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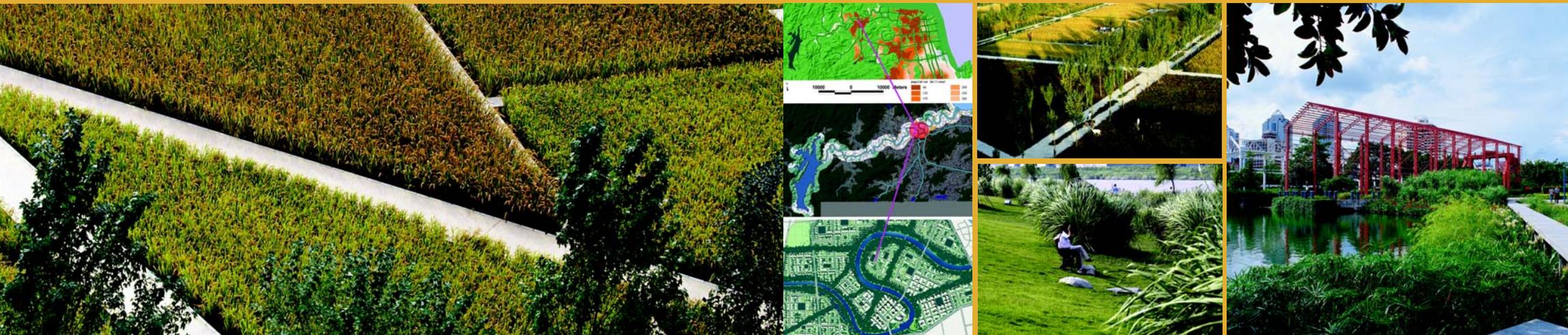
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POSITION LANDSCAPE ARCHITECTURE

定位当代景观设计学

The Art of Survival 生存的艺术

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# 定位当代景观设计学：生存的艺术

Position Landscape Architecture: The Art of Survival

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摘要：全球化和城市化，给景观设计学带来众多挑战和机遇，环境与生态危机、文化身份危机、精神信仰缺失，要求当代景观设计学必须承担起重建桃花源、重建天地-人-神和谐的重任。而面对这样的重任，景观设计学必须重归土地设计监护的生存艺术，挣脱空洞虚伪的“造园艺术”的羁绊，解开封建士大夫审美趣味下的裹足，走向广阔、真实而寻常的土地，寻找大禹的精神、汲取在土地上生存的技术和艺术。现在是申明景观设计学不是园林艺术的延续和产物的时候了。景观设计学源于我们祖先在谋生过程中积累下来的“生存艺术”，而这门艺术无论在中国和世界上，长期以来都被上层文化中的所谓造园术掩盖了、阉割了。中国的问题同时也是世界的问题，解决好中国的问题，在某种意义上讲就是解决了世界的问题，因此，中国的景观设计学也必将是世界的景观设计学。

关键词：IFLA 主旨报告，景观设计学，生存艺术，当代景观设计学，景观设计理论

## Abstract

In a new era of multiple unprecedented challenges imposed by the processes of industrialization and urbanization, landscape architecture is now on the verge of change in the world and especially in China. It is time for this profession to take the great opportunity to position itself to play the key role in rebuilding a new Land of Peach Blossoms for a new society of urbanized, globalized and inter-connected people. In order to position itself for this sacred role, landscape architecture must define itself in terms of the art of survival, not as a descendent of gardening. The profession must re-value the vernacular of the land and the people, and lead the way in urban development by planning and designing an infrastructure of landscape and ecology, through which landscape can be created and preserved as a medium, and as the connecting link between the land, people and our spirits.



图01 在今天，仍有众多的中国田园村落像古代的桃花源一样，他们都是千百年来的祖先的经历无数成功与失败经验和教训后的作品。是西方人眼中富有诗意的天地-人-神和谐的地方。(图片：俞孔坚)

Figure 01 There were, and still are, numerous rural Chinese villages that can be described today as Land of Peach Blossoms. They are the product of thousands of years of trial and error from our agricultural ancestors. They were described by the westerners as poetic and picturesque, places where people and spirits are in harmony. (Photo: Yu, K.J.)

## 前言

中国正处于重构乡村和城市景观的重要历史时期。城市化、全球化以及唯物质主义向未来几十年的景观设计学提出了三个大挑战：能源、资源与环境危机带来的可持续性挑战，关于中华民族文化身份的挑战，重建精神信仰的挑战。景观设计学在解决这三项世界性难题中的优势和重要意义表现在它所研究和工作的对象是一个可操作的界面，即景观。在景观界面上，各种自然和生物过程、历史和文化过程、以及社会和精神过程发生并相互作用着，而景观设计本质上就是协调这些过程的科学和艺术。

国际景观设计师联盟主席马莎·法加多 (Martha Fajardo) 说的好：“景观设计师是未来的职业” (Fajardo, 2005)。未来的光明前景在于景观设计学作为对景观这一媒介的设计和调控的特殊地位，而光明的前景只属于有准备的人们。

为了使景观设计学有能力迎接这些挑战，本报告着重回答了景观设计学所面临的挑战和机遇，当代景观设计学的使命和目标以及景观设计学科和专业发展的对策等问题。

## Introduction

China is now at an age of reshaping the rural and urban landscape. Urbanization, globalization and the spread of materialism have provided the opportunity for landscape architecture as a profession to address the following three major challenges and opportunities in the coming decades: 1) Finding solutions to the energy and environmental crises; 2) regaining cultural identity and; 3) enhancing our spiritual connection to the earth. The significance of landscape architecture as a profession in dealing with these worldwide challenges is comprehensive in its scope, examining the complexity of natural and biological processes, cultural and historical influences, and spiritual components.

“Landscape architect is the profession of the future”, to quote IFLA president Martha Fajardo's comment in 2005. The future of the profession is hopeful and it is in a unique position to deal with the landscape as an agent for positive change. This future will be ours only if we are prepared.

To address this challenge, this paper will focus on answering several basic questions of where landscape architecture is headed today. These questions include: What is the current era and what are the challenges and opportunities that landscape architecture currently face? What is the mission of contemporary landscape architecture and what is its goal? How can landscape architecture take the leading role in addressing the major challenges of our time? What are the strategies and adjustments landscape architecture should take to meet these challenges? And what are the strategies that landscape architects can utilize to fulfill this mission?

## 1. 桃花源，告诉你景观设计学作为一门“生存的艺术”的起源。

桃花源是中国的一个古老典故，诗人陶渊明（公元365-427）描述了一位渔夫沿溪行舟，两岸桃花落英缤纷，不知路之远近，水尽而山出，穿过一个小山洞，眼前便豁然开朗，这便是藏于山后的“桃花源”：群山环绕，屋舍俨然、有良田美池，农耕景观与自然和谐交映；此中的人们像家人一样和谐相处，老者健康怡然，幼童欢快活泼；纯朴善良的人们用美酒佳肴热情款待这位不速之客，就像对待自己的兄弟一样。当渔夫离开此地而想再次重返时，桃花源却再也不见其踪了。

我们曾经体验过、而且在当今的中国仍然存在很多可以被称为桃花源的乡村。它们是数千年农业文明的产物，是农耕先辈们与各种自然灾害和可怕的敌人，经过无数的适应、尝试、失败和胜利的经验产物。应对诸如洪水、干旱、地震、滑坡、泥石流等自然灾害，以及在择居、造田、耕作、灌溉、栽植等方面的经验，都教导了我们祖先如何构建并维持桃花源。正是这门“生存的艺术”，使得我们的景观不仅安全、丰产而且美丽。（图 01）

约 4000 多年前，在中国的黄河岸边，一起包括山洪在内的大规模群发性灾害事件，掩埋了整个村落，留下了一堆惨烈的尸骨（夏正楷、杨小燕，2003）。在她被掩埋的那一刻，一个妇女怀中抱着幼子，双膝跪地，仰天呼号，祈求神的降临。（图 02）这位被期盼的神灵正是大禹，他“左准绳，右规矩，载四时，以开九州，陂九泽，度九山。令益予众庶稻，可种卑湿。”他懂得如何与洪水为友，如何为人民选择安全的居所，在合适的地方造田开垦，正因为如此，他被拥戴为中国封建时代第一位君主，堪称规划华夏大地之大神。（图 03）也有因治一方之水土有功而被奉为地方之神者，如修都江堰的李冰父子，他们懂得与神为约，深掏滩，浅作堰，以玉人为度，引岷江之水；更有遍布大小村镇的地理术士们，仰观天象，俯察地形，为茫茫众生卜居辨穴，附之山川林木以玄武、朱雀、青龙、白虎及牛鬼蛇神。也正因为如此，遍中国大地，无处不为神灵所居，也无处不充满人与自然力相适应与相和谐的灵光。直到近代，凡亲历过中国广大城镇乡村景观的西方传教士和旅行者，无不以“诗情画意”来描述和赞美（Boerschmann, 1906; March, 1968; 俞孔坚, 1998）。

这就是景观设计学的起源，即“生存的艺术”，一种土地设计与监护，并与治国之道相结合的艺术。（图 04）



图 02 四千年前，黄河流域一次洪水和泥石流灾害将一整座村庄和族人埋葬。灾难发生的那一刻，一位年轻的母亲紧紧抱住怀中幼子，仰天呼号，企望救世主的降临。（图片：夏正楷）

Figure 02 4,000 years ago, in the Yellow River Valley, one of the thousands of natural disasters? a flood and a land slide - took place, and buried a whole village and its inhabitants. At the very moment when she was being buried in the mud, a young mother protected her baby child, and raised her head, reaching toward the sky, calling on the Gods for help. (Photo: Xia Z.K.)

### 1. The Land of Peach Blossoms and the Origin of Landscape Architecture as an Art of Survival

There is an ancient Chinese story about the Land of Peach Blossoms, told by poet Tao Yuanming (365-427A.D). According to the story, the land was discovered by chance by a fisherman who was traveling with a boat along a stream framed at both sides by blossoming peach trees. At the source of the stream and behind a hill hid the Land of Peach of Blossoms. This land was a well-cultivated basin with paths and ditches, surround by lush forested hills and connected by a single narrow cave. In this isolated utopian landscape, a community lived happily as a family, where the elderly are healthy and the young are lively. The strange intruder was treated with great hospitality as their own brother and was entertained with wine and bountiful food. This land was never to be found again when the fisherman went out of the hills and returned to the city. This is, in essence, the original story of "Shangri-La" a mystical, harmonious valley



图 03 大禹能够与洪水为友，“左准绳，右规矩”，筑城造田。因为他的成就，大禹被推举为中国封建时代的第一位君主。生存的艺术正是治理国家的艺术与土地规划、设计、监护艺术的结合，正是景观设计的本源。（绘画：佚名）

Figure 03 Da Yu was able to make friends with floods and made wise use of the land to build a city and make fields for crops. Because of his achievement, Da Yu was made the first King of feudalist China. The art of survival was the king's art of land planning, design and stewardship, and the origin of landscape architecture. (Drawing: unknown)

described in the 1933 novel, *Lost Horizon*, by British writer James Hilton.

Since we have experienced such harmonious landscapes, we believe that there were and still are numerous rural Chinese villages that can be described today as Land of Peach Blossoms. They are the products of thousands of years of trials and errors of our agricultural ancestors. Natural disasters, including floods, droughts, earthquakes, land slides, soil erosion, as well as the experience of field making, irrigation and food production, has taught our ancestors to be able to create and maintain the Land of Peach Blossoms. It was the skill and art of survival that has rendered our landscape productive, safe, beautiful and meaningful (Figure 01).

