过轴线等强势的人工干预产生的，它是建立在植物与植物、植物与构筑物以及构筑物之间的你来我往、阴阳交合的如自然般丰盈而细腻的联系。

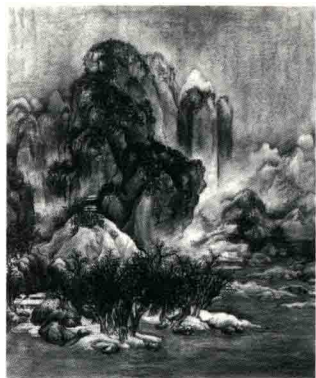
In consideration of the differences in the ways of observation in China and the west, it is necessary to set up a set of methods to understand the Chinese gardens. From this perspective, as a basic professional drawing course for the second-year undergraduates of the Landscape Architecture Department, the purpose of the course Imitating Landscape is to help the students establish a Chinese way of observation while training their skills based on the landscape paintings and the observation perspective of paintings.

The course is divided into five parts within four weeks:

1. Read paintings
Choose one of your favorite landscape paintings (mainly Song dynasty works), and search for the background of the painting, the author and relevant comments.
2. Environment creation training: draw a big painting on a small paper.
Spend half a day to draw on an A2 paper in order to quickly grasp the seasonal features, atmosphere and artistic conception of the work.
3. Landscape creation training: draw a small painting on a big paper.
The students are required to make a copy of an amplified painting or part of it on an A0 paper. By using the method of "toward a view with vista" and starting drawing from parts, the students could experience how the imitated part was constructed during the process of drawing. The students are supposed to draw according to their personal experience and feeling.
4. Dream of traveling in the landscape
The students are required to record their feeling of traveling in the paper landscape in the first person narration.
5. Garden construction on paper.
The students are supposed to construct a featured natural relationship by themselves from the transfer of their traveling feeling and imagination gained in the process of copying landscape paintings into a modern landscape space. The relationship does not emerge from strong human intervention such as axis, but rather is established on the interaction between one plant and another, between the plants and the built structures and abundant and delicate natural connection between Yin and Yang.



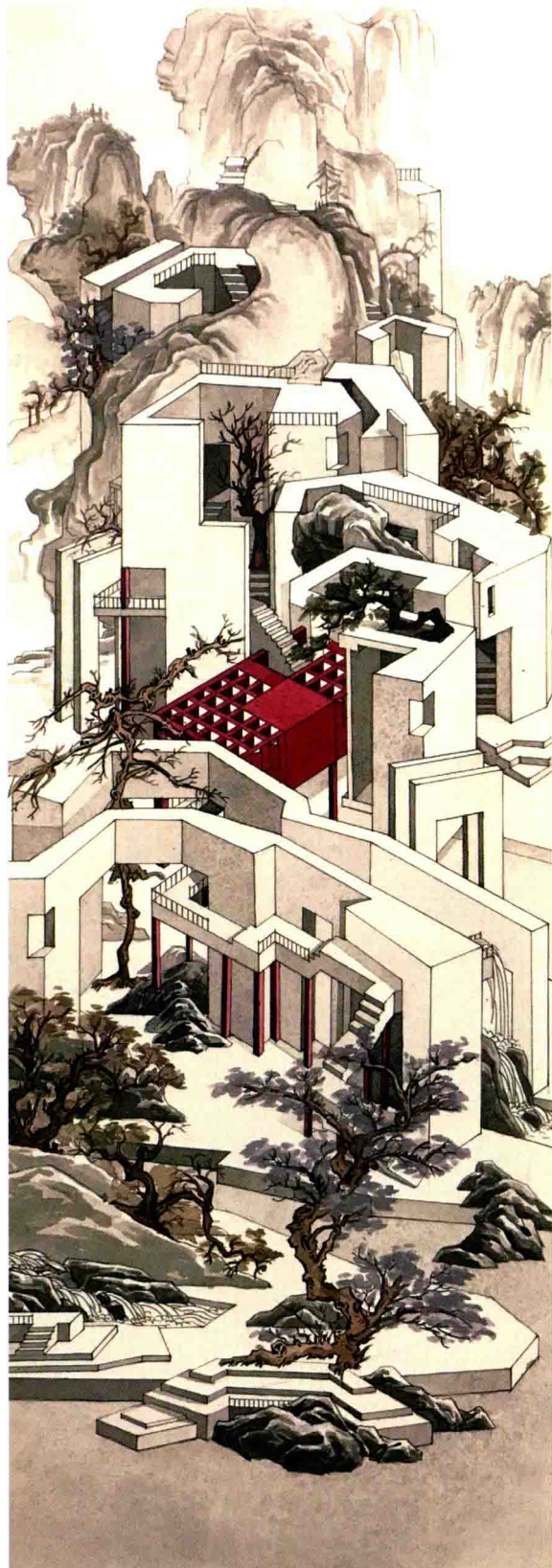
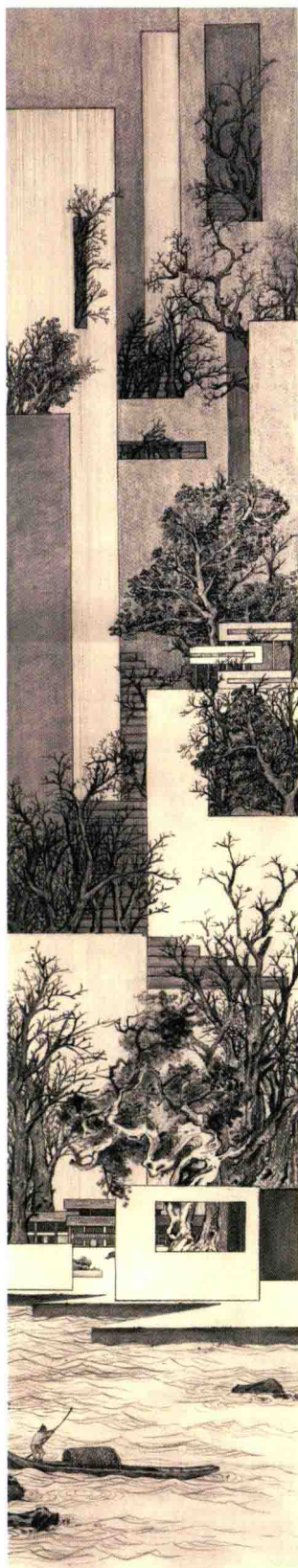
- 1 造境训练(四课时) 临范宽《雪景寒林图》
- 2 造景训练(二十课时) 临范宽《雪景寒林图》
- 3 纸上造园创作(二十四课时) 摹范宽《雪景寒林图》创作



