Position Landscape Architecture: The Art of Survival

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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

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，景观设计学必须回归土地设计伦理的生存艺术，挣脱园艺虚伪的“造园艺术”的羁绊，开创新土大布带真趣味下的远景，走向广阔、真实而寻土的土，寻找大地的精神，汲取在土地上生存的艺术和技术。现在是审视景观设计学不是园林艺术的延续和产物的时刻了。景观设计学在西方语境中产生过程中积淀下来的“生存艺术”，而这场艺术无论在中国和世界上，长期为被上层文化中所谓道如术所掩盖了、遮蔽了。中国的困境同时也是世界的问题，解决中国的问题，某种意义上就是解决了世界的问题，因此中国的景观设计学也必然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 interconnected people.

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. The Land of Peach Blossoms and the Origin of Landscape Architecture: The Art of Survival

There is an ancient Chinese story about the Land of Peach Blossoms, told by poet Tao Yuanming (AD 365-427). According to the story, the land was discovered by chance when a fisherman who was traveling with a boat along a stream framed at both sides by blooming peach trees. At the source of the stream and behind a hill hid the Land of Peach Blossoms. This land was a well-cultivated basin with paths and ditches, surrounded by lush forests and connected by a single narrow cave. In this isolated utopian landscape, a community lived happily as a family, where the elderly were healthy and the young were lively. The strange intruder was treated with great hospitality as their own brother and was entertained with wine and bountiful food. This was the origins of landscape architecture, combining the art of survival and the leadership of the king.

Since we have experienced such harmonious landscapes, we believe that there were still and are still 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 landscapes productive, safe, beautiful and meaningful.

1.1 Thousand Natural Disasters of Floods and Landslides

Natural disasters, such as floods and landslides, have taken thousands of lives, and buried a whole village completely, taking all of its inhabitants. When a mother was being buried in the mud, she protected her baby child, and raised her head, reaching toward the sky, calling on the Gods for help. (Photo: Xia Z.K.)

Figure 03 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 completely, taking all of 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.)

Figure 04 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).

1.2 Thousand Years of Harvesting and Understanding of the Land

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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-touched 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.
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 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 compliment to 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)

Unfortunately, we did not appreciate the real vernacular landscapes of Land of Peach Blossoms, because it is beyond the lower culture, the common landscape of surviving and food production, and is associated with hardworking and inferior. Instead, for two thousand 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).

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toward city beautification campaigns, in line with the “new
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).

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 their remains abandoned or removed to the planned
cemetery. Ponds in font of the former villages have been filled,
run dry and polluted, underground water continues to
drop every day, and in the north, sand storms affect the
area’s arable land.

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 (Figures 09a-10b).

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
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centered economy, along with the skills and the art of
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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 architect art 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
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Each year, the processes of urbanization and
materialization lure 1 percent (approximately 13 million
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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 eroded into the ocean. (Jiang and Liu, 2004; Zhao, Huang, 2004).

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In the coming twenty years,...
Figure 17a-c Sand storm in Beijing and across northern China. (Source: Xin Hua)

Figure 18 New developments take over productive land. (Photo: Yu, K.J.)

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.)

Figure 20a, b Cities are decorated with expensive and intensively maintained exotic ornamental plants, and the native vegetation is completely wiped out because it is considered ordinary and not seen as exotic. (Photo: Yu, K.J.)

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) River channelizing and damming: few of the rivers across China have not been channelized with concrete and dammed. The Three Gorges alone consumed 18 million cubic meters of concrete. (Photos: Yu, K.J.)

Figure 16a, 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.)
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).

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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. 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. The same is true of streams, ponds, hills and the land itself.

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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.

20. Figure 26b “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.)
第一个公园是墓地，而且至今仍然是展现文化的场所；村外的神圣而意味深长的源泉和池塘中，被水浸没并被水污染的清洁，寄托祖先信仰的风水树被毁掉了枝叉，成为城市景观大道上“洗劫的遗迹”。土地和景观元素正在日益商业化，渐渐地，我们失去了与土地的特殊联系。（图29a-c）

当然，我们应鼓励，不能使任何异常而生趣于农耕时代的田园牧歌之中。对应于一个新的工业化、现代化、全球化的社会，我们应该继续与，与现代性相和谐的景观。景观设计如果实现这个“新桃源”是替代的可能。而此时的中国，正是世界景观设计发展最合适的时机、最和谐的地方，西方人说：“这是上帝的善意”，老子说：“天将降大任于斯人克”！那么景观设计学将怎样的进行自己全部的设计，保护和尊重物质与精神的“桃花源”呢？

