

## “水之中国” 参展景观设计师论坛 Voices of the Landscape Artchitects Paticipated in “Liquid China” Exhibition

第六届欧洲景观双年展——“流动的景观”将于9月30日~10月2日于巴塞罗纳举行。该展览由加泰罗尼亚建筑师协会、加泰罗尼亚理工大学（景观设计研究生课程和加泰罗尼亚理工大学友好联合会）以及加泰罗尼亚自治政府土地政策和公共事务局共同举办。

从上一届欧洲景观双年展开始，组委会每届将邀请一个非欧洲国家参与，以使人们更熟悉世界景观设计现状，今年的特邀参展国是中国。北京大学景观设计学研究院院长俞孔坚教授受组委会委托，作为分展“水之中国”展览的策展人，全权负责作品选取与学术活动事宜。2010年3月31日，海选作品在全国各专家学者的书面推荐中诞生；4月20日参展的最终15件作品由双年展组委会挑选决定；7月8日，中国参展作品悉数寄送至西班牙。

为了全面梳理和展示中国参展项目，《景观设计学》特别邀请参展项目设计师畅谈项目中的水设计理念、对当代中国水危机的看法以及对中国理水传统的理解等话题，力图以对话的形式深度挖掘当代中国景观设计师在中国大地设计实践操作中的心得与体会、反思与教训，以飨国内外读者。

The 6th European Landscape Biennial-- “Liquid Landscape” will take place in Barcelona from September 30th to October 2nd, 2010. The Biennial is organized by the Association of Architects of Catalonia (COAC), the Polytechnic University of Catalonia (Master's Program in Landscape Architecture and the Association of Friends of the UPC), and the Architecture and Landscape Division of the Generalitat of Catalonia.

Since the last European Landscape Biennial, the executive committee has been inviting a non-European country to participate so that people can be exposed to worldwide landscape design updates. This year China is the guest country. Professor Kongjian Yu, dean of Graduate School of Landscape Architecture of Peking University, is appointed by the committee to be the curator of “Liquid China” exhibition, who is in full charge of project selections and academic activities. On March 31st, 2010, primary selections were decided through experts' written recommendations from all over China; on April 20th, 15 projects were finally selected by the committee to be exhibited in the Biennial; on July 8th, all the chosen projects were sent to Spain.

In order to understand and demonstrate China's exhibited projects in depth, LA China interviewed the designers of these projects to talk about their ideas of water elements in landscape, their opinions on water crisis in contemporary China and their understandings of China's traditional water creating, etc. Through these dialogues, we hope to lead a deep discussion among contemporary Chinese landscape architects on their experience, lessons and thoughts from landscape design practices in China, which is constructive for readers all over the world.

**访谈第六届欧洲景观双年展组委会成员：萨拉·芭图汶斯·费雷**

**Interview with the Member of the Organizing Committee of the 6th European Landscape Biennial: Sara BARTUMEUS FERRÉ**



萨拉·芭图汶斯·费雷，加泰罗尼亚理工大学巴塞罗纳建筑学院城市规划学教授，加泰罗尼亚理工大学景观设计学硕士生项目教员，第六届欧洲景观双年展组委会成员。  
**Sara BARTUMEUS FERRÉ:** Professor of Urban Planning (ETSAV) and for the Master's Program in Landscape Architecture (UPC), Member of the Organizing Committee of the European Landscape Biennial.

第六届欧洲景观双年展将于9月30~10月2日在巴塞罗纳举行。巴塞罗纳将再一次成为欧洲景观设计师聚集的盛地。欧洲景观双年展为景观设计学科提出了3种可行性方式，这些方式将依次成为双年展的讨论话题，为期3天的双年展致力于讨论景观中的问题。在第一天的研讨会

入围者通过展示其作品，来表达对欧洲景观实体性的关注。研讨会的第二天，将在“流动的景观”的主旨下提出一种理论性的方法。第三天则献给我们的特邀参展国：中国。在过去10年中，欧洲景观双年展以其与会人数近600名的

巨大规模成为了一个国际化的、活跃的、开放的论坛。

**LAC：您能否解释一下何为“流动的景观（Liquid Landscape）”？第六届欧洲景观双年展的重要意义是什么？**

**萨拉·芭图汶斯·费雷：**“流动的景观”是第六届欧洲景观双年展的主题。组委会选择了同景观联系密切的水作为主题，这包括双重含义：一种是直接的、客观上的联系，即同景观相联系的话必然需要同流动相联系——不仅将水作为景观中首要事宜进行考虑，也将其视为

一种有限的自然资源；同时，也具有一种理论上的联系——在领悟褒曼社会学理论之后，在景观中应用其现代性理念，通过直面我们身处的流动的时间来挑战现存的景观原则。

齐格蒙特·褒曼（Zygmunt Bauman）所描述的现代性是将时间作为一种变化介质，反映了一种“固态”的——稳定而重复的——现代性与“流动”——灵活而又可变的——现代性之间的一种转换。在流动现代性中，旧有的社会结构将不复存在。这种不确定性决定了生活的破碎化，意味着个体将更为变通，可以更加灵活地适应现实中不断变化的条件。我们

也想知道这种效应会造成怎样的影响——无论是景观设计学科对不断变化的环境与要求的关注，还是针对这种变化对设计进行调整，使设计更具有适应性。

不同的发言嘉宾将为景观设计提供多学科视角，为此次讨论做出贡献，他们既有欧洲本土人士，也有外来人士。他们的研究方法按照不同学科予以区分：如科学家霍尔格·瓦根斯伯格（Jorge Wagensberg）、规划师斯特凡诺·博埃里（Stefano Boeri）、景观学教授及景观设计师弗朗哥·扎加里（Franco Zagari）、建筑师伊纳珂·亚伯洛斯（Iñaki Ábalos）及景观设计师德克·西蒙（Dirk Sijmons）、芭芭拉·阿伦森（Barbara Aronson）以及备受瞩目的詹姆斯·科纳（James Corner）教授。

继上届的风暴（Storm）主题之后，这次我们讨论流动性……

**LAC：组委会为什么会邀请中国参加欧洲双年展？为何选择俞孔坚教授作为中国展的策划人？**

**萨拉·芭图汶斯·费雷：**或许大家有所了解，在早期的双年展中，第三天的研讨会均重视和密切关注景观设计学的变化领域。同时还会选择一个特定领域进行着重展示，展现并歌颂其与景观之间的联系。

在第五届欧洲双年展上，美国是第一个特邀参展周。“互惠双赢”主题展览的策划人加里·希尔德布兰德（Gary Hilderbrand）展示了最新的美国景观作品，他负责第三环节。这一环节主要是交换意见、思考影响及碰撞，从而使来自大西洋两岸的设计师们实现互惠共赢。

在第六届中，中国成为了欧洲双年展的特邀参展国。这有两个重要的原因：一是考虑到中国景观吸纳了数千年文化的精华，再一个是现今的中国在文化、经济和政治上占有愈来愈重要的地位，在未来将对整个世界产生至关重要的文化影响。

双年展组委会将研讨会的第三天留给中国景观设计行业及同期举行的“水之中国”展览，以此试图展示出一个即将成为新兴景观存在的中国。一个具有重大影响及发展潜力的学科，面临的挑战不仅包括吸纳当今时代中具有创造性的语言，同时也要扎根于其古老的智慧中，在满足环境需求和生态目标的大背景下，实现飞速发展和坚实转变。

我们很荣幸同俞孔坚教授合作。他作为中国区展览“水之中国”的策划人，同时也是研讨会的总指挥和总顾问，这一重要的研讨会聚焦中国景观设计行业。这是由此前美国展览和研讨会的策划者、哈佛设计学院教授加里·希

尔德布兰德强烈推荐。组委会选择他是由于其不容置疑的国际声望，他既是北京大学景观设计学研究院的院长，同时也是土人景观与建筑规划设计研究院——中国业内最为重要的设计公司之一的负责人，这也使得他本人的作品备受青睐。

**LAC：您能否评价一下当今欧洲景观设计行业现状？**

**萨拉·芭图汶斯·费雷：**现在，欧洲的景观设计不仅受到了全球经济的影响，也面临着哲学方面的危机，这在上一届的研讨会上的理论和多学科的反思中已经得以证实。这些反思不仅包括哲学思想，也包括专业视角、社会现实等，这些在有提示性和预见性的——因为是由直觉和远见所孕育的——口号“风暴与压力（Storm and Stress）”下汇合了。我们坚信这种危机不仅影响了景观作品的数量与范畴，同时也意味着对现存设计模式、生态与美学关系等的再思考。这也是更好地理解景观项目与作品的需要，而不仅仅将其视为一种经过设计的生态系统。贝特·梅尔（Beth Meyer）曾说过，我们不应忽视景观设计中的美学方面，因为它们与形式和体验联系，就认为其肤浅。那些形式上的、美化的、有表现感染力的景观被视为无足轻重也不可持续，因此我们需要对视觉的、多重感官的景观拯救发起呼吁。所以我们打破学科的藩篱，把关注点放在了“风暴和压力”之上。

**LAC：众所周知，罗莎·芭芭欧洲景观奖展览的开幕及最终获奖者的公布是同时进行的。设立这一奖项的最初目的是什么？中国读者对这一奖项并不十分熟悉，您能否介绍一下该奖项？**

**萨拉·芭图汶斯·费雷：**这一竞赛选取了欧洲过去4年里所建成的最优秀的景观项目。罗莎·芭芭欧洲景观奖——是以加泰罗尼亚景观设计的先驱和推动者而命名的——被认为是欧洲景观双年展的一部分，它通常于闭幕式上予以公布。今年将在米拉公寓（La Pedrera）举行。通过在加泰罗尼亚建筑学院中展出最具有代表性的作品，并且在研讨会第一天由入围决赛作品的设计者展示其创作，这一奖项会令我们近距离地体会欧洲景观设计的本原。