1



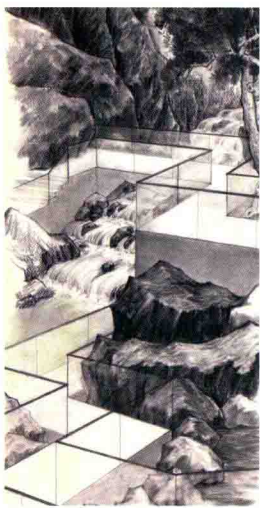
2



晴峦萧寺游记

冬日初入谷，暖阳普照。远观群峰耸立，听闻有瀑布飞泻，却不得全现，唯有小溪潺潺出于泉，水边之石近乎墨玉，墨中有黛色，便是因溪水积年拍打所致。溪上有木桥飞架，沿人迹，至桥头，根根细木排列有序，两端微有翘起，小桥稍有曲折，与山石、溪水共舞。过桥，源源泉流方见于石缝之间。商旅往来不曾断绝，岸边有亭馆数间，如舫浮于水面。内有宾客，二者闲谈雅坐。有一人外向而坐，望乎水面出神。又有文人墨客品字作诗，论古通今。更甚有者，饮于茅舍，欢笑于林间。缘山径而上行，人声渐远，而水声穿出于木间，顺其行之，便得

一泉，从石中涌出，随地势而下，层叠错落，相汇于溪中。退至主路，续前行，寒林枯木立于小径两侧，虽已为枯枝，仍见挺拔。可感林间之清谧。顺阶梯而上，路渐窄，不见他人。停停走走，感会自然之景，终觉疲乏。竟现丘山之上建有寺塔楼阁，大喜，奔于上，乃见萧寺，有六角佛塔浑雄立于山腰，塔尖彩旗拂动，四周大小庙宇围绕其身。入寺则觉清静，各殿一一拜见。后登塔，眺望乃大惊，又见高峰重重叠叠，边有瀑布二条，犹如银带，从两侧劈山而出，其一不知始终，故兴起欲寻之。