4,000 years ago in China's Yellow River Valley, one of several thousand natural disasters of floods and land slides took



图 04 风水师正在着手为房子选择合适的地点。无论怎么说，风水曾经是一门生存的艺术或者称为前科学时代的景观设计。（绘画：佚名）

Figure 04 A Feng Shui master was on hand to select suitable sites for buildings. In any sense Feng Shui was the art of survival and might be described as pre-scientific "landscape architecture". (Drawing: unknown)

place, and buried a village completely, taking all of its inhabitants. When a mother was being buried in the mud, she protected her baby child, raised her head, stretched her arms, and was calling the gods for help (Figure 02). This god Da Yu, a deity who was able to make friends with floods, began to use rules and measures, and made wise use of the land to select a safe place for his people to build a city. Da Yu became China's first King (Figure 03).

This was the origins of landscape architecture, combining the art of survival and the leadership of the king.

It was this king's art of survival and land stewardship, which evolved through thousands of year of trials and errors, that helped the disaster -torched Chinese people, select the safe places for their settlements, making fields that keeping soil without being eroded, divert water for irrigation, and select right plants for food production (Figure 04).



图 05a 艺术家眼中的“桃花源”描绘出了中国最后一个封建帝国清朝与 1600 年代修建的圆明园的图景，也被称为“万园之园”。每一园的基本模式便是“桃花源”，它挖湖堆山、竭尽亭台楼阁、奇石异石之能事，而这园林中的“桃花源”缺少的是真实可信的土地和人地关系、丰产的良好美池，因而是虚假和空洞的。

Figure 05a The "Land of Peach Blossoms" by an artist depicting the Grand View Garden built in the 1600s in China's last feudalist dynasty, the Qin. It was also named "Garden of a Thousand Gardens". The basic model for each of the individual gardens was "Land of Peach Blossoms", which contained villas, pavilions, streams and bridges, exotic flowers, strangely formed rockery, and was surrounded by manmade hills. What was missing in this phony Land of Peach Blossoms was authentic productive fields and natural processes. (Courtesy Yuan Ming Yuan)

遗憾的是，我们的上层文化并没有珍惜这种源于生存艺术的、充满诗情的、真实的桃花源，因为那是一种与苦难、劳动和生存相联系的下层文化，是与下等和平民相联系的文化。两千多年来，帝王们早已不再像“三过家门而不入”的大禹那样关怀土地和人民，真实的桃花源所带来的丰厚的剩余价值，使帝王和士大夫们收尽天下之奇石异石、竭尽小桥流水之能事，阉割了真实桃花源中的稻田和果园等与生存相关的良田美池，大造虚假、空洞的桃花源。并美其名曰：造园艺术。呜呼，在各国书店里有多少关于中国园林艺术的书籍塞满了关于中国文化的书架，却很难找到一本关于中国真实的桃花源的书籍。长期以来，东西方学者们串通一气，向世人编织一个弥天大谎，使人们误认为中国造园艺术——这一虚假的桃花源艺术就是中国景观设计的国粹，继而代表中国。我要提醒我的西方和东方同行们：正是这种“国粹”埋葬了曾经辉煌的封建帝国。我宁愿将它和具有同样悠久历史的裹脚艺术“相媲美。”（图 05a, b, 06, 07）

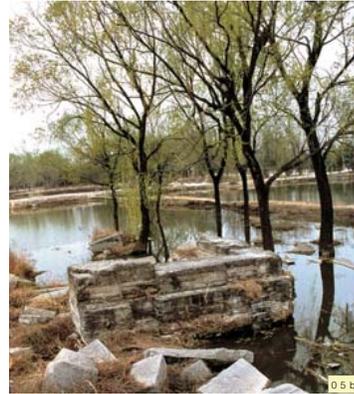


图 05b 作为虚假的“桃花源”，圆明园成为了 1860 年被西方列强焚毁的首选目标。它象征着封建中国走向衰败，这一衰败过程延续到 1911 年中国最后一个皇帝被迫宣布退位。（图片：俞孔坚）

Figure 05b The Grand View Garden, The fake "Land of Peach Blossoms", was the first target burnt down by the invading western armies in 1860. It symbolizes the slow decay of feudalistic China, a period which ended in 1911 when the last emperor was forced to abdicate. (Photo, Yu, K.J.)

Unfortunately, we did not appreciate the real vernacular landscapes of Land of Peach Blossoms, because it is belong to the lower culture, the common landscape of surviving and food production, and is associated with hardworking and inferior.

Instead, for two thousands years, the elite class of nobles and emperors recreated the fake Land of Peach Blossoms for pleasure making using ornaments, false rockery, which has been honored as a high art of "gardening."

Ironically, this art is nothing more than accelerating the decline of the feudalist Chinese empire. In this sense, the art of gardening is no more than the art of foot binding which was so much appreciated by the emperors and nobles (Figure 05a-07).



图 06a.b 中国家喻户晓的裹足，是美化女子的一种“艺术”，据说源自南唐最后一个皇帝（公元 937-978），他对有一双精致小脚的嫔妃宠爱有加，因此其他的嫔妃和王孙贵族的女儿们便争相效仿，利用当时简单的外科手术处理双脚。这种“艺术”而后一直流行，直到 1911 年清朝的覆灭。裹足同中国的园林艺术如一对双胞胎在中国的上层文化中享有重要的地位，而自然生长的“大脚”女人则被看作是下等和贱民，不登大雅之堂。



Figure 06a.b The art of foot binding, a celebrated practice to make women more desirable. The practice lasted more than one thousand years. It was said to be have been started by the last emperor of Nan Tang Dynasty (937-978 A.D), because his favored concubine had tiny feet, and all other concubines and daughters of high rank officials and nobles were encouraged to bind theirs as a kind of primitive cosmetic surgery. This art then flourished until the collapse of the Qing Dynasty in 1911. The art was seen as a twinned with Chinese gardening and was equally enjoyed and celebrated among the intellectual classes. Natural "big feet" were considered inferior and marked a woman as belonging to the peasant class. (Source, Xin Hua)



图 07 在苏州典型的园中留园的假山，被列为世界遗产。这种抽象的、建于“葫芦”中的虚假“桃花源”，一直被古时的达官贵人津津乐道，同时令众多中外学者惊叹不已。（图片：俞孔坚）

Figure 07 The false rockery in Liu Yuan, a typical Chinese garden in Suzhou, listed as a world heritage site: a highly abstract and fake Land of Peach Blossoms in a "bottle gourd", enjoyed by Chinese intellectual nobles (Photo, Yu, K.J.)



图08a,b时下流行的城市化妆艺术不过是中式装饰园林造景手法的一种“继承和发扬”，并经常同罗马与巴洛克风格相杂交而盛行于中国大地。(图片：俞孔坚)

Figure 08a,b The art of civic decoration is now flourishing but is an extension inherited from the decaying art of Chinese ornamental gardening. This is often combined with its Roman and Baroque counterparts.(Photos, Yu, K.J.)

也正是这种腐朽、虚假的园林艺术，与同样腐朽的、来自古罗马废墟的城市艺术相杂交，充塞着、装点着当代中国的城市，成为中国“城市化妆运动”、“园林城市运动”的化妆品。(图 08a,b) 而与此同时，我们挖掉了农家祖坟上的最后一棵风水树，搬进城市广场；截流了流向千年古村落的最后一股清泉，用于灌溉城市大街上的奇花异草，在营造一个当代虚假的“桃花源”的同时，却糟蹋了中国大地上真实的“桃花源”。(图 09a,b,c, 10a,b)

## 2. 消失的桃花源：景观设计学面临的挑战和机遇

在中国城市经济快速发展的背景下，农业迅速退出社会经济的主导地位，同样，农耕技术及农耕文明中孕育的关于生存和土地监护的、日常的、乡土景观艺术也随之衰落。(图 11a, b) 90 年代早期开始，中国兴起了一场“城市化妆运动”(俞孔坚, 吉庆萍, 2000)，随后一场席卷全国的、名为“建设社会主义新农村”的运动也如火如荼地开展起来。这些都使中国的大地景观面临严峻的危机边缘：生态完整性破坏，文化归属感的丧失，历史遗产的消失。农业时代的桃花源将不可避免地走向衰败。

从历史角度来讲，这种衰败的进程始于两千多年前的园林艺术。曾经是生存艺术的土地设计和景观艺术，堕落成了帝王和失意士大夫的园冶消遣之术，无异于斗蟋蟀和陶醉于“三寸金莲”，而更像是被阉割了繁衍能力的太监。这种造园艺术在当今的延续和泛滥、或者说“发扬光大”的结果，最终表现为“城市化妆运动”。当成千上万的造园师们忙碌于城中小绿地和万紫千红的广场花坛时，我们的母亲河却正在遭受着干旱和污染的侵害；地下水仍然每天被大量地抽取用于待养娇艳的鲜花，而任由沙尘暴不断侵蚀着良田美池和城市。

随着旧时代“桃花源”的消失，巨大的机遇也将降临。在这个以全球化城市化和唯物质主义为特征的时代中，当代景观设计学，也是世界景观设计学主要面临以下三个方面的挑战和机遇：

This decaying art of gardening was recognized as our glorious tradition and our national identity, and highly regarded by current western and Chinese scholars alike. It is also seen flourishing, and mixed the ruins of Roman art, in the national wide movement of city beautiful, and "garden city" campaign (Figure 08a, b).

On the other hand, when we try to build our city or "tomorrow's city", by taking mature trees from the villages, diverting streams from farms. When we build new skylines, we are destroying the actual Land of Peach Blossoms (Figure 09a-10b).

## 2.The Loss of Land of Peach Blossoms: The Challenges and Opportunities for Landscape Architecture.

The role of agriculture has declined in China's urban-centered economy, along with the skills and the art of agricultural cultivation and stewardship. This process began with the classical scholar garden art from thousands of years ago, and has now spread to civic art and landscape design. Land design, once the king's art, has descended into the realm of the trivial. We see thousands of landscape architects compete for a tiny piece of land in the city. Simultaneously, our mother rivers run dry and polluted, underground water continues to drop every day, and in the north, sand storms are affecting the area's arable land.

Each year, the processes of urbanization and materialization lure 1 percent (approximately 13 million people) of the Chinese population to abandon their Land of Peach Blossoms and rush into the city. This process has expanded urban boundaries and encroached on agricultural land (Figure 11a,b). The sacred Feng-shui forests have been cut and replaced with ornamental



图 09a-c 过去在乡间茂盛独特的风水林如今都被连根拔起运往城市、美化城市、装点园林。(图片：俞孔坚)

Figure 09a-c Sacred Feng Shui trees in the formerly productive and picturesque countryside were dug out and transplanted to beautify the city. (Photos, Yu, K.J.)

flowers. The grave yards of our ancestors have been leveled and their remains abandoned or removed to the planned cemetery. Ponds in front of the former villages have been filled, and whole villages have been wiped out and replaced with glorious exotic stylish walled community. The meandering country roads are being replaced with six-lane motor ways and a Baroque axis (Yu and Li, 2003, 2005).