国际评委会精心筛选了入围决赛的作品，因而该奖项获奖者是由欧洲最富盛名景观设计师组成的。第六届罗莎·芭芭欧洲景观奖的评委会在贝特·菲格拉斯（Bet Figneras）突然去世后进行了调整，最终由建筑师弗朗哥·扎加里（Franco Zagari）担任主席，其组成人员还包括建筑师克里斯·延森（Kristine

Jensen）（去年的获奖者）、EFLA的主席奈杰尔·索恩（Nigel Thorn）、景观设计师亨利·巴瓦（Henri Bava）、生物学家和景观教授安娜·萨奥内罗（Anna Zahonero）及西班牙《Paisea》杂志主编巴罗佐维达尔何塞·曼纽尔·维达尔（Jose Manuel Vidal）。评委会于4月26日及27日在巴塞罗纳会面，经过两天长时间、深刻的讨论后得出了裁定结果。以下9个作品将由各自的设计者在9月30日的双年展研讨会上进行展示，共同参与第六届罗莎·芭芭欧洲景观奖的角逐。它们分别是：挪威奥斯陆南森公园，设计者是透纳·林德海姆（Tone Lindheim）；西班牙贝尼多姆西海岸步道，设计者是卡洛斯·费拉特尔·拉姆贝瑞（Carlos Ferrater Lambarri）；荷兰卢纳公园，设计者是贝里·凡·埃尔德伦（Berrie van Elderen）；荷兰兰格蒂克墓园，设计者是巴特·白兰斯（Bart Brands）及西尔维亚·凯瑞斯（Sylvia Karres）；西班牙巴塞罗纳的坎·弗拉米斯博物馆公园，设计者是霍尔迪·巴蒂亚（Jordi Badia）及马蒂·弗兰克（Martí Franch）；丹麦哥本哈根商学院，设计者是玛丽安·莱文森（Marianne Levinsen）；以色列特拉维夫港口公共空间复兴，设计者是简尼特·梅斯丽兹·卡西夫（Ganit Mayslits Kassif）及尤迪·卡西夫（Udi Kassif）；葡萄牙西尔韦斯城堡山坡，设计者是若昂·费雷拉·努恩斯（João Ferreira Nunes）；最后一个作品是西班牙佩雷略城市公园，设计者是曼纽尔·鲁伊桑切斯（Manuel Ruisánchez）。

从组织者的角度出发，我们非常高兴地宣布第六届罗莎·芭芭欧洲景观奖在参与人数上获得了极大的成功。本次竞赛共收到425份候选作品。此次展览——在双年展之后将在欧洲巡展——将展出275个景观项目作品，并着重介绍这9个入围作品。

**LAC：能否对2010年罗莎·芭芭欧洲景观设计竞赛的最终入围者进行点评？这些获奖项目的评价标准是什么？**

**萨拉·芭图汶斯·费雷：**最终入围的9个作品几乎完美地展现了景观中所使用的各种多样性的视角。它们不仅展示了学科的综合程度，同时也展现出随着景观设计的发展在方向上的有所分化。评委会自身即是多学科混合的，组成人员包括这个广阔学科里不同背景的教师和专业人员——来自全欧洲不同的专业领域——能够丰富评价标准和讨论，也强调出评审团最终深思熟虑所得出的结果其内涵的综合与丰富。（苏博译，周明艳校）

On the 30th of September, and for three days, Barcelona will become once again the meeting place of European landscape designers. The European Landscape Biennial proposes three possible approaches to the discipline. In turn, these approaches govern the debate on each of the three days that the Biennial devotes to discussing interventions in the landscape. First day of the symposium we propose a gaze at the reality of European landscape design through the presentation of the finalists in competition for the Rosa Barba European Landscape Prize, presented by their authors, on the second day of the symposium, a theoretical approach is proposed under the motto Liquid Landscape, and the third day is dedicated to our Guest country: China. Through last decade, the European Landscape Biennial has been consolidated as an international, dynamic, and open forum due in large part to the participation up to its 600 attendees.

**LAC: Could you please interpret the "Liquid Landscape" and what is the significance of the 6th European Biennial of Landscape Architecture?**  
**Sara BARTUMEUS FERRÉ:** Liquid Landscape is the 6th European Biennial of Landscape Architecture's motto. From the committee we chose the concept of Liquidity associated to Landscape, inviting to a double reading of its meaning. A direct and physical one, being related to landscapes that had to do with flows — incorporating the water discussion as a landscape principal matter and as the limited natural resource it is — and at the same time a more theoretical one, giving Bauman's sociological thesis a wink, applying his concept of modernity to landscape, challenging the current landscape discipline to confront the liquid time we are currently immerse in.

Zygmunt Bauman's depict of modernity as a liquid time reflects transition between a “solid” — stable, repetitive — modernity to a “liquid” one — flexible, changeable — where old social structures are not everlasting anymore. This uncertainty determines the fragmentation of life, meaning the individuals to become flexible, to adapt their tactics to changeable conditions of reality and we wonder what consequences do this effects have either on the discipline's gaze to this ever-changing environment and necessities or to the flexibility of its design responses.

Several speakers will contribute to the content of this debate, providing multidisciplinary perspectives on landscape, from inside as well as outside Europe, and distinguishing their tools according to specificity: the scientist Jorge Wagensberg, the planner Stefano Boeri, the landscape Professor and architect Franco Zagari, the architect Inaki Abalos and landscape architects as Dirk Sijmons, Barbara Aronson or the awaited Professor James Corner.

After the Storm, Liquidity...

**LAC: Why does the committee invite China to exhibit in the European Biennial of Landscape Architecture? And why to choose Professor Kongjian Yu as the curator of China's Exhibition?**  
**Sara BARTUMEUS FERRÉ:** As you might know,

in the early Biennials' editions, the third day of the symposium used to be dedicated to a critical and intimate look at a Territory in transformation, and a presentation was given on a territory that had been singled out for having developed interventions extolled for their relation to their landscape.

In the 5th European Biennial of Landscape North America became our first Guest country. Gary Hilderbrand — curator of the Reciprocities exhibition on the latest works in American landscaping — was in charge of the third session, which was dedicated to reflections on the dialogue, influence, or coincidence — to reciprocity — between designers from both sides of the Atlantic.

In this 6th edition, China is invited to the European Biennial of Landscape Architecture as our Guest country for two crucial coincident reasons, due to the millennial transcendence of landscape in Chinese culture, and because nowadays China is achieving an increasing cultural, economic and political presence which it will be translated into a future significant cultural influence around the world.

The Biennial's Committee, with the third day of the symposium dedicated to landscape architecture in China and the simultaneous exhibition Liquid China, attempts to show China as the emerging landscape reality it is becoming to be. A seminal discipline's potential whose challenge has to deal with adopting a contemporary creative language, rooted still in its ancient wisdom, rising to the circumstances of environmental needs and ecological aims, among a fast growth and profound transformation.

It is our honor to rely on the collaboration of Professor Kongjian Yu, as the Curator of China's Exhibition “Liquid China” and as a conductor an assessor for the critical session dedicated to Landscape Architecture in China. Highly recommended by his predecessor, as a curator of the American exhibition and session, Professor Gary Hilderbrand from GSD Harvard, the committee has chosen him because of his indisputable international prestige, as Dean of GS LA Pekin University and also guaranteed by his own work as a Landscape Architect principal of Turenscape, one of the most relevant landscape firms in China.

**LAC: Could you please evaluate the contemporary status of the European landscape architecture industry?**

**Sara BARTUMEUS FERRÉ:** European Landscape Architecture is nowadays being affected by a global economic but also philosophical crisis, which in fact was demonstrated during the past symposium through the theoretical and multidisciplinary reflections — philosophical thoughts, professional outlooks, and social realities — that converged under the suggestive and premonitory — because had been intuitively and precociously conceived — slogan of Storm and Stress. We can affirm that this crisis not only influences the amount and extension of landscape works, but means a deep rethinking of either the existing design models and the relationship of ecology and beauty, in the sense of the need to understand the landscape architecture project or work as something more than

a designed ecosystem. As Beth Meyer told us, we should not ignore the aspects of beauty in landscape architecture, those linked to the visual experience and to form, just because we consider them superficial. A call to rescue the visual, the multisensory in the landscape against the trivialization of the formal, the beautiful, the emotional as insubstantial or as opposition to the sustainable. So, as we suggested with our particular Storm, Stress will spurn discipline on.

**LAC: It is known that the opening of the Rosa Barba European landscape prize exhibition and the announcement of the Rosa Barba European landscape prize winner will be held at the same. What is the original purpose of this award? Chinese reader is not familiar with this award; could you please introduce the award?**

**Sara BARTUMEUS FERRÉ:** This competition sets apart the best landscape projects carried out in Europe over the past four years. Rosa Barba European Landscape Prize — named after one of the pioneers and promoters of landscape design in Catalonia — is presented as part of the European Landscape Biennial and it is given out during the closing celebration, which this year will take place at La Pedrera. The competition, through the exhibition of most of the presented works installed in the COAC and the first day of the symposium, with the presentation of the finalists in competition for the Prize by their own authors, brings us closer to the reality of European landscape design.