3. 重归"桃花源"：当代景观设计学的使命与战略

29a-c 还是物质主义盛行：人们为财富、奢侈品、洋别墅而奔波不已，这就是所谓的“中国梦”。

图29a-c 物质主义盛行：人们为财富、奢侈品、洋别墅而奔波不已，这就是所谓的“中国梦”。（图片：俞孔坚2005）

景观的回归与自然和生态，还关系到整个国家对于自身文化身份的认同和归属问题。Giront, 1999）。因此是家园的回归，而是家园的留恋（Corner, 1999）。在处理环境问题、重拾文化身份以及重识人地精神联系方面，景观设计学也应是应该发挥其能力的学科。景观设计学的这种地位来自其自身的，与自然相联系的使命，来自于它与本土地纯直相符合的衣饰艺术，来自于千年的形成的历史与多样性自然景观相适应的“天人合一”关系的纽带。

景观的可持续发展，涉及到願望“放眼于全球，从本地做起”的策略，而景观正是“从本地做起”的根本条件的布局。

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 steams 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 naïve 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. 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. 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 urban, globalized and industrialized era.

2. 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 eminent 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 (Giront, 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 landscape 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 Patri A. Miller’s call at 2005’s ASLA conference.
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 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 spiriting our lives? Where are we going to talk to you about your dying trees. You can do something quite 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-d-34b)

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 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 McLaggan’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 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 trees. 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)

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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 descendent 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 suggests that more international efforts are required to give landscape architecture more publicity through illustrative cases. More international efforts are necessary to demonstrate how landscape architecture played the leading role in dealing with the big environmental and survival issues.
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, and 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 of “chaotic vernacular landscape.”

The overwhelming “city beautiful movement” in China, as 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.

3.2.2 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。相对于豪华和异常而言，要重建文化归属感和人与土地的精神联系，我们必须珍惜普通人的文化。关注他们日常生活的需要，珍视对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学人园林开始，乡土便超越了上层文化的虚托，奇异、矫饰造作和排场数为园林的主流，它们与离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，法国的凡尔赛宫也是如此。英国的花园园艺继承异国花艺的代表。两千多年来，中国的皇家园林和私家园林皆以假山假水石，唯有其形，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，而江南文化的及至加速，见证了中国的自古王朝的灭亡。西方列强的一把火，使它成为没落维新革命文化的代表，永久地成为封建王朝的牺牲品。

改革今日中国的“城市美化运动”形式上是借鉴了美国和欧洲“城市美化运动”的后尘，但其基本也是中国自古虚饰、空洞、畸形的造园传统的延伸，是矫饰奢华、虚假、排场、远离乡土、置之众人于有闲士大夫噱头的“发扬光大”罢了。在长达二千年余的时间里，造园艺术在寻找无意义的风格，无意义的形式以及虚幻的园林塑像，再虚假的桃源迷梦中迷失了方向。

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期盼着日益恶化的环境的包围。他们的环境与生存状况甚至比处于偏远乡村的农民还要严重。所以，现代“生存的艺术”是时代的景观设计学的诉求。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设计学以及与土地的审美联系。因此，现在到了新设计学尊重乡土、尊重其自然的干裂，被灾害侵蚀中，在城镇化规划、设计、土地耕作、建筑生产方面表现的生存艺术，重建文化归属感与精神联系的关键时刻了。

图34a，b 乡土的景观和生存的景观。（图片 馀孔静）
Figure 34a, b The vernacular landscape and ordinary landscape for survival. (Photo, Yu, K.J.)


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 planning development approach. By “negative”, I mean landscape architects and planners should lead the way of urban development by identifying and designing, before development plan evolves, a landscape infrastructure that is critical in safeguarding the ecological processes, and the cultural heritages that give 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;
2. A lack of use 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, recreational 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 horizontal process, while the ecological suitability analysis 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 landscape ecology, which focuses on 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
4.1 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 University, 2005 ASLA Honor Award)

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.

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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.
(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).
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 (Pudua£¬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 remounurable place for the local people, built an spiritual connection between the common people and their land.

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 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)
结构

千百年来，我们人类不断利用自然环境的条件与规律，以获得生存的权利，也催生了景观设计艺术，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。那些可贵的人地关系，使人们经过了一个又一个艰难，培育了人们的文化归属感和与土地的紧密联系，使人们得以生存而且具有意义。

这些有关生存的意识和技巧就是景观设计学的核心。对于"生存的艺术"，在中国在世界上，长期以来都被人所忽视，虽然成为西方的所谓"风景名胜"了，但是在很大程度上反映了人类关系，但那或许是片面的，很多甚至是虚构的。

在这个新的时代，人与自然的平衡又一次被打破，旧时代的"桃花源"将随之消失，人类生存再一次面临危机。我们必须建立一种新的和现代的人地关系来创造这个世界。包括环境与生态危机、文化身份丧失的危机和精神家园的危机。这也是景观设计学面临前所未有的挑战。景观设计学应该承担起"生存的艺术"的使命。

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中国的学者正在为这些问题，解构了中国的问题，正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许将是世界的景观设计学。