In the late 1980s and early 1990s, the Chinese began to work toward city beautification campaigns, in line with the "new socialist countryside" campaign launched by the central Chinese government. This has placed Chinese landscape planning and design again at the forefront of an important

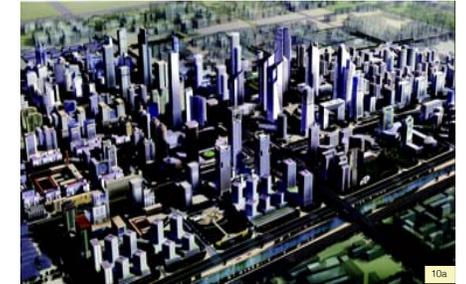


图 10a 北京 CBD 的表现图：“伟大”的明日之城  
Figure 10a The rendering of Beijing's CBD: the grandeur of tomorrow's city. (Source, Beijing Planning Bureau)



图 10b 上海 CBD 实景图：牙科医生的工具箱 (图片：俞孔坚)  
Figure 10b The actual CBD of Shanghai: A dentist's tool box (Photo, Yu, K.J.)

precipice: there exists the danger of losing ecological integrity, cultural identity and historical heritage, while there also exists the great opportunity to create a new relationship between the land and the people in the current era.

Along with the processes of urbanization, we are currently seeing the disappearance of the Land of Peach Blossoms. The present era marks one of globalization and the spread of materialism. This has brought three major challenges and opportunities to the profession of landscape architecture in China:

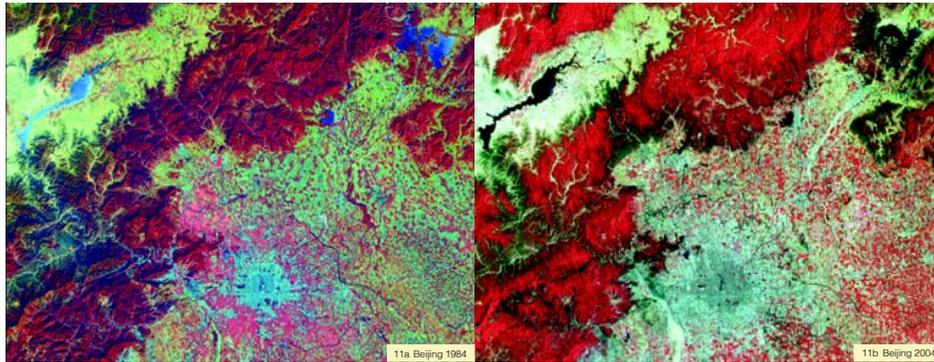


图 11a.b 北京 20 年间的城市蔓延 (1984-2004)  
Figure 11a,b The sprawl of Beijing over twenty years (1984-2004).



图 12a 我们能持续下去吗? 从卫星上看中国: 绿色极少, 一片枯黄, 国土已经被数不清的自然和人为灾害破坏。

Figure 12a How can we sustain this? China seen from the satellite. A "brown field" with little green, a land being torched by numerous natural and man-made disasters.

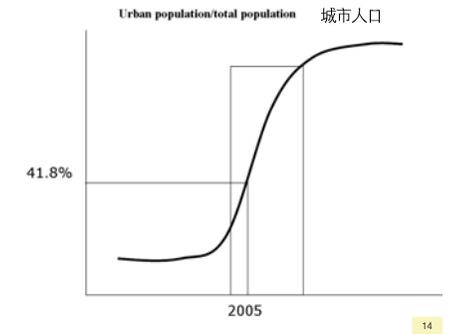


图 14 未来几年的中国城市人口预测  
Figure 14 The predicted urban population in the next few years.

## 2.1 挑战之一：我们能够做到可持续发展吗？

未来 20 年内，中国 13 亿人口中的 65% 都将居住于城市（目前居住于城市的人口约占 41%）。在中国 660 多个城市中，有三分之二的城市缺水，在我们的城市和乡村流淌的河流几乎没有一条未被污染；在中国境内的大多数河流上建筑 15 米以上高度的大坝约 25, 800 座，占世界总坝数一半以上；与以往相比，当代中国有更多的人口处于各种自然灾害的威胁下；荒漠化比以往任何时候都严重，每年都有 3436 平方公里的土地变成沙漠，目前，荒漠化总面积占整个国土面积的 20%，且每年都在上升；每年都有近 50 亿吨的土壤被侵蚀（蒋高明 刘美珍，2004；过孝民，2004；赵京兴 黄平 杨朝飞 过孝民，2004）。中国在过去的 50 年中，有 50% 的湿地消失；地下水水位每天都在下降。以北京为例，其地下水超采量是 110%，地下水水位每年以 1 米的速度下降（陈克林 吕咏 张小红，2004）。（图 12a-20b）

经济高速发展的代价是环境的破坏。过去的二十年中，中国大多数城市的 GDP 增长幅度都十分惊人，而与此同时每年因为环境和生态的破坏造成的损失已经占到了 GDP 总量的 7% 到 20%，这相当于每年 GDP 的增长量，甚至更高（过孝民，2004）。

人们不得不问：我们能够在日益恶化的环境和生态中幸免于难吗？

必须认识到，上述这些对生态与环境的破坏并不是不可

## 2.1 The First challenge: Can we be sustainable?

The first challenge is China's deteriorating environment and ecology. At the heart of this matter is Chinese survival and sustainability on the earth (Figure 12a,b).

65 percent of China's 1.3 billion population will live in cities in the coming twenty years (the present rate is 40 percent). Two thirds of the 662 cities lack sufficient water, and not a single river in the urban and suburban areas runs unpolluted. Thousands of dams criss-cross nearly all rivers in this country. More than ever, the broader population is exposed to disastrous natural forces, as demonstrated by China's numerous floods and droughts each year. In the north, desertification is in a crisis situation. Each year 3436 square kilometers of land is being turned into desert, and this figure is increasing each year. At present, the total area of desertification accounts for about 20 percent of the whole country, and each year there are about 5 billion tons of soil erodes into the ocean.(Jiang and Liu , 2004; Zhao, Huang , Yang and Guo , 2004). Statistics shows that in the past 50 years in China, 50 percent of the nation's wetlands have disappeared, and 40 percent of the surviving wetlands have been polluted (Chen, Lu and Yong, 2004). The under ground water level drops every day. In Beijing for example, the underground water over use is 110 percent, and each year the underground water level drops by one meter (Figure 12a-20b).



图 12b 国土如同一匹负载过重的老马。(绘图：刘雁峰)  
Figure 12b The land in China is just like an over laden horse (Drawing: Liu, Y.)

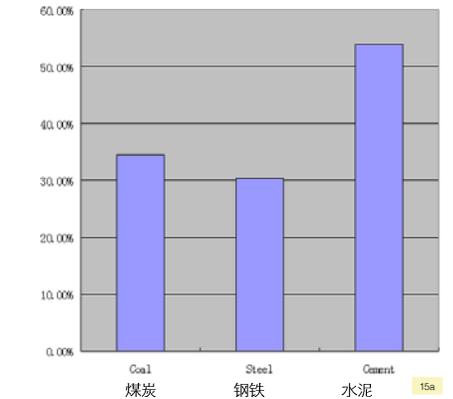


图 15a 中国材料与能源消耗在全世界总消耗中所占的比例。  
Figure 15a The material and energy consumption in China in terms of percentage of the total consumption worldwide.( Source: World Statistic Review of World Energy, 2005, BP, etc.)



图 13 无序混乱的土地和滥用的景观：曾被誉为“上有天堂下有苏杭”的杭州郊区带。”（图片：俞孔坚）  
Figure 13 The chaotic land and misused landscape: The outskirts of Hangzhou, once known as the most beautiful city in China and a paradise on the earth. (Photo: Yu, K.J.)



图 15b-f 钢材和水泥去了哪里？(b) 带有 70 米悬挑的 CCTV 大楼，预计将消耗每平方米 250 公斤共计 12 万吨钢材，此数量为普通办公大楼用量的 10 倍。(c) 北京 2008 体育馆“鸟巢”，预计消耗 5 万吨钢材，达到每平方米约 500 公斤，这个用量在当时被认为极其昂贵的悉尼奥林匹克体育馆的 17 倍。(d) 大广场，几乎成为现在在中国所有城市的必备元素。(e,f) 渠化工程和建坝：流经中国的河流鲜有未被截流渠化和拦河建坝的，仅一个三峡就消耗掉 1600 万立方米混凝土。(图片：俞孔坚)

Figure 15b-f Where does the steel and cement go? (b) The CCTV tower with its 70 meters of overhang, is expected to consume 120 thousand tons of steel which is about 250 kilograms per square meter. This will cost almost 10 times as much as an ordinary office building in China; (c) The Beijing 2008 stadium, the "Bird's Nest", is expected to consume a total of 50 thousand tons of steel, about 500 kilograms per square meter, which is 17 times as much as that used in building the Sydney Olympic stadium which was considered outrageously expensive at the time; (d) Square paving, one of the typical out-of-scale urban squares being built in almost every Chinese city; (e, f) River channelizing and damming: few of the rivers across China have not been channelized with concrete and dammed. The Three Gorges alone consumed 16 million cubic meters of concrete. (Photos, Yu, K.J.)



图 16a,b 水中载车陆地行舟：一场暴雨之后的北京街道，与此同时，本应是湿地的圆明园却干涸一片。在极度缺水的北京，雨水几乎全部通过管道排入大海，致使自然湿地干涸，而陆地也平均每年下沉 1 米。(图片来源：a: 新华网，b: 俞孔坚)

Figure 16 a,b Cars in the water and boats on the ground: a waterlogged street in Beijing after a storm, while at the same time, the former wetland in the Grand View Garden lay dry. All of the storm water was drained through pipes to the ocean while Beijing used all of its allotted underground water, and more (110%). This caused natural wetland to dry up and is making the land sink by one meter each year. (a: Source, Xin Hua; b: Photo, Yu, K.J.)



图 17a-c 沙尘暴横扫中国北方。(来源：新华网)  
Figure 17a-c Sand storm in Beijing and across northern China. (Source, Xin Hua)



图 18 新开发占用更多耕地。(图片：俞孔坚)  
Figure 18 New developments take over productive land. (Photo, Yu, K.J.)



图 19a,b 降服龙王（象征洪水）：妄图通过混凝土和工程控制洪水和潮汐的工程是何等巨大，即使被称作中国的天堂的海南岛，也被水泥高堤层层围绕。(图片：俞孔坚)  
Figure 19a,b The Dragon King (the symbol of floods) tamed: trying to control the floods and tides using concrete and heavy engineering projects is an ugly folly. Even Hainan Island, China's paradise, is surrounded with a high concrete dike. (Photos, Yu, K.J.)



图 20a,b 城市被那些耗资巨大而带有强烈异国情调的装饰性植物占领，而本土的植物被认为是太普通而被连根铲去。(图片：俞孔坚)  
Figure 20 a,b Cities are decorated with expensive and intensively maintained exotic ornamental plants, and the native vegetation is completely wiped out because it is ordinary looking and not seen as exotic. (Photo, Yu, K.J.)

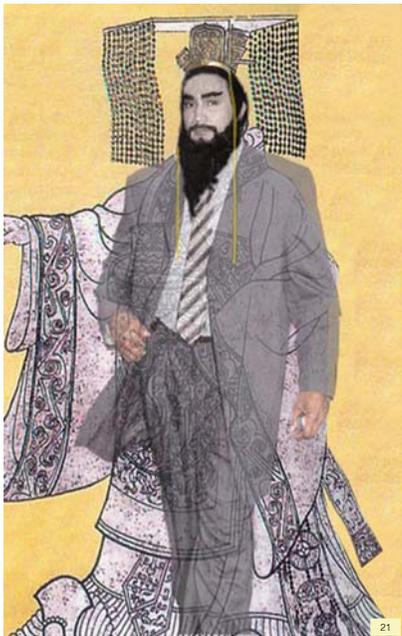


图 21 犹豫于龙袍和西装之间的秦始皇，身份认同的危机：是封建帝王的过去还是今天的西方？什么才是中华民族的身份？（图像：吕晋磊）

Figure 21 The dilemma of identity: torn between its own imperial past and today's Westernization, what is China's identity? (Courtesy, Lu, J.L.)