The international jury that selects the finalists and that awards the prizes is composed of prestigious European landscape designers and architects. This year's jury for the 6th Rosa Barba European Landscape Prize modified after Bet Figueras’ sudden loss finally consisted of architect Franco Zagari overtaking the presidency, architect Kristine Jensen (last year's winner), EFLA president Nigel Thorn, landscape architect Henri Bava, Biologist and professor of landscape Anna Zahonero and Jose Manuel Vidal, editor in chief of the Spanish magazine *Paisea*. The Jury met in Barcelona on the 26th and 27th of April and came up with a verdict after two days of long and insightful discussions. The following 9 selected works will be presented by their respective designers on the 30th of September within the Biennial's symposium competing for the 6th Rosa Barba European Landscape Prize: The Nansen park, Fornebu, Oslo, by Tone Lindheim, Maritimal Pathway of the Playa Poniente de Benidorm, Spain, by Carlos Ferrater Lambarri, Recreational area Heerhugowaard, Holland, by Berrie van Elderen, Langedijk Cemetery, Zuid Scharwoude, Langedijk, Holland, by Bart Brands, Sylvia Karres, Garden of the Museum Can Framis, Poble Nou - 22@, Barcelona, Spain, by Jordi Badia and Martí Franch, The Campus Area of the Copenhagen Business School, Frederiksberg, Dinamarca, by Marianne Levinsen, the Tel Aviv Port Public Space Regeneration – Israel, by Ganit Mayslits Kassif and Udi Kassif, Castelo de Silves Hillside, Silves, Portugal, by João Ferreira Nunes, and finally, Urban park at Perelló, Can Pere Màrtir, Girona,

Spain, by Manuel Ruisánchez.

From the organization's standpoint, we are pleased to announce that participation in the sixth edition of the Rosa Barba European Landscape Prize competition has been an absolute success. A list of 425 candidates was received for this edition of the competition. The exhibition after the Biennial will start travelling around Europe and will feature 275 landscape interventions, emphasizing on the 9 finalists.

Projects are submitted from nearly all over Europe

and from other continents as well, which, despite not being in competition for the prize, are presented quite simply because of the European competition's prestige.

**LAC: Please give some comments on the 2010 Rosa Barba European Landscape Prize finalists. What are the evaluation criteria for the winning projects?**  
**Sara BARTUMEUS FERRÉ:** The nine finalists projects almost perfectly reflect the diversity of perspectives that are at play in the landscape. They demonstrate

## 访谈特邀参展国中国方策展人与设计师：俞孔坚 Interview with the China's Curator & Designer: Kongjian YU



### 净化水体之趣，防控雨洪之美——上海世博后滩公园（P106）

Landscape Strategy for Water Cleaning and Flood Control — Shanghai Expo Houtan Park（P106）

### 应对雨洪管理的景观定位——天津桥园（P112）

Landscape Strategy for Storm Water Management — Tianjin Qiaoyuan Park（P112）

### 与洪水为友：浙江黄岩永宁公园（P117）

Making Friends with Flood — Yongning River Park, Zhejiang（P117）

俞孔坚：北京大学景观设计学研究院院长；北京大学城市与区域规划教授，博士生导师；美国哈佛大学景观设计与城市规划兼职教授；北京土人景观与建筑规划设计研究院首席设计师。

**Kongjian YU:** Dean and Professor, the Graduate School of Landscape Architecture, Peking University ; Professor and Doctoral Supervisor, School of Urban and Environmental Studies, Peking University; Visiting Professor, Graduate School of Design, Harvard University; President and Principal Designer, Turenscape.

**LAC：为什么这次欧洲景观双年展的特邀参展国策展方选择的是中国？**

**俞孔坚：**双年展上一届特邀参展国是美国，美国的景观设计行业在全球来说，比较权威，规模较大，理论、学术研究和实践在国际上都是领先的。所以挑选美国作为参展国的原因可想而知。挑选中国的原因，一个是中国近年高速城市化带来的巨大的市场、巨大实践机会、巨大的量；第二是中国面临的巨大问题、巨大挑战，特别是水的问题；第三则是中国景观设计作品这几年来在国际上崭露头角，越来越被国际所了解。

**LAC：为什么中国的参展主题定为“水之中国（Liquid China）”？**

**俞孔坚：**本次双年展的主题是“流动的景观”，包括形态上的流动性和时间上的流动性。而水就是流动的，具备流动的哲学意义，最关键的一点是，中国最大的危机不是能源、石油危机，而正是水危机，这是中国这10年来暴露出来的最大问题，也是中国未来面临的最大挑战。在仅占世界6%的中国淡水资源中，

75%都是被污染的，频繁的、大规模的洪涝灾害，旱灾与沙漠化，湿地的消失，地下水的严重超采，以及南水北调在内的巨大水利工程带来的机遇和挑战，这些都说明关于水的规划和设计的重大意义和紧迫性。

所以我们回到流动最基本的物质形态上来解释，回归到深层的生存艺术，生存才是真正的最基本问题。我们挑选的中国案例，都是以解决中国当代水问题为指向的，通过这些案例来阐明我们的哲学态度、价值观、审美观，就是要将水作为最根本的生存问题对待，而不是表面、矫情的展示。

**LAC：作为中国的策展人，您选择中国参展项目的标准是什么？**

**俞孔坚：**我们首先成立了一个全国委员会，请他们推荐与挑选优秀的中国水景观项目，这是海选阶段。当我们拿到海选出来的项目，主要考虑项目是否有助于解决当代中国的水问题，是否有解决当代水危机的志向和创造性的设计，包括如何解决洪水问题、雨洪管理和利用问题、严重的水污染问题和水资源短缺问题，

not only the complexity of the discipline but also a certain split in the direction in which landscape design is headed. The hybrid nature of the jury which includes some of the different teachers and professionals at work in the broad discipline that is landscape — from different professional environments throughout Europe — helps enrich criteria and discussion, emphasizing on the complex nature of the jury's deliberation.(Translated by Bo SU, Proofread by Mingyan ZHOU)

上河图中所描绘的那样的滨水生活，因为农业时代依赖于水进行交通、生活，同时水提供游憩和审美。但是到了工业时代，滨水地带变成了厂房和码头，成为污染最严重的地区。所以中国的城市在现在及未来面临的最大挑战之一是如何重建城市的滨水区，重新恢复城市水环境的人文气息，重新满足城市的生活、居住、游憩需要。所以我们选了金鸡湖、天津海河等项目。这里生态性不是一个核心标准，而是着重考虑人如何能够跟水亲近，城市如何利用滨水的优点来提升城市的活力。

第四类就是城市广场和商业空间，这类的景观尺度更小，探讨的是水如何通过景观设计柔化城市钢筋水泥，是建筑之间的设计，更多地考虑人的体验和审美，包括一些符号的意义，最终的标准就是水景观的设计是不是给城市的环境带来了改善——当然最好也能考虑水资源和水生态问题，包括雨洪利用。中国过去几十年，成百上千座高楼拔地而起，在建筑主导下的城市，水景观如何改善城市环境、创造独特的空间、提供独特的体验，是衡量这类设计的核心标准。

第五类就是住宅水景观。中国过去建了400亿m<sup>2</sup>的住宅，每年有将近20亿m<sup>2</sup>的住宅在建设，每年的建设量将近世界总建设量的一半，水泥和钢材消耗量也将近一半。这时候景观走到了前台，地位大大提高，也被普通人所认识。景观从一个奢侈品，走到了每家每户的门前，变成了一个日常必需品。对这类项目的选择标准，首先看其对日常居住环境的生态改善程度，第二是看有没有设计上的创新。中国古代有私家园林，近代有以单位福利住房和单位大院为特征的居住区绿地设计，那么当代的景观设计是什么？十分遗憾，好多住宅景观的设计，基本上是一种造景的方式，我们只能选择相对具有当代性，用当代语言和具有地域特征的设计项目。

总之，选择参展项目的核心标准是，设计是不是以中国当代水问题为原点，创造性地提出解决对策？设计手法和形式上是否有所创新？是否有当代性？

**LAC：您怎么看待这次入选的居住类水景观项目没有中低收入群体的社区？**

**俞孔坚：**这的确是个问题，中国当代住宅类的水景观浪费和堆砌现象十分严重，西洋式、中国古典园林式等形式的社区，不具有中国的当代性，也不具备创新性，只是在“造景”。因此，我们只能选择相对来说较好的项目，并呼唤能被普通老百姓所拥有的优质居住水景观设

计项目能多多出现。

**LAC：请您分别用一句话概括介绍设计永宁公园、天津桥园和上海世博后滩公园中“水”元素时候的核心理念。**

**俞孔坚：**永宁公园是寻找一种不同寻常的应对洪水的办法，如何与洪水为友；天津桥园是让自然做功，处理利用城市雨水，改造盐碱地，创造性地维护城市绿地；后滩公园主要解决了人工湿地净化水问题，创造了一个可以复制的、利用绿地进行水质改善的模式。当然，我们还有其他探讨解决水问题的项目，比如说秦皇岛的红飘带讨论如何在不破坏滨水廊道的情况下，通过最少的干预实现自然地的城市化；沈阳建筑大学稻田校园解决的是利用城市雨洪创造生产性景观。土人的8个ASLA获奖项目都跟水有关，都尝试以可持续的方法解决水问题。还有更大尺度上的规划，我们做的国土生态安全格局规划、北京区域生态安全格局规划、浙江台州的“反规划”、东营的湿地系统规划、菏泽的水系统规划等等，实际上都是建立在如何保护和利用水系统，把水做为生态基础设施的核心组成部分，跨尺度、综合地解决水问题。作为策展人，总不能都去展览自己的项目，所以最后，我们限定在3个项目。

**LAC：从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？**

**俞孔坚：**最早的代表项目就是都江堰广场和岐江公园。在做都江堰的水文化广场时，对水的生态理解不怎么透彻，那时基本上是挖掘水的文化部分，所以都江堰用了好多水景，偏重水的人性化设计和根据水的特性造景，都江堰的环境也的确适合造景，但现在看来还是有遗憾的。现在对水的理解，更多的是从中国的水危机角度，以解决生存问题来理解。景观设计的核心问题之一是如何对待水，这体现了我们的价值观，也最终体现在我们的作品里。