1 山水卧游游记

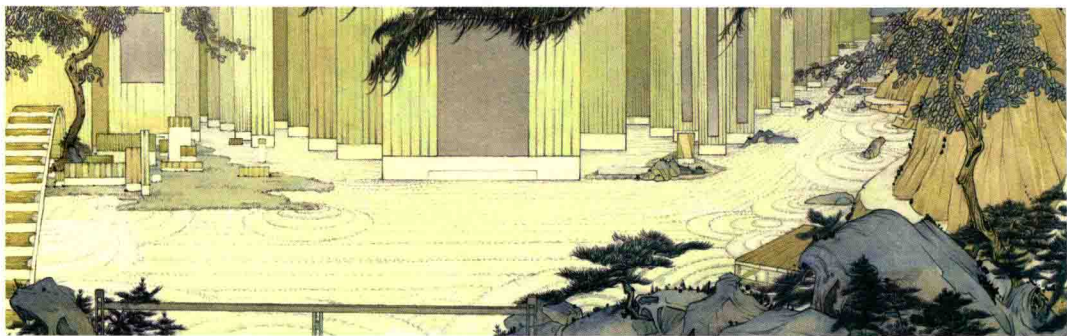
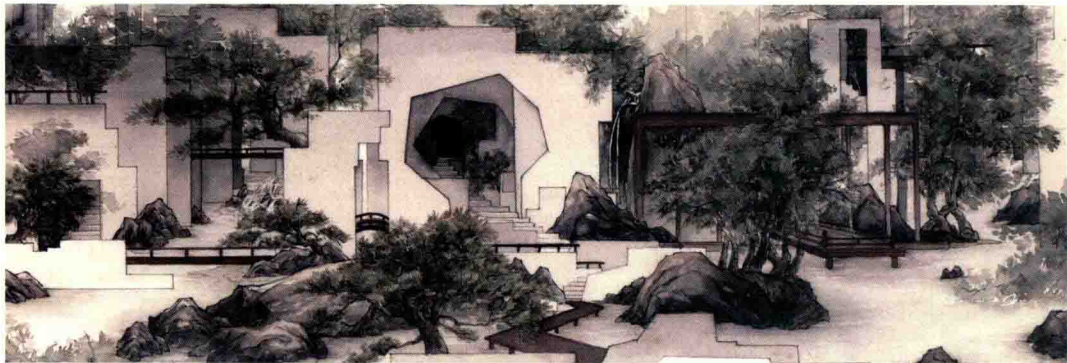
2 摹李唐《万壑松风图》（创作）

3 摹李唐《万壑松风图》（创作）

4 摹王蒙《万壑松风图》（创作）

5 摹董源《溪岸图》（创作）

6 摹李成《晴峦萧寺图》（创作）





5



6

亦园亦宅

A Garden Which is Also a Mansion

让失落的文人生活在当代市井中延续

To continue the forgotten literati lifestyle in Modern daily lives

亦园亦宅是景观系本科二年级上为期十周的专业开门课，是以中小尺度人文景观教学为主线的核心课程。课程旨在让学生一开始就确立自然涵融建造物及园宅一体的营造观，向造园经典致敬；要求学生学做文人，托物言志，寄情山水，以期唤醒学生潜在志趣，对生活趣事生起探索之心。同时，要求学生初步掌握造园互成性“八法”与“十景”，并培养专业敏锐性与表达的艺术性。

教学内容包括：山水精神观照下自然含融建筑的营造观；经典园林文献阅读、园林考察及平面图描摹临图；主人情趣与理想寄托的生活方式的文书撰写；展开构象的叙事性文字造园；“十景”式情境与探微的空间序列，以及互成性营造“八法”审视下的图面修正，最后完成契合园意的表现性成果，以及技术图的准确绘制。过程又分解如下：

明旨：主人、理想/任务书；

立意：情趣、志向、生活方式/概念图、图文释义；

问名：园名、屋宇命名、营造意象/诗词典故、文字造园；

相地与布局：路径、场所、构筑的经营位置/平立剖面、总图、体块模型；

造境与理微：“八法”“十景”、掇山理水与种植/空间序列、表现图；

封定：全部成果的统合、修正与深化/制图、渲染、模型等设计成果。

The course A Garden which is also A Mansion is a ten-week design studio for the first semester of the second-year undergraduates of the Landscape Architecture Department. It is also called the Part I of the Garden Landscape Design. It is a major studio course focused on small to medium scale humanistic landscape. The purpose of this course is to give the students a concept that nature and the built environment should be harmonious and the garden and the mansion should be integral as a whole. The students are required to learn to be literati, to express their emotion through objects and to immerse themselves in the landscape in order to arouse their potential interest and exploration spirit in daily life. At the same time, the students are required to basically master the "eight methods" and "ten scenes" of the garden construction principles, and cultivate their professional acuity and ability of artistic expression.

The teaching contents include: the construction concept about the harmony between the nature and the built environment with an appreciation of the natural landscape; the reading of the classical books on gardens, the survey and the copy of the garden plan and elevation; the writing of the brief that takes the interest and ideal life of the owner into consideration; the implementation of the narrative textualized gardening; the "ten scenes" contextual and detailed special sequence and correction of the drawings checked by the standards of the "eight methods" for interaction construction; finally the completion of the presentation work based on drawings and fitting for the conception and the accurate production of the architectural and landscape design technical drawings. The process is composed of the following steps:

Intention- owner, ideal/brief;

Conception -- interest, ambition, life style/concept map, picture and text interpretation;

Name -- the name of the garden, the name of the mansion, the creation of images/poems and the literary works;

Phase and layout --the layout for the path, the activities, the site and the built structure/plan, section, elevation and master plan drawings, block models;

Construction and micro-structure - the principles of "eight methods" and "ten scenes" of the "on site" teaching; rock piling and water making/spatial sequence and presentation drawings;

Seal - integration, correction and deepening of the all the assignments during the course/drawings, renderings, models and other design achievements.