图 23a,b 当今的中国城市，却是欧洲的巴洛克和古罗马景观。（图片：俞孔坚）

避免的，而是缺乏明智的规划和决策，特别是以土地综合设计为核心的景观设计学科的缺席，是一个重要的原因。在迎接这些空前的挑战时，景观设计学应该扮演什么样的角色？这些大背景促使我们重新回到景观设计作为“生存的艺术”的含义。

## 2.2 挑战之二：我们是谁？当今中国人的文化身份问题

20 世纪 80 年代开始，中国进入快速的社会转型中，中华民族面临着文化身份缺失的危机。从传统上讲，中国的文化身份是建立在封建王朝的经济、社会和政治秩序之上的。事实上，当我们看看被列为国家遗产和世界遗产的大部分项目时，可以发现：被认为代表中国文化的遗产，其实大多是皇权和士大夫上层文化的产物。我并不否定它们的成就，只是我们的确需要问问自己：这种曾经的封建上层文化景观是否还能够代表我们民族当今的文化身份？（图 21-25b）

在城市设计中这种文化身份丧失的危机表现得尤其明显。



图 22 在过往的封建中国，身份不是一个问题。（绘图：Allom, T.）  
Figure 22 In feudal China, identity was not a problem. (Drawing by Allom, T.)



Figure 23a,b Chinese cities now feature European baroque landscapes with Roman arches. (Photos, Yu, K.J.)

There are economic costs to this environmental destruction. While the GDP growth rate in the past twenty years is impressive in most of Chinese cities, the annual loss caused by the environmental and ecological degradation is now between seven and twenty percent of the GDP. This equal to, or even higher than, annual GDP growth (Guo 2004).

These are all by products of China's double-digit GDP growth rate and the nation's speedy process of urbanization. One can only ask: Is this sustainable? Can we survive the speedy deterioration of the environment and ecology? What will this mean to the profession of landscape architecture, and how can landscape architecture position itself to play a role to meet these unprecedented challenges? This big picture leads us to argue that landscape architecture should be recovered as an art of survival, the king's art of land design and stewardship.

## 2.2 Who Are We? The Challenge of Cultural Identity

China's rapid and often chaotic socio-cultural transformation that started in the 1980s is causing a crisis of national and cultural identity. Traditionally, Chinese national identity was based on the feudalistic social and political order of the dynasties. In fact, when we look at the architectural hallmarks of China even in 2006, most items listed as national and world heritages are products of feudalism, the imperial era, and the scholar-official culture. While we do not deny past achievements, we do need to ask ourselves whether this style represents our national cultural identity today (Figure 21-25b).

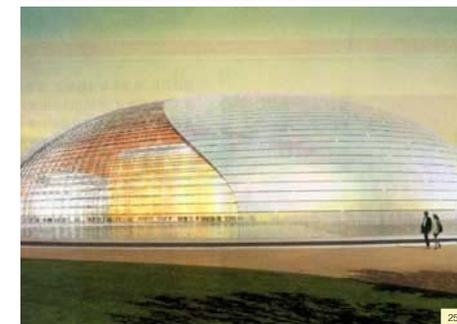


图 25a,b 穿着西装的秦始皇：也许这样能够解释被称作“现代”的中国央视大楼和国家大剧院（分别由荷兰建筑设计师库哈斯、法国安德鲁设计）为何能够被中国的甲方所选择和接受。（图片：佚名）

Figure 25a Beijing's so called "modern" flavored CCTV tower designed by the Dutch architect Rem Koolhaas. (Drawing, unkwn)

Figure 25b The National Grand Opera House designed by the French architect Paul Andreu. (Drawing, unkwn)

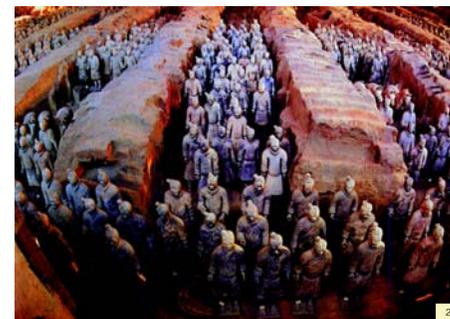


图 24 秦始皇不朽的兵马俑武士阵容。（图片：佚名）

Figure 24 Emperor Qin's monumental army of clay warriors. (Drawing, unkwn)

当一位法国设计师为了实现他自己的梦想，将他的“杰作”——中国国家大剧院，移植到中国首都腹地的時候，当巨大、危险的中国央视大楼的修建只是为了制造“震撼人心的力量”的时候，我们必须扪心自问：我们试图呈现给世界的是什么？在中国过往封建帝王的华丽与现代西方的纷繁之间，我们不知所措，中华民族的文化身份是什么？这是当代中国、也是世界景观设计师应该思考的重要问题。

### 2.3 挑战之三：“上帝死了”，我们的生活还有意义么？

祖母告诉我：当一棵树长大变老之后，会变成神，有精灵栖居；当一块石头陪伴我们的家园，日久也变为神，有精灵栖居，我们的山、水和土地本身又何尝不是？祖辈们修建庙宇神龛用以供奉这些自然和先贤的精灵，它们保佑后代的幸福安康。我们曾相信是这些精神庇佑着我们的现世生活，还相信我们未来的生活需要这些精神的指引。正因为这些信仰和精神的存在，我们的生活才充满了意义。(图 26a,b)

过去几年，中国有近 4000 万农民失去土地和土地上的一切，包括精神的载体，这个数字还以每年 200 万的速度增长，他们的归属将在那里？国营工厂的破产导致大量职工的下岗，对于这些“以厂为家”的人们来说，他们的精神家园又在哪里？(图 27a-28b)

像世界其它地方一样，唯物质主义迅速地覆盖着中国的每一寸土地、甚至于土地上的每一个元素，包括我们的坟冢，我不能理解为什么不能在城市发展过程中保留这些过往灵魂的栖息地和当代人的精神家园，美国的

This identity crisis is particularly obvious in the area of urban design. When a French designer places his own masterpiece (the National Grand Opera House) into the center of China's capital to realize his own dream, or when the majestic but 'dysfunctional' Central TV Tower is built only for the "power to bewitch" (Daniel Burnham), we must, as designers, ask ourselves what are we trying to show the rest of the world? Torn between its own imperial past and today's Westernization, what is China's identity? These are important broader questions for China's landscape architects to consider.

### 2.3 Why We are Living: The Death of Gods

The third challenge is the loss of our spiritual homeland, where our soul rests and our life is devoted to making our lives meaningful.

My grandmother once told me that when a tree grows old, it becomes a spirit, and some spirits will inhabit the old tree. The same is true of the fish, a snake and a bird and other animals. When a rock sits aside our village long time, it becomes a spirit. The same is true of streams, ponds, hills and the land itself. Our grandfathers built temples to shelter and worship our ancestors, the wise men of the past and the religious spirits for our own welfare. We used to believe these spirits protected our earthly life, and our future living would depend on their judgment. Life was meaningful because of these spirits (Figure 26a,b)

40 million farmers have lost their land in the past few years, and at an annual increase of 2 million. Where do they belong and where is their spiritual homeland? The bankruptcy of the former state owned factories have left more than 21 million workers jobless. How much will they have to suffer spiritually for those who were educated to "regard their factory as their homes." (Figure 27a-28b)



图 26a 聚会是在祖先祠堂上的一家人：这是中国人祭拜先祖的所在。(图片：俞孔坚)

Figure 26a A family meeting in an ancestral worship hall: this used to be spiritual place for Chinese people (Photo, Yu, K.J.)



图 26b 在墓前踏青祭拜先祖的家人：家族和土地之间的精神纽带。(图片：俞孔坚)

Figure 26b A family gathering in front of an ancestral graveyard to pay tribute to their ancestors: a spiritual link to the family and the land. (Photo, Yu, K.J.)



图 27a,b 我的家在何处？失去了家園的农民，城市的发展让他们的房屋被拆、土地不再。如今的他们只能飘荡在城市。”(图片：俞孔坚)



Figure 27a,b "Where is my home?" Farmers lose their homes, their houses torn down for urban development, their fields reclaimed. Now they flood the cities looking for jobs and shelter. (Photo, Yu, K.J.)



27c



27d

图 27c,d 我想回家：一个工作在城市的来自农村的女孩思念着她的家乡 (图片：李津逵)，就像那株被连根拔起运到陌生城市的风水树一样。(图片：俞孔坚)

Figure 27c,d "I want go home": A young country girl finds a job in the city but misses her country home (Photo, Li, J.K.), just like an old tree uprooted and transplanted to an unfamiliar place. (Photos, Yu, K.J.)



28a



28b

图 28a,b 我的家在何处？国有企业的倒闭致使大量工人失业，他们的精神家园何在？(图片：俞孔坚)

Figure 28a,b "Where is my home?" The bankruptcy of former state owned factories leads to massive redundancies. (Photos, Yu, K.J.)

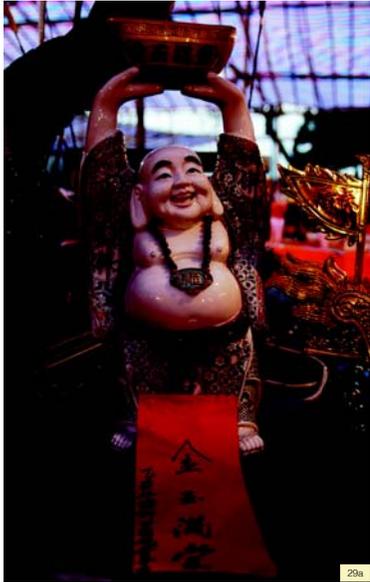


图 29a-c 唯物质主义盛行：人们竟为了财富、奢侈品、洋别墅而求神拜佛。这就是所谓新的“中国梦”（图片：俞孔坚和 2005 房地产回顾）

Figure 29a-c Materialism prevails: Buddha was worshipped for his power to offer wealth. Images of luxury items and swanky villas are omnipresent. Is this the new "Chinese dream"? (Photos, Yu, K.J.; Source, Real Estate Review, 2005.)