**LAC：您接下来也会坚持现在的理念吗？**

**俞孔坚：**对，接下来也会坚持这个理念，也就是说，我们不是造景，而是解决水的问题，我们需要造景的水都能起到解决问题的作用。比如说叠瀑和喷泉都有曝氧的作用，这样对水的理解就更深刻了，走向了真实的核心意义，而不是矫情地造水景。

问题的关键是要理解出发点是什么？是为了造水景，还是为了把水当做真正的生命之源，这两个是不同的。你可以做水，可以用很多

资源把水做得很漂亮，但是那容易变得空洞。

我们下一步将尝试解决更大尺度上的水问题，包括江河流域治理和水污染，在景观设计上以更好的方法解决中国的洪涝灾害问题。这几天中国人听到的都是洪水问题，当代景观规划与设计注定要解决的是大的生存问题、环境可持续问题，这是跟传统造园、造景的一个根本的分界线。（蔡金栋 译，Stephanie YU 校）

**LAC: Why has China been chosen as the guest country for the 6th European Landscape Biennial?**  
**Kongjian YU:** At the last biennial, it was the US as the guest country. Globally speaking, the landscape architecture industry in the US is relatively authoritative and large-scale, with theory, academic research and practice being in the lead. So it is no surprise that the US was chosen. There are three reasons why China has been chosen this time: one, there is a large market and numerous practice opportunities in China as a result of fast urbanization; two, China is faced with tremendous problems and challenges, particularly the problem of water; and three, Chinese landscape designs are standing out in the international stage these years, and gaining recognition globally.

**LAC: Why is China's theme “Liquid China”?**  
**Kongjian YU:** The theme for this biennial is “liquid landscape”, referring to the liquidity of water both morphologically and temporally. Water flows; it has a philosophical meaning of liquidity, and the most important point is that the biggest crisis in China is the crisis of water, instead of energy or oil. This has been the biggest problem in China for the last decade, and will still be the biggest challenge facing China in future. Of the mere 6% of the world's total fresh water resources China has, 75% is polluted, plus the frequent and large-scale disasters of flood, drought, desertification, disappearance of wetland, over-pumping of groundwater, and opportunities and challenges brought about by huge water conservancy and hydropower projects such as the South-to-North Water Transfer Project, making it clear the significant meaning and urgency to conduct water-related planning and design.

That is why we need to explain liquidity, going back to the most fundamental physical forms and the deepest layers of survival, and we know survival is the most fundamental issue in a real sense. The Chinese case studies we have selected all address contemporary water problems in China. Through these case studies, we want to illustrate our philosophical attitude, values and aesthetic standards – we treat water as the most fundamental issue of survival instead of superficial and artificial showcase.

**LAC: As China's curator, what are your criteria when selecting Chinese projects for the exhibition?**  
**Kongjian YU:** We have a national committee to select and recommend outstanding Chinese water

landscape projects, which was the audition stage. Our criteria for this stage were whether it addresses contemporary water challenges in China, whether it has the goal of resolving today's water crisis with creative design – including measures that address flood problems, management and utilization challenges of rain flood, and severe water pollution and shortage – and whether it improves and enhances the ecological service capacity of the landscape. Beauty will be created naturally when ecological service is realized. We selected about 30 projects and submitted them to the organizing committee to pick out 15 projects for exhibition.

The projects are divided into 5 categories. Category I includes parks. In the past, we designed our parks as gardens for recreation and sightseeing. This time we selected those that, as part of an ecosystem, provide cities comprehensive ecosystem service function. Instead of resources and energy-intensive projects, these are sustainable, low-carbon, low in maintenance cost, living ecosystems, and provide comprehensive functions of production, regulation, habitat, culture and aesthetics.

Category II includes scenic sites, forest parks and national wetland parks. Through three cases, the Chinese attitudes toward our natural and cultural heritages are displayed, with the Nankun Mountains featuring its hills and waters, West Lake with its thousands of years of history, and the Xixi Wetland with its productive and cultural landscape.

Category III includes urban waterfronts. The focus is on the way they treat the relationship between city and water. In the age of agriculture, cities in China were closely connected with water, as shown in the painting called Along the River During the Ch'ing-ming Festival. During that time, people relied on water for transport and life. Since the industrial revolution, the waterfronts have changed into factories and dwarfs with the most severe pollution. As a result, one of the biggest challenges Chinese cities facing today and in the future is to rebuild urban waterfront and the cultural atmosphere of the water environment, and to fulfill the needs of living, touring and resting in cities. So we chose two projects, Jinji Lake and the Tianjin Hai River. Here the core criterion is not about ecology, but about how people can get close to water, and how cities can improve their vitality by making use of the waterfront.

Category IV includes squares and business zones in cities. This category is usually in smaller scale, and discussion focuses on how to soften, through landscape architecture, the urban steel and cement image. That means to design between buildings, with an emphasis on human experience and aesthetics, including the meanings of some symbols. The ultimate criterion is whether the water landscape has brought improvement to the urban environment. It would be even better if issues of water resources management and water ecology were considered, especially the utilization of rain flood. In the past few decades, thousands of tall buildings have sprouted up in China, dominating the urban space. How water landscape improves urban environment, creating unique space

and providing characteristic experience are the core criterion of designs in this category.

Category V includes residential water landscape. A residential building area of 40 billion m<sup>2</sup> has been constructed in China in the past years, and each year there will be 2 billion more, 50% of the world's total, consuming 50% of the world's cement and steel. It is at this moment that landscape has been put in the limelight with attention and popular recognition. Once a luxury good, landscape has gone into the houses of common people and become a daily commodity. When selecting projects of this category, we first considered the improvement they have brought to daily residential environment and the creativity of their designs. We have had private gardens in China in the past, and residential design of green space some decades ago when companies and institutes built houses for their employees, but what are the characteristics of modern landscape design? It is a pity that today many residential areas are designed in a way of simply making landscape, so we can only select those projects that have been designed in recent years and are able to speak in modern language of their local features.

In a word, when selecting projects for this exhibition, we asked these questions: does the design take water issues in contemporary China as its starting point and offer solutions creatively? Is there any innovation concerning its design technique and form? Is it contemporary?

**LAC: There are no residential projects for middle and low-income group selected. What do you think of this?**  
**Kongjian YU:** This is indeed a problem. Residential water landscape is heavily wasted and overloaded in contemporary Chinese buildings. These western or traditional style designs are neither contemporary nor creative, but simply making landscape. As a result, we can only select those relatively better ones, and hope for quality designs of residential water landscape.

**LAC: Please respectively summarize the core concept behind the element of water when designing Yongning Park, Tianjin Qiaoyuan Park, and Shanghai Houtan Park.**

**Kongjian YU:** An extraordinary solution to addressing flood problems and making friends with flood is explored in Yongning Park and Tianjin Qiaoyuan Park. They let nature to do its job, treating and using rainwater to reclaim saline and alkaline lands, and maintain urban grasslands in a creative way, while at Houtan Park the major issues are to purify water for an artificial wetland and to create a duplicable mechanism to utilize grassland for improving water quality. Of course, there are many other projects aimed at addressing water problems. For example, the Red Ribbon project in Qinhuangdao tries to urbanize natural lands with the least interference causing no damage to its waterfront corridor, and the project to turn the campus of Shenyang Architecture University into rice fields is in fact to create a productive landscape by making use of urban rain flood. The 8 ASLA-awarded projects Turenscape has designed are all water-related, and they try to tackle water problems in sustainable

ways. We have other larger projects, such as the National Ecological Security Pattern Planning, the Regional Ecological Security Pattern Planning of Beijing, the “negative approach” to urban planning in Taizhou of Zhejiang Province, the wetland system planning in Dongying, and the water system planning in Heze. In fact in these projects, the water system is protected and utilized, water is considered as the core element of ecological infrastructure, and water problems are addressed in comprehensive ways. As the curator, I should not only pick my own projects for the exhibition, so in the end, we decided to present those 3 projects.

**LAC: Are there any changes in your perception of "water" design over your design career? If so, what are they? If not, what is the concept persisting in your design?**

**Kongjian YU:** My early projects are Dujiangyan Square and Qijiang Park. When designing the water and culture square in Dujiangyan, my understanding of water ecology was inadequate. Basically during that time we tried to focus on the cultural element, and so we used many water landscapes, focused on personalized designs, and made landscapes based on the characteristics of water. I have to say the environment in Dujiangyan is indeed favorable for making landscapes, but when I see it today, I feel regretful. Now my understanding of water is more from the angle of water crisis in China, and aimed at addressing survival challenges. One of the core issues for landscape architecture is how to treat water. Our values are reflected in the way we treat water, and also in our designs.

**LAC: Are you going to persist in your current understanding and values?**

**Kongjian YU:** Yes, I am. This means that we are not simply making landscapes, but addressing water problems, and the water we use to make landscapes plays a role in addressing those problems. For example, waterfalls and fountains have the function of oxygen aeration. Now my understanding of water is much more profound. I think I am getting closer to the real and core meaning of landscape architecture, and getting away from making affected landscapes.

The key to the problem is to understand the starting point. Do you design for making water landscape, or do you consider water as the real source of life? These are fundamentally different. You can design water, and with a lot of resources you can make beautiful water, but more often the water turns out to be empty and meaningless.