第一个公园是墓地，而且至今仍然是最吸引人的休憩地；村前神圣而意味深长的溪流和池塘不是被填平了，就是以控制洪水的名义被水泥渠化了；寄托祖先信仰的风水树被剥光了枝丫，成为城市景观大道上“断臂的维纳斯”。土地和景观元素正在日益地商品化，渐渐地，我们失去了与土地的精神联系。(图 29a-c)

当然，我们必须清醒，不能一任怀旧而陶醉于农耕时代的田园牧歌之中。对应于一个高度工业化、现代化、全球化的社会，我们应该创建新的、与现代社会相适应的桃花源。景观设计学则是实现这个“新桃源”的最合适的专业，而此时的中国，正是世界景观设计学发展的最合适的时间、最合适的地方。西方人说：“这是上帝的旨意”，老子说：“天将降大任于斯人”矣！

那么景观设计学应怎样通过物质空间的规划设计，保护和重建物质与精神的“桃花源”呢？

### 3. 重归“桃花源”：当代景观设计学的使命与战略

面对生态环境的日益恶化、文化身份的丧失以及人与土地精神联系的断裂，当代景观设计学必须担负起重建“天地-人-神”和谐的使命，在这个城市化、全球化、工业化的时代里设计新的“桃花源”。

#### 3.1 为什么“斯人”乃景观设计学？

为什么景观设计学能够在重建“桃花源”的使命中扮演主要角色？因为景观是一个天、地、人、神相互作用的界面，在这一界面上，各种自然和生物的、历史和文化的、社会和精神的过程发生并相互作用着。卓越的博物学者、生物学家爱德华·威尔森曾经说过：在生物保护中，“景观设计将会扮演关键的角色。即使在高度人工化的环境里，通过树林、绿带、流域以及人工湖泊等的合理布置，仍然能够很好地保护生物多样性。明智的景观规划设计不但能实现经济效益和美观，同时能很好地保护生物和自然。”(Wilson 1992, p.317)

而景观不仅仅事关环境和生态，还关系到整个国家对于自己文化身份的认同和归属问题(Girot, 1999)。景观是家园的基础，也是归属感的基础(Corner, 1999)。在处理环境问题、重拾文化身份以及重建人地的精神联系方面，景观设计学也许是最应该发挥其能力的学科。景观设计学的这种地位来自其固有的、与自然系统的联系，来自于其与本地环境相适应的农耕传统根基，来自上千年来形成的、与多样化自然环境相适应的“天地-人-神”关系的纽带。

要实现世界的可持续发展，我们遵循“放眼于全球，从本地做起”的箴言，而景观正是“从本地做起”的最可操作的界面。

The trend toward materialism is taking over China at a rapid rate, just as in other regions in the world. Every piece of land, and all elements in the landscape are inhabited by various spirits, where our ancestors were buried. These plans have been taken over by real estate development. The Dragon Hills (sacred hills) that secured numerous villages in rural China have been bulldozed. Meaningful and sacred streams and ponds in front of the villages have been filled or channeled in the name of flood control. The old camphor tree that has tree spirits, have been pruned and sold for the beautification of a city boulevard. Landscapes have become commercialized. Gradually, we have lost our spiritual connection to our land and to the world beyond this earthly one (Figure 29a-c).

It is certainly a nostalgic attitude to believe that the ideal agricultural landscape shall be the model for modern everyday living, and it is simply naive to believe we may regain and keep the Land of Peach Blossoms in our industrialized, motorized and globally connected society. A new type Land of Peach Blossoms needs to be explored and created, and it is to this mission that the profession of landscape architecture fits at the right time and at the right place. But how? How can landscape architecture assume the role to protect and rebuild such material and spiritual connections through the design of our physical environment? This is perhaps the most challenging question of all.

### 3. Recreating the Land of Peach Blossoms In A New Era: The Mission of Contemporary Landscape Architecture

In facing environmental and ecological degradation, loss of cultural identity and the erosion of our spiritual connection to our land, the mission of contemporary landscape architecture is to bring nature, man and the spirits together again, to create a new Land of Peach Blossoms in an urbanized, globalized and industrialized era.

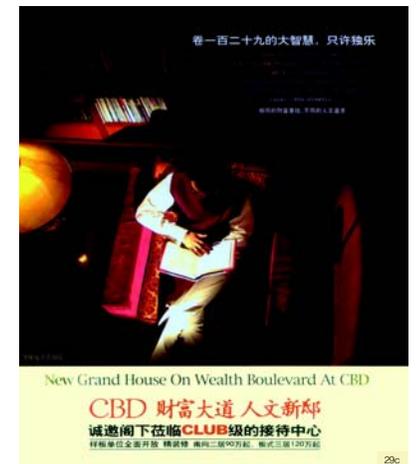
#### 3.1 Why Landscape Architecture?

Why can landscape architecture play a major role to operate this mission of rebuilding the Land of Peach Blossoms? The simple argument is that landscape is a medium upon which various natural, cultural and spiritual processes interact. This creates a workable link to gather and harmonize nature, man and spiritual processes. The prominent naturalist and biologist Edward Wilson once commented, "In the expanding enterprise, landscape design will play a decisive role. Where environments have been mostly humanized, biological diversity can still be sustained at high levels by the ingenious placement of woodlots, hedgerows, watersheds, reservoirs, and artificial ponds and lakes. Master plans will meld not just economic efficiency and beauty but also the preservation of

species and races." (Wilson 1992, p.317)

Landscape refers here not only to the issue of environment and ecology but also to the mood of the entire nation, to its sense of identity and cultural bearings (Girot, 1999). Landscape provide a basis for rootedness and connection, for home and belonging (Corner, 1999). Landscape architecture is possibly the most legitimate profession among those dealing with our physical environment to work toward recovering our cultural identity and rebuilding the spiritual connection between the people and their land. The strength of landscape architecture lies in its intrinsic association with the natural systems and in its root of agricultural tradition matching local systems and variegated through thousands years of evolution.

We believe that sustainability of the world can be achieved through the motto "think globally and act locally", and landscape is the most workable scale for "act locally". Therefore, it is legitimate to argue that landscape architecture is the most promising profession, and in China it is the right time to take on the mission of recreating The Land of Peach Blossoms. It is certainly the "right time for one to become a landscape architect" to quote Patric A. Miller's call at 2005's ASLA conference.



### 3.2 我们该做些什么？战略和方法

景观设计学要怎样应对这些挑战？作为重建和谐人地关系重任主导学科的景观设计学应该遵循什么样的原则？

我强调三个原则：设计尊重自然，使人在谋求自我利益的同时，保护自然过程和格局的完整性；设计尊重人，包括作为生物的人的需要、作为文化人的认同和文化身份；设计关怀人类的精神需求，关怀个人、家庭和社会群体与土地的精神联系和寄托。这三个关于土地、人、精神的原则，要求当代景观设计学必须调整自身的定位和价值观。

我们是谁，我们从何而来，决定着我们的未来；我们的价值观，我们珍视什么又将决定了我们应该在什么地方、保护和创建什么样的景观。针对这些问题，我有三个观点：

#### 3.2.1 回归景观设计学作为“生存的艺术”的本原

国际景观设计学，尤其是中国的景观设计学，要想成为保障人类健康安全、重建和谐的“天地-人-神”关系的主导学科，就必须重新审视自己的起源问题。我们必须重归“生存的艺术”和监护土地的艺术，而非一门消遣、娱乐的造园术。麦克哈格说的好：“不要和我们谈论你家的花园。不要问我们关于你那株该死的玫瑰花的任何问题。不要向我们咨询如何拯救你那株快要死掉的鬼树。这些皮毛小事无需向我们求教，我们要告诉你的是事关生存的问题。”(Miller and Pardal, 1992)

在半个世纪以前，已故杰出景观设计学教育家佐佐木告诫我们：“当前，景观设计学正站在紧要的十字路口，一条路通向致力于改善人类生存环境的重要领域，而另一条路则通向肤浅装饰的雕虫小计”(Sasaki, 1950)。不幸的是，除了少数的例子外，过去十几年中，世界范围内的景观设计学都朝着后者的方向发展了。我们应该在一些更为紧迫的环境问题上扮演更为重要的角色，这些紧迫的环境问题包括洪水控制和水资源管理、生物多样性保护、文化遗产保护、以及土地保护和管理等。

我们已经和正在失去景观设计作为生存的艺术(图 30c-33b)

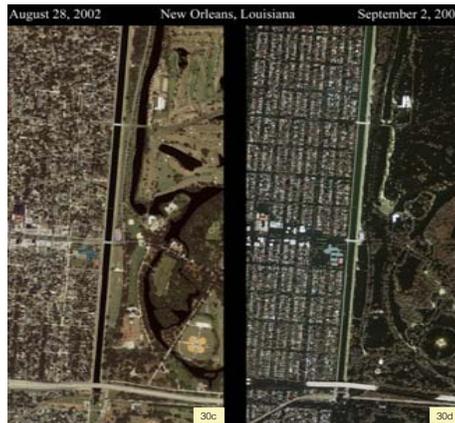


图 30a-d 自然灾害在人口密集的地方频繁发生：2004 年东南亚海啸和 2005 年新奥尔良卡特里娜灾难。(来源：新华网)

Figure 30a-d Natural disasters are closing in on the massive populations of our modern societies (the South East Asia tsunami in 2004 and the Katrina disaster in New Orleans in 2005). (Source, Xin Hua)

### 3.2 How and Where: Strategies and Approaches

How should landscape architecture as a profession respond to these challenges and what principles should landscape architecture adopt to qualify us for the leading role to bring land, people and spirits together.

The obvious overall principles are: landscape design should be in harmony with nature, its processes and patterns and the sustainable welfare of humanity. Landscape design should be executed with people in mind, bearing in mind human culture and identity. Landscape architecture should also be designed with spirits in minds, connecting the land and the people as individuals, as well as in terms of family and social group. These three principles of land, people and spirits require landscape architecture to adjust its own position and value.

What we are and where do we come from, which determine what we will become in the future? What should we value, that determines where and what kinds of landscape we are preserving and creating? For these questions, I would like to address three points:

#### 3.2.1. Recover Landscape Architecture as the Art of Survival

First and foremost, if landscape architecture is to establish itself as a profession that safeguards humanity and brings the land, the people and the spirit together, is to reconsider

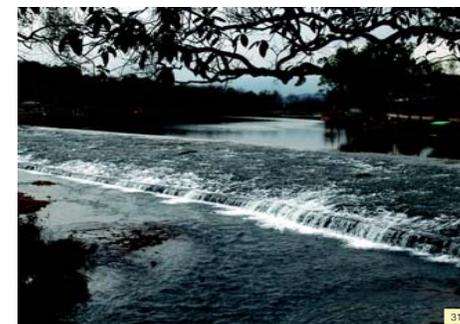


图 31a 生存的艺术：中国广西灵渠，一项建于 2000 多年前但沿用至今的水利设施。它是自然为友并且利用自然力的典范。(图片：俞孔坚)  
Figure 31a The art of survival: Lin Qu in China. A weir was built more than 2,000 years ago and is still in use. It makes friends with natural forces and make it possible to harness the powerful force of nature. (Photo, Unknown)

its origins. We must recover its root as the king's art of survival, land design and land stewardship, and not as an art of entertaining and gardening. To quote McHarg's call, "We told you so; you've got to listen to us because we're landscape architects. We're going to tell you thereafter where to live and how to live there. Where a to live and where not to live. That's what Landscape Architecture and regional planning is all about. Don't ask us about your garden. Don't ask us about your bloody flowers. Don't ask us about your dying trees. You can do something quite vulgar with all of them. We are going to talk to you about survival." (Miller and Pardal, 1992)

More than half a century ago, educator and landscape architect, Hideo Sasaki commented: "The profession of landscape architecture stands at a critical fork in the road. One fork leads to a significant field of endeavor contributing to the betterment of human environment, while the other points to a subordinate field of superficial embellishment." Unfortunately, except for some rare cases, landscape architecture in the past decades has been biased toward "a subordinate field of superficial embellishment". We could have taken a more important role in some of the most pressing environmental issues including flood control and water management, the protection of biodiversity and cultural heritage, urbanization and land resources management (Figure 30a-34b).