Now we are making attempts to deal with water problems on a larger scale, including river basin management and water pollution control. That means adopting better solutions with landscape architecture for China's flood disasters. Flood has been in the headlines these days. Contemporary landscape planning and architecture is destined to address survival and environmentally sustainable issues, drawing a fundamental borderline from traditional focuses of garden and landscape designing. (Translated by Jindong CAI, Proofread by Stephanie YU)

访谈设计师：王向荣

Interview with the Designer: Xiangrong WANG



厦门海湾公园景观设计（P122）

The Landscape Design of Xiamen Bay Park (P122)

重塑天堂——杭州西湖区域的整治与更新（P130）

Remodeling Paradise — Landscape Renovation round West Lake Region in Hangzhou (P130)

王向荣：北京林业大学园林学院副院长、教授、博士生导师，北京多义景观规划设计事务所主持设计师。

Xiangrong WANG: Vice Dean, Professor and Doctoral Supervisor of School of Landscape Architecture, Beijing Forestry University; Founder and Chief Designer of Atelier DYJG.

LAC：请您分别用一句话概括介绍设计杭州西湖区域的整治与更新项目和厦门海湾公园项目中“水”元素时候的核心理念。

王向荣：杭州西湖区域的整治与更新的核心问题是恢复已经湮灭的历史上的西湖水域，构建新的生态系统，改善西湖的水质，重塑西湖的山水结构，完善城市与西湖之间的关系。

厦门海湾公园的核心问题是构筑厦门市的内湖——湖与厦门西海的联系，同时利用公园南侧的城市污水处理厂的中水在园中建立一个可以让人们亲近的水花园。

LAC：从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？

王向荣：就这两个项目而言，设计之初到现在的想法没有大的改变。西湖项目的一项重要内容是在西湖西部，即西湖的上游，也是曾经的西湖水域区域，构筑一个大的湿地系统，通过水域的恢复和湿地的作用，解决当时西湖面临的一系列棘手的问题。而厦门海湾公园尽管是一个滨海项目，但海边是大片的泥滩，无沙滩和礁石，游人无法亲近海水。所以利用公园旁城市污水处理厂的中水构筑了一个水花园，以便游人可以近水，同时将水体与公园的灌溉结合起来。在这两个项目中，水都是发挥着多方面的综合的效益。

LAC：中国有俗语称“有山皆是园，无水不成景”，您如何看待这个说法？

王向荣：这是中国人对花园形象的普遍认识，也是中国历史园林的外在表现。中国人是欣赏第一自然的民族，园林也是模仿第一自然建造的。在中国，山水和风景是同等的概念，建造一座园林，首先意味着建造自然的山水。园林中的山石等同于自然中的山岳，园林中的溪塘

等同于自然中的河川湖泊，这使得中国的园林具有如画的城市山林的意境，并在世界园林体系中具有独树一帜的思想与形态。

当然，landscape的概念与园林并不相同，landscape的研究和实践领域也不仅仅是花园，如果将landscape仍然对应为山水，认为有山才是landscape，无水不成landscape，那就非常狭隘了。这种认识的结果会让我们在许多项目的设计中，不顾场地的自然条件和文化遗存，首先开始挖湖堆山的工作，以便创造出如画的自然山水。最终的结果很有可能忽视甚至破坏当地典型的乡土景观，阻断场地的文化延续，同时也改变原有的生态系统，并造成极大的浪费。

LAC：您如何理解当代中国的“水危机”？

王向荣：无论从人均占有淡水资源的数量、水资源污染状况、水资源分布等多项统计数据来看，还是从中国的生态环境脆弱的状况、用水方式的粗放，以及用水效率低下的现实情况来看，每个人都可以深深地了解到中国严重的“水危机”状况。其实，世界上几乎所有的国家都面临着水资源不足的问题，许多国家的“水危机”比中国更严重。淡水资源匮乏是整个地球面临的棘手问题。

在我们没有什么办法增加水总量的前提下，只有保护并改善中国的整体生态环境，以水量定发展，循环、综合并高效地利用各种水资源，才是有效地解决水危机问题的办法。在景观的实践中，我们也要从根本上转变对景观的认识，好的景观不一定都必须有视觉水景，好的景观更不应该通过耗水来维护，好的景观应该成为保水、节水、储水和净水的载体。

LAC：众所皆知，西湖的历史文化意义十分厚重，在杭州西湖区域的整治与更新中，您是如

何梳理历史并体现在设计之中的？

王向荣：在进行景观的研究和实践中，我们有许多有关文化的思考。我们认为，文化是随着人类社会的发展而不断发展变化的。既然如此，我们就应该能够理解每个时代都有属于自己的文化。我们对待文化的态度应该是：一方面，保护前人在过去的岁月中创造的文化遗存，让它们经我们之手再完整地传递给下一代；另一方面，我们必须创造属于我们这个时代有价值的文化，只有这样的文化才有可能成为新的遗产，成为留给后代的财富，也才有可能使后人通过它们来了解我们这个时代的生活。

西湖是世界景观规划史上的优秀的典范，它的历史与文化体现在它特有的文化景观和自然景观上，这是西湖文化历史和自然历史演变的记录，也是其唯一性的体现，我们的规划都是力求维护、顺应、延续这一历史。同时，我们也试图通过规划，解决杭州市今天所面临的问题，并将西湖融入今天杭州的生活。

LAC：从2001年着手设计西湖项目，到2007年项目建成，花了8年时间，这在当今中国景观设计行业的项目时间跨度上来说是较长的，在这8年中您遇到的最棘手的问题是什么？

王向荣：杭州西湖是非常敏感的区域，尺度非常大，问题综合而复杂，8年时间根本不算长，如果在国外，这样的项目可能要持续30年甚至更长的时间。我们在杭州参与了许多项目，包括西湖西进区域的研究与规划、江洋畈生态公园设计和杭州植物园更新等，这些项目都是西湖综合保护工程的组成部分。西湖综合保护工程持续了多年，直到现在还没有完成。我认为，西湖的综合保护工程是中国景观规划最成功的作品，尽管由于条件复杂，每个时期的工作都会有许多的难题，但似乎并没有什么棘手

的问题，原因不仅仅在于高素质的设计团队的工作，更在于杭州市让人羡慕的特质：杭州拥有一个有远见的政府，有一个高水准的园文局领导机构，有热爱自然、热爱生活的杭州市市民，他们世代生活在优美的环境中，对于美、对于生活有独特的认识。

LAC：您曾提及，与其说西湖项目是对城市湖泊的整治，不如说是对一个城市的更新。这对传统就水处理水的做法是一个很大的更新，能谈一下您理解的水与城市的关系吗？

王向荣：千余年来，我们的前人从来没有停止过对西湖的治理。西湖的每一次疏浚、每一次更新都不仅仅是为了西湖本身，而是为了解决更广泛的区域问题，为了杭州市的安全，为了区域民众的富庶。西湖，我们的前辈留下的这份遗产，在历史上就不是一个纯美学的问题，它更是一个水利工程。西湖几乎包含了今天的landscape architecture所涉及的一切内容，自然、人文、宗教、城市、村庄、田野、森林、湿地、园林……可以说西湖是世界上建设时间最长的、也是最出色的景观作品之一。我们对西湖的规划与历史上我们的先人对西湖的整治并没有本质的不同。放在历史的长河中，今天对西湖的更新，也只是延续千年的对西湖的又一次整治。

水和城市的关系的研究已经非常多，由于人类生存的需要、几乎任何城市都产生在水边，或环水、或临水、或近水。但是，不同的城市与水的关系是不尽相同的，即使是同一座城市，在其不同的历史发展时期，与水的关系也是不同的。在今天，一座好的城市，只要它与水相依，无论如何其发展，都不应损害水系生命的健康，这是整座城市健康的前提，也是生活在城市中的市民以及许多其他物种健康的前提。（蔡金栋 译，田乐 校）

LAC：Please briefly introduce the concept of the design of the element of “water” in your project.

Xiangrong WANG: The core issue for the project of restoration and renovation of the West Lake is to recover water area, which only existed in the history, to establish new ecosystem, improve water quality, restructure water and hills in the region, and perfect the relation between the city and West Lake.

The core issue for the Xiamen Bay Park is to establish the relation between Yuandang Lake, the internal lake of the city, and the West Sea. At the same time, by using reclaimed water from the sewage plant at the south of the park, a water garden accessible to the public can be created in the park.

LAC: Are there any changes in your perception of “water” design over your design career? If so, what are they? If not, what is the concept persisting in your design?

Xiangrong WANG: So far as the two projects are concerned, there are few changes of our ideas since we started the works. One of the key constructions of the West Lake project is to build a large wetland system in the western part of the Lake, the upstream side and also the historical water area of the Lake. A serial of tough problems facing the Lake at that moment can be solved through the recovery of water area and the efficacy of wetland. For the project of Bay Park in Xiamen, though the ocean is just nearby, the coast is made up of mudflat rather than beach or reefs, making it difficult for tourists to access the sea. We make use of the reclaimed water from the sewage plant to create a water garden so that not only visitors can be able to access the water, but also the water body could be integrated with the irrigation system of the park. In both the cases, the water has played a comprehensive multi-functional role.

LAC: There is a saying in China that "Where there are hills, there are gardens. Where there is no water, there is no scenery". What is your view of this?

Xiangrong WANG: This viewpoint of garden is generally shared by Chinese people, and is also the external impression of traditional Chinese gardens. Chinese people are admiring wild nature, and so our gardens are created by imitating wild nature. In China, the concept of hills and waters is equal to that of scenery, and to create a garden primarily means to build natural-styled hills and waters. Hills and rocks in gardens equals to mountains in nature, while brooks and ponds equals to rivers and lakes, establishing wonderful urban hills and forests in Chinese gardens, which has been a unique thinking and pattern in the worldwide garden system.

Absolutely the concept of landscape is different from that of garden, and the field of researching and practicing of landscape is not limited to gardens. So it will be a narrow idea to think that landscape equals to hills and waters and landscape can be called landscape only when there are hills and waters. And such mind will result in designs regardless of natural conditions and cultural heritages but focusing on digging lakes and stacking mounds to simulate natural landscape. This can ultimately lead to ignoring or even damaging local characteristic landscape, cutting off cultural continuity, changing the original ecosystem, and causing great waste.

LAC: What is your opinion about the “Water Crisis” in the contemporary China?

Xiangrong WANG: The severe water crisis facing China is obviously considering the nation's water resources per capita, condition of water pollution, water distribution, fragile eco-environment, extensive way of water utilization, and low water efficiency. In fact, most countries all over the world have the problem of water shortage, with some having a problem even more serious than China. Fresh water shortage is a big

issue facing the whole world.

While we might not be able to increase total volume of water resources, the effective solution to water crisis may be demanding us to protect and improve China's entire eco-environment, to develop that based on available water resources, and to recycle and use all kinds of water in an efficient and integrated approach. In the practice of landscape architecture, we need to change our view of landscape, and to realize that the good landscape architecture is not necessary to have visual waterscape, which should never be maintained by high consumption of water, but should be the landscape which can protect, save, store and purify the water itself.

LAC: We all know that the West Lake has a long history with rich cultural heritage. In the project of the renovation of the West Lake in Hangzhou, how did you organize the history features and reflect them in your design?

Xiangrong WANG: We have considered a lot about culture in research and practice of landscape. We believe culture constantly changes as human society develops. As a result, we can understand that each generation has its own culture. Our attitude about culture should be, on one hand, to protect the cultural heritages in the past ages and pass them down intactly to our next generations; on the other hand, to create valuable cultures that belong to our times, that can be new heritages to pass down to future generations, that will help our offspring to learn the life we are living now.

The West Lake is an excellent model of the world's landscape planning. Its history and culture are reflected in its unique cultural and natural landscape, recording the development of cultural and natural history of the lake and expressing its uniqueness. We attempt to protect, adapt to and continue the history in our design, at the same time, we also try to solute the challenges the city is facing now and integrate the lake into urban life of the city through our planning.

LAC: The project was launched in 2001 and completed in 2007, spanning for 8 years, a relatively long duration among the landscape architecture works in contemporary China. What are the most intractable problems you encountered in the 8 years?

Xiangrong WANG: The West Lake is a sensitive region in Hangzhou. Regarding the enormously large scale and the complex issues, 8 years are not that long. If a similar project taken in a foreign country, that might last for 30 years or even longer. We have been involved in quite many projects, including researching and planning West Lake westward enlarging project, designing Jiangyangan Ecological Park, and renovation of Hangzhou Botanical Garden, all of which are integral parts of the comprehensive protective project of West Lake. After so many years, the comprehensive protective project is still undergoing. I think it is the most successful landscape architecture in China. It was supposed to be complicated in every phase of the project, but actually we did not have problems too tough to deal with. It was not only because we had an excellent design team, but also in virtue of

those enviable characteristics of Hangzhou: a far-sighted government, a high-standard garden and relic administration bureau, residents who love nature and life, who have been living in scenic environment for generations, and who have their own understandings of beauty and life.

LAC: As you have mentioned, the West Lake project is more renovating a city than restoring an urban lake. This is an initiative concept compared with the traditional way of dealing with water issues. Can you interpret more about your understanding of the relationship between water and city?

Xiangrong WANG: For more than centuries of years, our ancestors have never stopped governing the Lake.

Each time of dredging and renovating has done not only for the Lake itself, but to address problems facing a broader region, for the safety of the city, and for the prosperity of the people living in this area. West Lake, the heritage passed down from our ancestors, is not purely an aesthetic issue in history, but more of a water conservancy project. Almost every aspect we can find in contemporary landscape architecture can also be found in West Lake, including nature, humanity, religion, city, countryside, village, forest, wetland, garden... The Lake is one of the longest lasting and masterpieces of landscape architecture projects in the world. What we are planning for the Lake today is in essence the same as our ancestors had done, so in the long river of history, the renovation we are doing

at present is just the management, once again, of the Lake continuing what have been done for the past centuries.

There have been plenty of researches on the relationship between water and city. As human survival requires, almost all cities are built nearby water bodies. However, each all city has its own relationship with water. Such relationship could even be different to the same city in its different segments of history. A good city, if it accompanies water, should never trade the sustainability of water no matter what kind of development. This is the prerequisite for a city's health, and the premise for the healthy lives of local residents and other species living there. (Translated by Jindong CAI, Proofread by Tina TIAN)

求，西溪湿地鱼鳞状鱼塘是西溪湿地近百年来形成的水形态特色，是西溪湿地所特有的，也是文化湿地、农耕湿地真实写照。对水质改善的迫切心情及对有千年积淀的土地的敬畏，迫使设计师必须找到一个结合点，项目才能顺利进行下去。最后在保留湿地大的水肌理形态的基础上，利用拆迁的农居点位置拓展水面，构筑滩地，营建良好的水环境，取得了文化生态双赢的良好结果。

LAC：中国有俗语称“有山皆是园，无水不成景”，您如何看待这个说法？

陈斌：前半句基本认可，自然界的真山、现代园林的微地形处理、传统园林的假山，皆可成景入画；后半句不是非常赞同，因为这一说法比较片面。首先，无水也可成景，一片自然林地、一组配植巧妙的植物群落，甚至一片农田、果园皆可成为绝妙的风景；其次，有水也可煞景，像有些所谓中心广场喷水池，没有一点绿色，花岗岩贴面，喷头水管外露，加上五彩的水下灯及昂贵的使用费用和维护成本；或者号称高档小区卖点的水景，钢筋混凝土池底做成蜿蜒的水系，依靠自来水作为补给水源，依靠换水来保证水体不发出异味，水生植物无法种植，鱼类无法在其中存活等等，以上的水皆成不了景。

个人认为公共水景两个条件必须具备其一，首先是自然流动的，不在乎规模大小，即使是山间时断时续的溪流，也是生动的，有生命力的，会诉说故事的；其次如果是静水，应在一定规模以上，能维持自身生境，其间水体与自然的动物植物互相交融。有生命的水才是能成景，尽管这或许有点极端。

LAC：您如何理解当代中国的“水危机”？

陈斌：直观理解当代中国的“水危机”是对自然缺乏敬畏，政府的患得患失，以牺牲环境追求GDP，那些工业废水对水体的污染真是触目惊心。水资源是有限的，应珍惜它，每个行业都有责任自律及倡导正确的用水概念，即构筑人与自然，人与水之间的和谐关系，就像我们的祖先一样。（蔡金栋 译，田乐 校）

LAC: Please briefly introduce the concept of the design of the element of “water” in your project.

Bin CHEN: The Qing Dynasty poet, E Li's poem titled "Wandering Islets" can best describe the concept: Hectares of reeds scattered among farmlands, winding brooks cloaked in fog, to get to the unpolluted land, the anchored prolate boat under the low plum tree. Natural

and cultural elements can both be found, with a poetic and rural, in the water of Xixi Wetland.

LAC: How is the history and culture tradition of the Xixi Wetland reflected in your design?

Bin CHEN: With a history of over 1,700 years, Xixi Wetland has a rich deposit of culture. So before designing the site, we conducted careful investigation and analysis, and summed up five features of the wetland: 1) unique water forms consisting of channels, branching streams, lakes, and ponds with the shape of fish scales, recording the information of human evolution activities for thousands of years; 2) vegetation patterns of sub-ecological wetland under long-term influence of fishery and agricultural economy, setting an example of harmonious relationship between nature and human; 3) distinctive layout of villages and architectures resulting from respecting natural geographic landscape, featuring “water goes among the village, village surrounded by the water, the scenery reflecting human and water varies fantastic effects”; 4) centuries-old reclusion culture attracting intellectuals who consider the place as the land of purity and an ideal world; 5) folklore culture that featured by its unique rural landscape of mountains and water, villages and farmland, brings different landscape sense from the busy urban life.

The five distinguishing features are reflected in the design of spatial structures, with six crisscrossing river channels and the Huajiang Dyke forming the basic framework of the 10.08km<sup>2</sup>, scattered with the scale-shaped ponds in different sizes; the graceful lakes and functional architecture groups of villages with their original or traditional names (such as Zhoujia Village, Hejian, Longzhang, Sansheng, Wangjia Bridge, Sangzi Lake, and Dong Bay), creating a structure with clear network and orderly arrangement. Ecological conservation and restoration planning includes both natural ecology and cultural ecology levels: the cultural ecology in which on the basis guidelines of respecting the trueness, completeness and continuousness, the original customs, landscapes and attraction places will be kept intactly; the folk activities (bamboo shoots digging, tea plucking, fish netting, boating along river, street market, traditional opera, and dragon boat rowing) would be resumed in their authentic manners.

LAC: Are there any changes in your perception of “water” design over your design career? If so, what are they? If not, what is the concept persisting in your design?

Bin CHEN: The water in Xixi Wetland is its calling card. The dense water network, river channels and fish ponds there have gathered creating the characteristic local landscape of water world. As the poem goes, “winding brooks cloaked in fog”, the crisscrossing river network, bays, branching streams, lakes, as well as the flexural waterfront and the harmonious islets with dykes are the portraits of the local seclusion and tranquility.

Water is the vitals of Xixi Wetland, water forms are its soul, and water quality is the future. This viewpoint has never been changed in the last decade of designing. However, there has been conflicting interlude concerning the water forms from 2003 to 2004 when

the first phase of the project was hesitating under way, resulting from that the ecologists asked for a connection between water systems and widening water surface to improve water quality, while the cultural experts held that, the scale-shaped ponds were the unique water pattern which had engendered in the past century as a verity of the local culture and agriculture in Xixi Wetland. In order to improve water quality as well as preserve the long-time historical elements, the landscape architects had to find the balance point to continue the project. Ultimately the water texture was decided to be retained, water surface was enlarged in the villages’ residential relocated area, and river beaches were constructed to create favorable water environment and gain mutual benefits between culture and ecology.