图 31b 生存的艺术在丧失，而被分解为“生存的工程”：三峡大坝切断了中国最大的河流水系。(来源：新华网)  
Figure 31b The art of survival getting lost in the engineering of fighting against nature: The Three Gorges dam cuts across the biggest river in China. (Source, Xin Hua)



图 32a 生存的艺术在丧失：城市建设改变了位于黄河流域的菏泽市的水系特征。自古以来，城市中设计预留很多的池塘蓄水从而避免洪涝灾害。而近年来的城市设计和建设完全忽略了这种生存的艺术，池塘水沟被填平用于建筑，从而导致了严重的内涝。（来源：北京大学景观设计学研究院）

Figure 32a The art of survival getting lost: the landscape changes at Heze city located in the waterlogged lower land of the Yellow River Valley. Historically, lot ponds were designed and preserved in the city to contain storm water so that waterlogging could be avoided. The urbanization process in recent decades totally ignored this art of survival and city design and the ponds in the city were filled and built on, which caused serious waterlogging. (Source, Graduate School of Landscape Architecture, Peking University)

32a



图 32b 生存的艺术在丧失：为生存和生活而进行城市设计的艺术被掩割而成为化妆的艺术：中国深圳。（图片，俞孔坚）

Figure 32b The lost of the art of survival: the art of urban design for living became the art of decoration: Shenzhen city in south China. (Photo, Yu, K.J.)

过去，景观设计学在定位上存在着致命的弱点，其中一个最重要原因就在于它仍然把自己当作古老园林艺术的延续，这是大错特错。丰富的园林遗产和众多园林艺术的理论著作不但没能帮助景观设计学成为一个现代学科，反而阉割和掩盖了景观设计学科的真正内涵。现在到了申明景观设计学不是园林艺术的延续和产物的时候了。景观设计学是我们的祖先在谋生过程中积累下来的种种生存的艺术的结晶，这些艺术来自于对于各种环境的适应，来自于探寻远离洪水和敌人侵扰的过程，来自于土地丈量、造田、种植、灌溉、储蓄水源和其它资源而获得可持续的生存和生活的实践。

景观需要重新发现 (Corner, 1999)，而景观设计学也需要重新发现。这就是说为了使这个学科获得广泛的认同，更多的国际努力是必须的，通过强有力的实例，向人们展示景观设计学如何在治理大环境和解决生存问题中扮演重要角色。

图 33a 生存的艺术：一个座落在蜿蜒河岸上的村落，湖南。（图片，俞孔坚）  
Figure 33a The art of survival: a settlement carefully sits on the bank of a meandering stream. (Photo, Yu, K.J.)



33a



图 33b 生存艺术在丧失：为了控制洪水曾经的清流和自然河道被硬化、渠化，从此完全失去了生命，与水为友的艺术，被掩割而成为“防洪工程”，北京（图片，俞孔坚）

Figure 33b The lost of the art of survival: a living stream was channelized for flood control but completely its life was killed. (Photo, Yu, K.J.)

One of the most important reasons for landscape architecture's weakness in addressing major environmental issues is that landscape architecture, as a profession, is still associated with the ancient tradition of gardening. The rich heritage and overwhelming literatures about gardening and garden art did not help landscape architecture to emerge as a modern discipline. It is time to declare that landscape architecture is not a direct decedent of garden art, but a descendent of the survival skills of our ancestors who had to endure a changeable environment, ensuring a safe place away from floods and enemies, while surviving by leveling the land, planting and irrigating crops, and saving water and other resources for sustaining the family and the people. Landscape architecture works on a larger and more significant scale than the field of garden arts.

Landscape needs to be recovered (See Corner, 1999), and the profession of landscape architecture needs to be recovered. This suggest that more international efforts are required to give landscape architecture more publicity through illustrative cases and to demonstrate how landscape architecture played the leading role in dealing with the big environmental and survival issues.

### 3.2.2 乡土与寻常：重归真实的人地关系

关于乡土，我指的是日常和寻常，白话和方言，是平凡的人和平常的事物，它相对于豪华和异常而论。要重建文化归属感和人与土地的精神联系，我们就必须珍惜普通人的文化，关注他们日常生活的需要，珍视对于脚下的土地而言是真实的普通事物（图 34a, b）。

从中国的第一个皇家园林和第一个文人园林开始，乡土便遭到了上层文化的阉割。奇异、矫揉造作和排场就成为造园的主流，它们与周围寻常的环境以及市井生活大相径庭。在“混乱”的、寻常的海洋中，创造一个奇异的、“天堂般”的岛屿，这便是一切古典造园活动的根本出发点，在中国和西方都一样。法国的凡尔赛宫苑是如此，英国的花园则更是收集异国花卉的代表。两千多年来，中国的皇家园林和私家园林皆以网罗奇花异草、怪石著称。这种畸形的、上层文化的造园运动到了清代的圆明园可谓达到了巅峰，她简直就是中国南方园林和当时西方贵族造园术的收珍猎奇。而她的最大的贡献是加速、见证了中国封建王朝的灭亡。西方列强的一把火，使它成为没落封建华

#### 3.2.2 Value the Vernacular: Back to the Authentic Relationship of Land and People

By vernacular, I mean the common and everyday, as opposed to the grand and exotic. Cultural identity and spiritual connection can be regained only if we value the culture of the common people, their life and their daily needs, as well as value the common things that are authentic to the land underfoot.

Since the appearance of the first imperial and intellectual gardens in China, as well as in other countries, landscaping and gardening had become indulgent into the art of creating the exotic and the grand, and being different from the common landscape and living environment. This can be well illustrated by the Chinese Imperial Garden of Shanglin Yuan of more than two thousands years ago, which features exotic plants and animal species. Another example is the intellectual gardens of South China's Suzhou, which represented spectacular and exotic scenic spots using rocks and water, and the imperial Grand View Gardens of the 17 century, was a collecting of gardens from south China. In this sense, there is virtually no difference in the western Culture, as reflected in the English gardens that collect exotic ornamental species from China, and Versailles that were created as a paradise in the sea

图 34a, b 乡土的景观和生存的景观。(图片·俞孔坚)

Figure 34a, b The vernacular landscape and ordinary landscape for survival. (Photo, Yu, K.J.)



奢文化的代表，永久地成为封建王朝的陪葬品。

席卷今日中国的“城市化运动”形式上看是步履了美国和欧洲“城市美化运动”的后尘，但其实也正是中国自己虚伪、空洞、畸形的造园传统的延伸，是收珍猎奇、虚伪、排场、远离乡土、鄙视大众的有闲士大夫嗜好的“发扬光大”罢了。在长达 2000 多年的时间里，造园艺术在寻找无意义的风格，无意义的形式以及虚幻的异常情调中，在虚假的桃花源中迷失了方向。

这种情况无论在中国还是在世界其他国家都一样，直到最近我们才发现城市精英阶层也像普通大众一样遭受着日益恶化的环境的困扰，他们的环境与生存困扰甚至比处于偏远乡间的农民还要严重，所以，重归“生存的艺术”是时代对景观设计学的诉求。同时，生存的艺术反映了真实的人地关系，而正是这种真实的人地关系又给予人们文化的归属感以及与土地的精神联系。因此，现在到了景观设计学重归土地，重拾诸如在洪涝干旱、滑坡灾害经验中、在城镇选址、规划设计、土地耕作、粮食生产方面累积的生存艺术，重建文化归属感与精神联系的关键时刻了。

of “chaotic vernacular landscape.”

The overwhelming “city beautiful movement” in China, also has inherited from that of the United States, also has its own “city gardening” origin, but is an extension of this decorative cosmetic and exotic search. For a long time, indeed more than two thousands of years, the art of landscaping has lost its way in searching for senseless style, meaningless form and exotic grandeur. Landscape gardening has for a long time been limited to the elite class, including the city dwellers, who do not care about the survival of the common people struggling with floods and draughts year after year.

In China, only recently have we found that it is the elite class themselves who are now suffering, perhaps no less than the farmers, from the nation's deteriorating environment. It is the skills of survival that reflect the authentic relationship between land and people, and it is this authentic relationship that give the culture and the people its identity. It is therefore critical for landscape architecture to go back to the land, go back to the vernacular relationship, to recover the survival skills in dealing with floods, droughts, soil erosion, field making, and food production and to more broadly regain the cultural identity.



### 3.2.3 景观引领发展：“反规划”途径使景观作为城市建设的基础设施

应对时下的问题，景观设计学应该做怎样的调整呢？城市化和全球化进程迅速且无法抵抗，而“反规划”是改变传统发展规划模式，主动争取“天地-人-神”和谐的必由之路。这里所说的“反规划”，是指景观设计师和规划师应该在城市建设发展计划确立之前就通过识别和设计景观的生态、文化遗产、以及休憩的基础结构，引导和框限城市发展，即建立生态基础设施（Ecological Infrastructure）。EI保障城市的生态安全和健康、保护地域景观特色及我们的文化身份，重建人与土地的精神联系。（俞孔坚 李迪华等，2000，2003）。

传统的城市发展模式是蔓延式的扩张。很长一段时间里，绿化隔离带和楔形绿地被视为阻止城市蔓延的景观结构而被纳入城市总体规划中。而目前在美国华盛顿地区以及中国各个城市的种种迹象表明：试图通过规划绿化隔离带和楔形绿地阻止城市无休止蔓延的做法是失败的。原因主要有以下几点：

- (1) 设计过于随意，各绿地元素和水陆生境之间缺乏必要的联系；
- (2) 可达性差，不易亲近，绿地和建筑物间缺乏有机的联系，利用率低；
- (3) 被当作阻止城市蔓延的对抗和屏障，功能单一，缺乏诸如对防洪，遗产保护，栖息地保护、以及游憩和通勤等综合功能的整合；

#### 3.2.3 Landscape Leads the Way: The Negative Approach — Landscape as Infrastructures for Urban Development

How landscape changes is related to the issue of time. As the urbanization and globalization processes are fast and overwhelming, a “negative approach” should be taken against the conventional development planning approach. By “negative”, I mean landscape architects and planners should lead the way of urban development by identifying and designing, before the development plan evolves, a landscape infrastructure that is critical in safeguarding the ecological processes, and the cultural heritages that give

(4) 当外围发展压力增加时，这些绿地很快会成为投机和寻租空间；

(5) 它们被各个行政管理部门条块式分割，支离破碎，很难实现应有的功效；

“反规划”途径则试图找到在各方面都可行的、便于管理的综合生态安全格局，将各种生态服务功能、文化遗产保护及人与土地的精神联系，通过一个完整的，连续的生态基础设施整合起来，担当城市生态安全、文化认同和精神培养的功能（Yu, 1996；俞孔坚等，2001, 2002, 2003）。

从宏观的区域和国土范围上来讲，EI被视为洪水调蓄、生物栖息地网络建设、生态走廊和游憩走廊建设的永久性地域景观，用来保护和定义城市空间发展格局和城市形态。

从中观的城市尺度来讲，区域的EI将延伸到城市结构内部，与城市绿地系统、雨洪管理、休憩、自行车通道、日常步行和通勤、遗产保护和环境教育等多种功能相结合。

从微观的地段尺度来讲，EI将被作为城市土地开发的限定条件和引导因素，落实到城市的局部设计中。

EI成为各种过程的相互作用的媒介，联系了自然、人以及精神。在保护生态环境完整性、建立文化归属感以及为人们提供精神需求方面，是一个高效的景观安全模式。中国浙江省台州的“反规划”案例有力说明了这一点。（俞孔坚，李迪华等，2005，2006）。

us our cultural identity and feed our spiritual needs.

Time in the conventional model of urbanization, is visualized in the concentric annual-ring sprawl. For a long time, greenbelts and green wedges were seen as landscape structures to stop and prevent this everlasting sprawl, and they were pre-designed in the comprehensive master plan. Current evidence, based on US (the Washington DC region), as well as Chinese examples, show that these greenbelt

and wedge dreams have failed. Some of the major reasons that the greenbelt and green wedge have failed to prevent urban sprawl include:

(1) They are usually planned artificially and arbitrary and lack the intrinsic relationship between the green elements and the living earth system;

(2) A lack of usage by the residents, due to their accessibility and lack of connectivity between green space and housing projects, etc;

(3) They usually function only as barriers to stop the urban sprawl processes, and pose a lack of integration of various functions, such as flood control, creational use, heritage protection, and habitat protections;

(4) They quickly become development opportunities when peripheral pressures increase;

(5) They are impossible to administer and safeguard in a metropolitan region that is fragmented into myriad local governments, cutting across greenbelt and wedge jurisdictions.