LAC: There is a saying in China that "Where there are hills, there are gardens. Where there is no water, there is no scenery". What is your view of this?

Bin CHEN: Basically I agree with the first phrase of the saying. Natural hills, micro terrains in modern gardens, and artificial rockwork in traditional Chinese gardens are all picturesque elements. However, I have different opinions concerning the second phrase which is some kind of unilateral. On one hand, there can be scenery without water. Natural woods, well-arranged plant communities, even a plot of farmland or a piece of orchard can create fabulous views. On the other hand, water can also be a scenery-killer, such as the fountains in some so-called central plaza without any vegetation, all you can find there are the granite paving ground, exposed nozzles or hoses, gaudy color lightings in the water, and costly operating and maintenance expenses; or some top grade residential areas selling their water landscape that has winding concrete channels with tap water, which has to be renewed regularly to keep away from annoying smell. Plants and fish cannot grow in such water, even not to mention creating landscape scenery.

Personally I think public water landscape should fulfill either of the two requirements: 1) it flows, no matter what scale it is, even the intermittent streams meandering among hills are lively, vigorous and narrative; 2) still water needs a volume large enough to maintain its own ecosystem, with water, animals and plants living in harmony. This might sound extreme, but I believe only water that has a life can create a scenery.

LAC: What is your opinion about the “Water Crisis” in the contemporary China?

Bin CHEN: I think the water crisis in China has reasons: human is no longer awed to nature, and the government is swayed too much by considerations of gain and loss. Environment is traded off by the growth of GDP, and water polluted by industrial sewage discharge is shocking nowadays. Water resources are not unlimited, and should be cherished and saved. Every industry should be self-disciplined and use water in a rational way — build the harmonious relation between human and nature, and between human and water, as our ancestors did before. (Translated by Jindong CAI, Proofread by Tina TIAN)

## 访谈设计师：陈斌

### Interview with the Designer: Bin CHEN



#### 天堂湿地，湿地天堂——杭州西溪国家湿地公园（P138）

A Wetland in Paradise, A Paradise of the Wetland — Xixi National Wetland Park, Hangzhou (P138)

陈斌：汉嘉设计集团副总裁、园林设计院院长。

Bin CHEN: Vice CEO and Director of Landscape Architecture Section of Hanjia Design Group.

LAC：请您用一句话概括介绍设计杭州西溪湿地景观设计项目中“水”元素时候的核心理念。

陈斌：用厉鹗“泛舟河渚”的诗来表述比较贴切：“芦锥几顷界为田，一曲溪流一曲烟。记取飞尘难到处，矮梅下系庖蓬船。”既自然又人文，既有诗意又有农耕的乡野气息，这就是西溪的水。

LAC：您如何在设计之中体现西溪的历史与传统？

陈斌：西溪湿地历经1 700余年的历史，积淀了深厚的文化底蕴，设计之初经过认真调研分析，高度概括提炼了西溪湿地的五大典型特征：1）水形态：河道、港汊、湖漾、鱼鳞状鱼塘构成了西溪独特的水形态，也传承着西溪湿地上千年人类在期间生衍繁息的信息，是西溪所独有的；2）植被形态：西溪湿地是在千余年人类渔耕经济的作用下演变形成的次生态湿地，西溪湿地的植物群落、植物形态是自然

与人类和谐相处的典范；3）村落及建筑形态：西溪独特的地理环境造就了西溪独特的村落布局形态，“水在村中，村在水中，人水交映，变幻无穷”，是人类利用自然条件同时尊重自然地势地貌构筑村落典范；4）隐逸文化：西溪人文，源远流长。西溪自古就是隐逸之地，被文人名士视为人间净土、世外桃源；5）民俗文化：西溪湿地内的山、水、村、田相结合，不仅具有特色的江南水乡风光，还因人们的生活劳做而展现出不同于城市风情画卷，具有浓郁的民俗风情。

在规划阶段通过空间结构传承了以上五大典型特征，6条纵横交错的河道与规划的花蒋堤形成10.08km<sup>2</sup>的基本构架，其间散布着纵横阡陌的河网港汊、鱼鳞状鱼塘及大小不一、空间优美的湖漾，如朝天暮漾、千斤漾等。其间散点式布置着周家村、合建、龙章、三深、王家桥、桑梓漾、董湾等几组沿用原始村落名称的功能建筑群，脉络清晰，结构层次分明。生态保护与修复规划：涵盖自然生态的保护与修复

和人文生态的保护与修复。人文生态的保护与修复：遵循真实性、完整性、延续性的原则，挖掘恢复西溪湿地原有风物景观，复建历史景点，恢复民俗活动，如竹林挖笋、茶园采摘、潭塘网鱼、河渠行舟、古街集市、社戏龙舟等。

LAC：从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？

陈斌：“西溪之胜，独在于水”，西溪湿地内稠密的水网、河道、鱼塘，共同构成了江南水乡的特色景观，“一曲溪流一曲烟”，纵横阡陌的河网、港汊、湖漾，岸线曲折、堤岛交融、旷幽结合，正是西溪湿地的特色写照。

水是西溪湿地的命脉，水形态是西溪湿地的灵魂，水质是西溪湿地的未来，这一观点在近10年的设计过程中从未变化。但在2003年~2004年一期工程中，对水形态有个纠结过程，根据生态学专家要求水系沟通，营造大水面，有利于水质改善；但根据文化专家的要

## 访谈设计师：刘滨谊

## Interview with the Designer: Binyi LIU



## 创造21世纪的“人间天堂”——张家港暨阳湖生态园区规划设计（P100）

To Create a Paradise on Earth of the 21st Century — the Planning and Design of Jiyang Lake Eco-park at Zhangjiagang, China（P100）

刘滨谊：同济大学建筑与城市规划学院景观学系系主任、教授。

Binyi LIU: Professor and Chairman of Department of Landscape Studies, College of Architecture and Urban Planning, Tongji University.

LAC：张家港暨阳湖生态园景观规划设计是以水为主线的景观规划设计项目，这和处理一般的项目有什么不同？

刘滨谊：在该生态园的规划设计中，水成为了所有景观引发施展的“平台”，所有城市开发的“平台”，水也成为了所有环境保护意识教育和景观文化的“源头”。水域的扩大、水质的净化、水景的组织、环保的教育，这些方面是本规划设计尤为重点打造、着力刻画的。

LAC：请您用一句话概括介绍设计此项目中“水”元素时候的核心理念。

刘滨谊：视水如命、依水而生、因水而活、与水共荣。

LAC：从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？

刘滨谊：水是生命的源头，水是景观园林的命脉，“三水为先”——打造“水环境”、“水生态”、“水景观”，这“三水”是张家港暨阳湖生态园规划建设10年以来始终坚持的核心理念。

“水环境”是基础，既要保证一定的面积规模数量，更要保证达到Ⅰ类、Ⅱ类水质的质量；“水生态”是提升，环境还是一个较为静态的状况，生态则讲的是生命，是动态，要让因水而生的动植物生存繁衍得更加和谐，让生物链、生态的循环更平和，这些还是需要水的主导作用；“水景观”是以前两者为基础的，暨阳湖水秀山明、地灵人杰，“日出江花红胜火、春来江水绿如蓝”等愿景的实现，需要规划滨水水生植物、动物，组织湖光山色。“水

环境”、“水生态”好了，打造优美的“水景观”自然有了本钱。

LAC：中国有俗语称“有山皆是园，无水不成景”，您如何看待这个说法？

刘滨谊：从古至今，无论中国还是外国，构成景观的基本元素中，水都是必要的，甚至是第一位的，没有水就没有生命，就没有充满生命力的景观！尤其在中国，山水相依相存，山因水活，水因山生，到了近现代，中国山水文化中的水文化更是发挥着主导引领作用，中国的景观与风景园林也不例外。

LAC：您如何理解当代中国的“水危机”？

刘滨谊：“水危机”已是全球性的问题，在中国，北方水量性缺水，江南水质性缺水，因水的两缺而引发的环境生态恶化已是不争的事实，但这并不可怕。可怕的是绝大多数人并未意识到这种危机，多少诗词绘画所描写的山水美景正在离我们远去，身临险境却习以为常，缺乏“水危机”意识，这才是当今中国最大的“水危机”！（蔡金栋 译，周明艳 校）

LAC: The landscape architecture of Zhangjiagang Jiyang Lake Eco-park is centered on water. What makes it different from ordinary projects when you were designing landscape?

Binyi LIU: In the design of the Eco-park, water became the “platform” of all landscapes and urban development, and the “source” of education on environmental protection and landscape culture. The enlargement of water area, purification of water quality, arrangement of water landscape and education of environmental protection were the focuses and emphases of the planning and design.

LAC: Please describe briefly the core concept of the water element when designing the landscape architecture for Zhangjiagang Jiyang Lake Ecol-park. Binyi LIU: Cherish water as life, live on water, survive by water, and prosper with water.

LAC: Has your concept of water element ever been changed since you started your designing? If so, what are the changes? If not, what is the concept persisting in your design?

Binyi LIU: Water is the source of life, and the lifeline of landscape. The principle of putting “water environment”, “water ecology” and “water landscape” on the first place is the core concept we have been sticking to in the past 10 years of planning and building Zhangjiagang Jiyang Lake Eco-park.