The search is on for a more differentiated, fine-grain ecological integration model that can be envisioned, implemented and managed at all scales. As a consequence the ecological planning approach has risen to prominence again typically under the flag of the McHarg's Layer model, which tries to provide land use planning a sound ecological basis.

Under this framework, time is visualized as a string that links, and as a tool that enables understanding, and integrates, vertically different layers of physical natural and cultural processes. These include the earliest geological processes, soil processes, vegetation processes, and finally what's "on top", the most recent layer of the cultural processes. It is a vision of progress of natural evolution based on the intrinsic values of a specific site on the earth. The core for this model of ecological planning is that fitting can best plan urban development. With the maximum fitting of the land use pattern to the intrinsic values on the earth, the best development pattern can be achieved.

These two models, namely the conventional urban growth model and the ecological planning model, are incompatible. One of the obvious reasons for this

incompatibility is that the conventional urban growth is often a horizontal process, while the ecological suitability analysis is essentially a vertical process. The green space based on the layering model can not only protect the horizontal ecological processes, such as species movement in the system, it may actually become attractor for intensive urban development due to the higher economic value surrounding this green, which may eventually be encroached upon by development.

The development of landscape ecology, which focuses on landscape patterns, horizontal processes and change, provides us fundamentals in developing green infrastructure that can be used to integrate the horizontal processes of urban development with ecological protection. This is a new ecological planning model in which.

Time can be visualized as a multi-scaled ecological infrastructure, or landscape security pattern (Yu, 1996), that safeguards the various ecological, cultural and spiritual processes across the landscape and provides ecosystems services for the sustainability of a region and a city such as water and flood processes, biodiversity protection and species flow, heritage corridors and recreation.

At the large scale, the ecological infrastructure is represented as permanent regional landscape of flood prevention, ecological networks, heritage corridors and recreational corridors, which are to be planned for protection and used to define the urban growth pattern and city form.

At the intermediate scale, the regional ecological infrastructure is to be integrated into the interior urban structure, and become the urban green space system that integrates various functions such as commuting, cycling, heritage protection and recreational activities.

At the small scale, the ecological infrastructure is to be used as the defining structure for urban land development, and to be used to guide the site-specific design.

This landscape infrastructure becomes an integrated medium of various processes, bringing nature, man and spirits together. It is the efficient landscape security pattern to safeguard ecological and environment integrity, cultural identity and to provide for people's spiritual needs.

### 4. The Art of Survival in Practice: Contemporary Landscape Architecture Meeting the Challenges

### 4 直面挑战的中国当代景观设计学：几个实践案例

为了进一步阐明以上的理论观点，以下将用四个规划设计的实例说明景观设计学如何应对上述三大挑战。

#### 4.1 基于生态基础设施的城市空间发展：台州案例

台州位于中国的东南沿海，总面积 9411 平方公里，拥有 550 万人口。蓬勃发展的私营经济使其成为中国发展速度最快的地区之一。在这一城市化过程中，土地被滥占，湿地和水系统遭到了破坏和污染，动植物栖息地以及生物多样性也相应地遭到了破坏，旱涝灾害频发，疾病滋生，景观的文化特色也渐渐地消失了，而建立在文化景观上的草根信仰体系也正在解体。为了解决上述问题，设计师将整个地域作为一个活的系统，首先通过建立生态基础设施来引导和框限城市扩张。(图 35)

To illustrate the above theoretical discussion, four landscape planning and design projects are presented to explain how landscape architecture meet the three major challenges in China.

#### 4.1 Urban Growth Pattern Based on Landscape Infrastructure: The Taizhou Case

Taizhou is located at the South East coast of China, with a total area of 9411 square kilometers, and has a population of 5.5 million. It is one of the fastest growing areas in China due to its booming small private industries. In this process, land is overtaken indiscriminately for infrastructure construction and urban development. As a result, the wetlands and water system on the land have been

destroyed and polluted, native habitats and biodiversity are being lost, the hazards of flood, drought and diseases are increasing, the cultural identity of the landscape is eroding, while the vernacular spiritual landscape which are critical for the grassroots believe system are being destroyed.

In address the above situation, the planners take land as a living system, and develop an ecological infrastructure (EI or green infrastructure), to guide and frame the urban sprawl. The EI is defined as the structural landscape network that is composed of the critical landscape elements and spatial patterns that are of strategic significance in safeguarding the integrity and identity of the natural and cultural landscapes and securing sustainable ecosystem services, protecting cultural heritages and spiritual experience.

Like the urban infrastructure that provides social and economic services (such as transportation, gas, sewage, etc.) in support of potential urban growth, the EI safeguards ecological services, protecting cultural heritages and ensuring the spiritual connectivity between the local people and the land (Source, The Graduate School of Landscape Architecture, Peking Universit.(2005 ASLA Honor Award)

图 35 “反规划”途径：基于生态基础设施的城市空间扩张格局，浙江台州案例。(北京大学景观设计学研究院，北京土人景观规划设计研究院，2005 年全美景观设计师协会规划荣誉奖)

#### 目标和方法

通过规划和设计一个生态基础设施 (EI)，来保障关键的自然和文化过程的安全和健康，维护大地景观的完整性和真实性，并为城市和居民提供持续的生态服务。生态基础设施在三个尺度上建立：宏观，中观，微观。

宏观  
通过整合下列过程的安全格局，来建立区域生态基础设施：  
(1) 非生物过程：洪水和雨洪管理；  
(2) 生物过程：生物多样性保护；  
(3) 文化过程：文化遗产保护和游憩。  
不同安全水平上的生态基础设施成为城市整体空间发展形态的宽限和基础。



中观  
对构成 EI 的关键性元素，特别是对雨洪管理、生物多样性保护、文化遗产保护和游憩具有关键意义的廊道制定设计和管理导则。



微观  
针对特定地段，设计多种可能的城市土地开发模式和空间布局，使区域生态基础设施的服务功能，能被引入城市肌理，并检验基于生态基础设施的城市的可能性。



#### Objectives and methodology

An ecological infrastructure (EI) is designed to safeguard the natural and cultural processes which are critical to secure the integrity and identity of the landscape, and provide sustainable ecosystem services to the residents. The EI is constructed, and its ecological services are delivered at three scales: large, medium and small.

#### Large scale

The regional EI was planned, through the identification of critical landscape patterns (security patterns) for the following processes: (1) Abiotic processes: flood control and storm water management, (2) Biotic processes: biodiversity conservation; (3) Cultural processes: cultural heritage protection and recreation. Alternatives of EI are developed at various Medium scale: Guidelines were developed for green corridors that function as critical EI elements in water management and biodiversity conservation, recreation, heritage protection and recreation. security levels: high, medium and low. They are used as structural framework in guiding and development patterns.



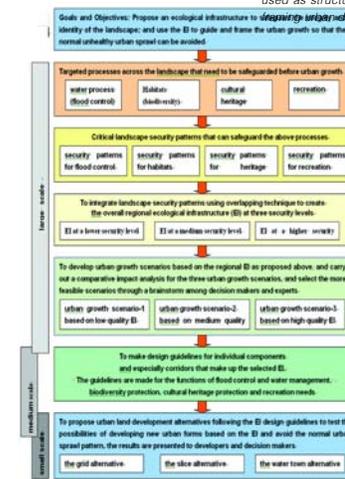
#### Medium scale

Guidelines were developed for green corridors that function as critical EI elements in water management and biodiversity conservation, recreation, heritage protection and recreation.



#### Small scale

At a selected site, alternative urban development models are designed to test the possibility of building an EI based city, in which ecosystem services safeguarded by EI are delivered into the urban fabric.



#### 4.2 漂浮的花园—浙江永宁公园：与洪水为友的景观

这一项目展示了景观设计学作为一门“生存的艺术”的魅力，用最简单的技术和最普通的乡土材料就能够解决诸如防洪这样的生存问题。这也是建设生态基础设施的一个例子。2002年7月，台州市希望景观设计师能够在该历史古城的母亲河—永宁江岸边设计一个21公顷的公园。在当时，永宁江河道正在进行裁弯取直和水泥护堤工程，高直生硬的防洪堤及水泥河道已吞噬了场地1/3的滨江岸线。景观设计师成功地说服了当地长官，停止了正在进行的河道硬化工程，保护了区域生态基础设施，同时，我们还生态恢复了已经被硬化的河道，设计出一个同时满足人游憩需要以及防洪要求的滨河公园，成为整个流域的防洪和环境治理的范例。

漂浮的公园应运而生。

花园由两层景观构成：底层的自然基质与上层的人文网络。由湿地和植被组成的自然基质一方面对流域的防洪滞洪起到积极的作用，另一方面又成为乡土物种的栖息地。漂浮在湿地之上的花园，充满了人文气息；它是由经过设计的树阵、路网和绿色背景之上的故事盒组成，达到了城市和自然的交融。

这个公园生动地阐释了景观设计学如何作为一种生存的艺术而将自然人、精神联系起来(图36a-f)。



图 36a-f 漂浮的花园：浙江黄岩永宁公园，防洪的非工程途径（北京土人景观规划设计研究院，北京大学景观设计学研究院，2006年全美景观设计师协会设计荣誉奖，2006年中国人居环境范例奖）

#### 4.2 The Floating Gardens of Yongning River Park: A Landscape Responding to Floods

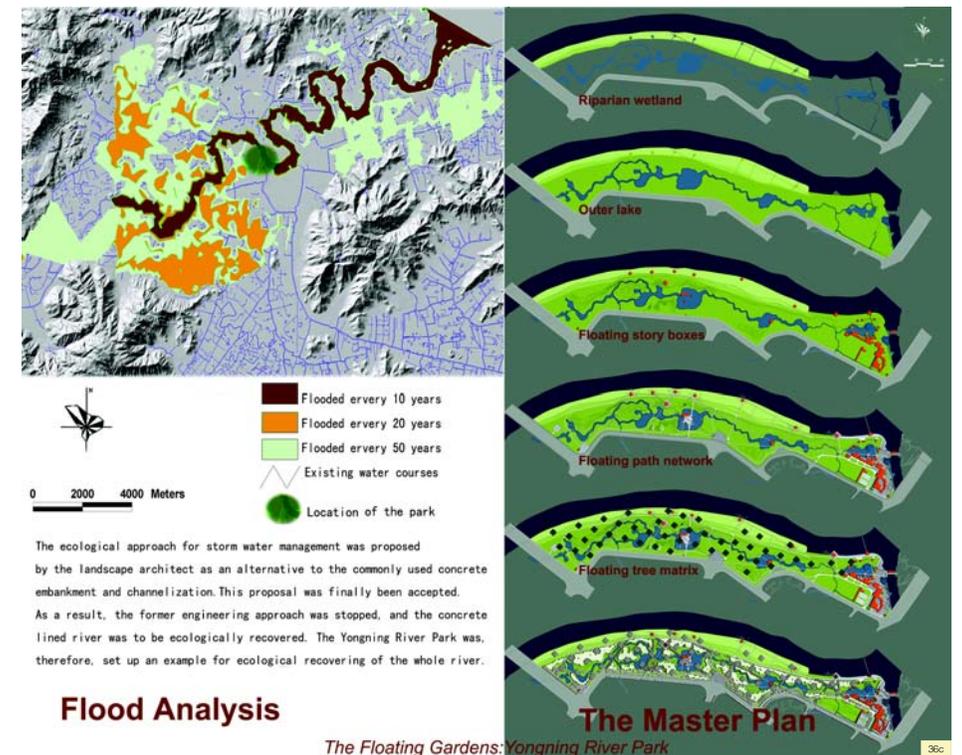
This project demonstrates that landscape architecture is an art of survival, and that very simple skills and very common native plants can be used to solve big issues. It is also related to the building of green infrastructure at the small scale.

The landscape architect to design a 21-hectare park along the Yongning River, the mother river of the historical city Huangyan at the east coast of China. At that time, most of the park site along the riverside was already embanked with concrete, part of the local flood control policy. In meeting the needs of designing this park, the landscape architect had to provide a concept that would be accessible to both tourists and locals, while also provide an alternative flood control and storm water management solution to be used as a model for the entire river valley.

The result was the Floating Gardens. The design draws on the following aspects:

(1) A regional and drainage approach: a storm water process analysis showed the flood security patterns at every 5, 20 and 50 years' level. These analyses become the basis for the site design of the park.

(2) An alternative flood control solution: a wetland system, based on the regional flood security pattern analysis enabled flood control and water management to become an integral part of the park design. The whole site along the river becomes a multi-functional project under the leadership of the landscape architect.





36d



36e

36e

(3) The matrix layer for the natural processes: composed of a restored riparian wetland along the flood plain and an outer wetland (lake) outside of the river bank that runs parallel to the river, the entirety of the park is covered with native communities. During the monsoon season, both the riparian wetland and the outside wetland are flooded. During the dry season, the outer wetland will still be submerged from both the retained water and fresh water from the inlet located in the upper reach of the river. Year round, water is accessible to park users.

(4) Native wetland plants, trees and bamboos are massed along the riverbank and throughout the design not only to ensure successful establishment of the vegetation, but also to promote continuity of the design with the surrounding ecosystem.

(5) The upper layer for the humanity which "floats" above the seasonally flooded natural matrix, is composed of groves of native trees, a network of paths extends from the urban fabric downwards the park, while a matrix of story boxes which allude to the culture and history of the native land and people punctuate the landscape at strategically placed points. The use of boxes is a design approach to frame a human scale scene for a special theme within a large landscape background.

This project demonstrates an ecological approach to flood control and storm water management, while also educating people about other solutions to flood control beyond engineering. It demonstrates how landscape architecture can bring nature, people and spirits together in the way other than conventional engineering approaches (Source, Turenscape, 2006 ASLA Honor Award).



36f

### 4.3 珍视足下文化与野草之美：中山岐江公园

中山岐江公园位于中国广东中山市，在一个废弃的船厂基址上修建而成。该船厂始建于 50 年代，1999 年破产。尽管这只是一个仅有 50 年历史的小船厂，但它却深深烙上了轰轰烈烈的中国社会主义工业运动的印记，而它当时却面临着被彻底拆迁的厄运。景观设计师对这些锈迹斑斑的工业遗存进行了评估，认为它虽然没有国际上同类工业遗产的震撼力，没有像美国西雅图的煤气厂和德国鲁尔钢铁厂那样巨大和怪异，却生动地反映了包括文化大革命在内的社会主义中国不同凡响的 50 年，记录了普通人的日常经历。设计师并没有完全丢弃这些锈迹斑斑的机器设备，而是通过精心设计、保留、再利用这些材料和乡土物种，将这片废弃的土地变成了一块供当地居民使用的生机勃勃的土地，重新建立了普通大众与土地之间的精神联系。

“足下文化与野草之美”的价值观和环境伦理学告诉我们被遗弃的事物也可以变得美丽，最普通的也是最值得珍惜的。它向人们全面展示了景观设计师如何设计一个集历史文化、日常活动、审美启智、环境教育于一体的公共场所的过程。更重要的是，它为普通大众，特别是因为造船厂的搬迁而失去工作、失去归属感的人们，重新建立起了一个精神家园。(图 37a-i)



#### 4.3 Value the Neglected Common Culture and the Beauty of Weeds; Zhongshan Shipyard Park

Zhongshan Shipyard Park, 11 hectares, located in the City of Zhongshan, Guangdong Province, China (PuduaE-2003). This is a park built on the site of a deserted shipyard, originally built in the 1950s and went bankrupt in 1999. A small shipyard with only 50 years history was by any means significant in comparison to the thousands years of Chinese history, and is more likely to be eliminated totally in order to give space for urban development. But the landscape architect valued the rusted and common industrial heritage. Though small in scale, it reflects the remarkable 50-year history of socialist China, including the Cultural Revolution of the 1960s and 70s, and recorded the very remarkable experience of the common people. The designer valued the rusted and common machinery, and used the native materials to turn this deserted brown field into a remun berable place for the local people, built an spiritual connection between the common people and their land.

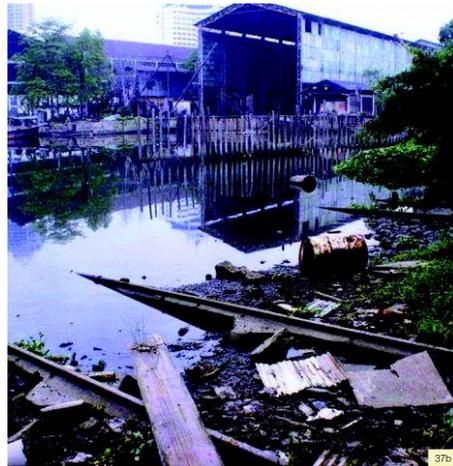


图 37a-1 足下文化与野草之美：中山岐江公园（北京土人景观规划设计研究院，北京大学景观设计学研究院，2002 年全美景观设计师协会设计荣誉奖）

The design addressed a number of challenges of the site, including fluctuating water levels, balancing river width regulations for flood control while protecting old ficus trees along the riverbank. It helped to reuse and recycle the remnants rust docks and machinery –though nothing as gigantic or unusual as a gas works or steel factory.

The principle of reducing, reutilizing and recycling natural and man-made materials is well followed in this project. Original vegetation, soil and natural habitats were preserved, just as only native plants were used throughout the park. Machines, docks and other industrial structures were reutilized for educational, aesthetic and functional purposes.

This park demonstrated how landscape architects can create a public place that is environmentally friendly, educational, and full of cultural and historical meanings. It calls people to pay attention to culture and history that has not yet been designated as formal or “traditional.” It is about the common people, as well as an environment ethic that states, “Weeds are beautiful.”(Source, Turenscape, 2002 ASLA Honor Award).





#### 4.4 丰产的景观：沈阳建筑大学稻田校园

这个项目向我们展示了如何将农业景观引入城市环境，如何通过最普通的农作物，使我们的城市变得丰富而美丽；同时，将传统的农业文化变成一种活的过程，与作物的播种和收割的节律一起，进入校园和城市。

中国快速的城市化不可避免地蚕食着大量的耕地。对于这个拥有 13 亿人口，资源有限的国家来说，粮食生产和可持续发展是头等大事，事关社稷生存，是景观设计师必须关注的。

设计大量运用了水稻和相关农作物，在满足新的城市功能的基础上保证了利用农作物的生产力，增强学生对于土地和农业的认识；学生的积极参与也成为这个丰产景观的一部分，耕作过程对于沈阳建筑大学的学生以及附近中学生产生强大的吸引力；生产的大米被包装成“建大金米”，成为学校食堂的额外供给，并作为纪念品赠予来访者，已经成为了该大学的标志和特色。(图 38a-i)

#### 4.4 The Productive Landscape: the Rice Campus of Shenyang Jianzhu University

This project demonstrates that how agricultural landscape can become part of the urbanized environment, and how cultural identity can be created through the very common, even productive landscape.

The overwhelming urbanization process in China is inevitably encroaching upon a great amount of arable land. With a population of 1.3 billion people and limited arable land resources, food production and sustainable land use is the biggest issue in China. This is an issue of survival, which the profession of landscape architecture should address.

This campus uses rice and other native crops and keeps the land as productive as it once was while fulfilling the need for new functions. It is designed to arise the awareness of the land and farming in among the college students who are leaving the land and becoming city dwellers. This project

also demonstrated that the inexpensive and productive agricultural landscape could become, through careful design and management, pleasant and usable space as well.

Student participation becomes one part of the productive landscape. The farming processes become an attraction to the students of this university and students from middle school from the city as well. The rice produced on the campus are specifically packed as Golden Rice, which are an additional supply for the university canteen, or presented as a souvenir to visitors. Now the Golden Rice has become a marker of identity to the university, and a well-known story across the nation (Source, Turenscape, 2005 ASLA)



图 38a-1 丰产的景观：沈阳建筑大学校园（北京土人景观规划设计研究院，北京大学景观设计学研究院，2005 年全美景观设计师协会设计荣誉奖）





## 结语

千百年以来，我们的先民不断地和自然界作较量与调和以获得生存的权利，这便诞生了景观设计艺术，一种生存的艺术，它生动地反映了人与自然的相互作用与联系，记录了人们的喜怒哀乐。知识、技术、连同可信的人地关系，使人们度过了一个又一个难关，培育了人们的文化归属感和与土地的精神联系，使人们得以生存而且具有意义。这些有关生存的知识和技术就是景观设计学的核心。而这门“生存的艺术”，在中国和在世界上，长期以来却被上层文化中的所谓造园术掩盖了、阉割了。虽然造园艺术也在一定程度上反映了人地关系，但那是片面的，很多甚至是虚假的。

在这个崭新的时代，人与自然的平衡再一次被打破，旧时代的“桃花源”将随之消失，人类生存再一次面临危机。我们必须建立起一种新的和谐的人地关系来度过这场危机，包括环境与生态危机、文化身份丧失的危机和精神家园遗失的危机。这也正是景观设计学面临的前所未有的机遇，景观设计学应该重拾其作为“生存的艺术”的本来面目，在创建新的“桃花源”的过程中担负起重要的责任。为了能胜任这个角色，景观设计学必须彻底抛弃造园艺术的虚伪和空洞，重归真实的、协调人地关系的“生存艺术”；它必须在真实的人地关系中、在寻常和日常中定位并发展自己，而不迷失在虚幻的“园林”中；在空间上，它必须通过设计和构建生态基础设施来引导城市发展，保护生态和文化遗产，重建天地-人-神的和谐。

中国的问题正在成为世界的问题，解决好中国的问题，在某种意义上讲就是解决了世界的问题，因此，中国的景观设计学也必将是世界的景观设计学。

## Summary

For thousands of years, people struggled with natural forces to survive, and as a result created the landscape that reflected the balanced relationship between man and nature, and that recorded people's hardship and happiness. The knowledge and skills associated with this authentic relationship sustain people for generations after generations, and give people their identity and make their living meaningful. These knowledge and skills make up the essence of the profession we call landscape architecture. This art of survival however has been buried and submerged in the high art of gardening, which only reflects the fake relationship between the land and people.

At the new era, the balance between man and nature has been broken again, and the survival of humanity become again a crisis, a new harmonious relationship must be built. This is the opportunity for landscape architecture to recover its role as an art of survival, and take the position to recreate a new type of Land of Peach Blossoms, that sustain humanity, give people identity and make their living meaningful. In order to do that, landscape architecture shall break with the art of gardening, and go back to the vernacular land and people, and shall lead the process of urban development by preserving and integrating cultural and ecological landscapes into an infrastructure.

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