“Water environment” is the basis, which means to ensure the scale and quantity of water while guaranteeing the water quality conforms to the I or II level of the National Water Quality Standards. “Water ecology” is an upgrade. While environment is about the relatively static condition, ecology is about life, and is dynamic. We need to make sure plants and animals depending on water can live and propagate in a more harmonious way, so that the food chain and the ecological cycle are more peaceful. Water has a leading role to play in this process. “Water landscape” is based on the two aspects mentioned above. It is about scenic waters and mountains, as the Chinese poem goes, “No flame for redness can compare with river-blooms at daybreak there. The waters in the springtide glow deep-green like indigo.” To achieve this, we need to make a good plan on the aquatic lives, and a good arrangement of hills and lakes. When there is sound “water environment” and “water ecology”, we can do a better job in creating beautiful “water landscape”.

LAC: There is a saying in China that “Where there are hills, there are gardens. Where there is no water, there is no scenery”. What is your view of this?

Binyi LIU: From ancient to the present, and no matter

in China or aboard, water is always the basic element of landscape. It is the necessary, or even the most important element. Without water, there will be no life or animated landscape. Particularly in China, hills and waters are interdependent. Hills live on water, while waters become alive because of hills. In modern and contemporary times, water culture has been playing a leading role in China’s naturalist

culture, without exception in landscape architecture and scenic garden design.

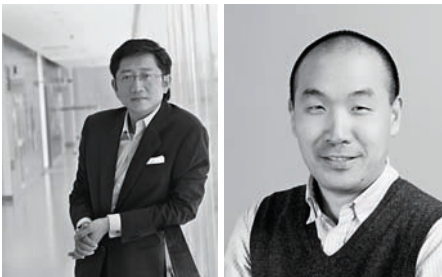
LAC: What do you think of the water crisis in China?

Binyi LIU: “Water crisis” is already a global issue now. In China, there is the shortage of water quantity in the north, and water of undesirable quality in the south. Environmental and ecological deterioration caused by

the shortage of both is undisputed, but not scary. What is terrible is that most people are still not aware of the crisis. The beautiful landscape described in poems is disappearing, but many people seem to be accustomed to such danger without the awareness of “water crisis”. That is the biggest “water crisis” in China. (Translated by Jindong CAI, Proofread by Mingyan ZHOU)

## 访谈设计师：乔全生，朱世人

## Interview with the Designer: Sean C. S. CHIAO, Matt CHU



## 金鸡湖，传统与现代的典范之作（P144）

The Marriage of the Old to the New — Jinji Lake, Suzhou（P144）

## 天津海河整容——水岸与人文的自然交融（P150）

Tianjin Hai River Revitalization — Giving People back Their Waterway（P150）

乔全生（左图）：AECOM中国区总裁。

Sean C. S. CHIAO (left): CEO of AECOM in China.

朱世人（右图）：AECOM规划+设计北京部资深助理董事、景观总监、资深景观设计师。

Matt CHU (right): Senior Associate, Director of Landscape Architecture, Senior Landscape Architect of AECOM Design + Planning, Beijing.

LAC：请您分别概括介绍一下设计苏州金鸡湖项目和天津海河项目中“水”元素核心理念。

乔全生：“水”基本上是赋予一个空间灵性最好的一种因素。对于水的认识，先要认清它在这个环境中扮演的是一个什么样的角色。它可能是运输的载体，也可以是自然生态的环境。此外，水体跟人之间的尺度关系也需要考虑。金鸡湖约是一个5.5km²的水体（约3km×2km），而天津海河，则是一个100m宽、20km长的河道，所以在处理的时候，手法是很不一样的。另外一个很重要的问题，是现在中国所面临的水的生态状况，我们要怎么样改善被污染的水质，创造一个更好的、生态的环境。水应该是一种创造价值的元素，它可以创造土地价值、城市价值、生活品质的价值。我们如果要做北京整个城市滨水空间的整理和规划利用，大家应该先意识到，也许北京更多的城市品质、资源和价值，可以借助水资源重新塑造来实现。所以，水是一种创造价值的元素。

LAC：从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？

乔全生：我们AECOM（原易道）从1997年进入中国起，已经做过上百个项目，每一个项目都有各自的个性或生命。我一直坚持不变的就是设计的创意和建设的质量。我们在中国第一个项目就是金鸡湖，它是一个新城建设的滨水项目，怎样创造一个让人流连忘返的水岸，或者让人耳目一新的水岸是我们设计的初衷。海河是一个旧城改造项目，在海河设计规划中，我们把历史、人文、土地再生等元素都包含在内。在中国现在城市发展的过程中，景观设计师和城市设计师共同借助城市公共开放空间和滨水空间，赋予城市一种新的生命、新的灵魂，是我们一直没有改变的态度。

但是我想改变的是我们应更多地关注本土的元素。我们在上海做的水岸跟在天津做的水岸应该是不一样的。我希望我们的员工能够非常清楚地了解到更多的本土元素、环境

元素、生态元素、社会元素、经济元素、文化元素等。因为我们公司不是所谓的如弗兰克·盖里（Frank Gehry）、扎哈·哈迪德（Zaha Hadid）那种签名式的公司。我觉得AECOM扮演的角色，更多的是希望给大家创造更多优质的大环境、更好品质的项目，大家未必会想到是AECOM的作品，但会说这个作品很舒服、很适合。这是一种负责的专业精神和态度。

LAC：您如何理解当代中国的“水危机”？

乔全生：中国是一个非常古老的国家，水最初是交通工具的载体，如中国的大运河。但随着道路、机场、铁路的发展，水的交通运输功能已经大幅度降低了，它变成是一个生态的环境、一个休闲娱乐的环境，是创造生活风格、生态价值的一种元素，基本上是有本质的改变。

如果说是危机的话，我想5年或10年以前更是危机，现在在概念上不再是太大的危机，许多城市已经开始意识到水是多么宝贵的资源，

尤其是有水或者有水岸的城市，虽然可能暂时还没有搞清楚需要怎么做，但是不愿意去破坏，宁愿做晚一点，做慢一点的这种心态我们是可以感受得到的了。

谈到“水危机”的内涵，其实更多的是水资源的短缺和水环境的破坏，这是一个非常严峻的课题，我们就不能简单地从景观设计的角度来解决了。

**LAC：众所周知，苏州古城因小桥、流水的水乡特色而享有“东方威尼斯”的美誉。而金鸡湖的景观尺度要比古城大得多，可以说在景观体验上，金鸡湖新城区与古城形成了一个较大的反差，这个反差是否会削弱苏州古城的整体形象？您为什么要设计这个反差？**

**乔全生：**对，从一开始，我们就没有想要去模拟苏州庭院。也许多数人会觉得在苏州做设计，就应该要有亭台楼阁、小桥流水、粉墙黛瓦，但是我们没有做这些。因为尺度不一样，苏州庭院更多的是在一个封闭的环境里，创造人跟墙外之间的关系。而金鸡湖是一个大尺度的城市开放空间，一个现代的、民主的空间，任何一个人都可以来这里。我们在尺度上希望设计一个开放的空间，不是一个封闭的庭院，不是一种少数人独享的庭院体验。

我认为我们展示的不是一个作品或者一个项目，我们真正展示的应该是这个专业在社会中扮演的角色。我觉得景观设计这个专业更重要的，是怎样去改变周遭的生存空间或生存环境，从而影响人的生活状态，同时能够给社会带来价值。我们更在乎的是，能不能塑造一个很好的可持续性的框架，让社会一点点地去调整、创新，或者改善。我觉得这是我们专业设计师十分重要的工作。（李颖 译，周明艳 校）

**LAC：您认为在水景观的设计中最大的难点是什么？**

**朱世人：**我觉得不能说是困难，而是需要改变一种观念，我们设计师一直在追求亲水空间。但以水务工程的角色，常常会做大的堤岸，把水跟城市整个完全隔离开来，所以做景观最大的挑战，就是如何把水跟人之间的关系重新找回来。如果说防洪墙有10m、8m高，那么怎样才能将水景观真正带进到城市里来？你必须得说服这些水务专家，我们真的不需要防洪墙，我们甚至可以把部分景观变成治洪的地方，或者其实防洪线是可以往后退的。景观有审美功能，同时也有防洪功能。

我觉得首先设计师要主动提供这样的亲

水空间。一方面可以利用水体调节微气候，另一方面可以将景观带进入人的日常生活。我接触过一个案例（美国国家美术馆艺术雕塑花园，National Gallery of Art Sculpture Garden），场地中间就是一个大的圆型水池。里面大概有12道喷泉，往中间喷，是很传统的一种设计。水池边上做了大概1m宽，人在上面可坐可躺，也可以坐在边上把脚直接放到水里去戏水。夏天的时候，你可以看到整个池边都坐满着人，因为环境很清凉。冬天的时候水被放干，用制冰技术将这里变成一片溜冰场。其实这些在技术上都是可以解决的，只是说愿不愿意做这个事情罢了。

我们在做天津海河项目的时候，也是花了蛮大的力气去说服甲方，其实我们做的景观是可以有防洪功能的，你不需要这么高的防洪墙，我们不会把防洪功能降低。我们所做的景观是可以让河道变宽，部分景观是可以被淹没的。洪水来的时候，景观是可以应对的。在这个大前提做到之后，再将景观的细部、一些小品性的东西带到河边，人自然就会去使用，也就拉近了人与水的关系。

**LAC：在您的设计中，您是如何来考虑地域气候条件的？**

**朱世人：**北方一定得考虑气候条件，但是我刚刚也讲到，其实一个景观并不见得只有一种状态。就像刚刚讲到的那个圆形水池，它可以半年是水池，半年把水抽干之后变成一个滑冰场，或是其他活动场地。

对于景观而言，我们尽可能将自然降水先用草沟引导到雨水花园，再把它引到地下做储存。我们可以将那些雨水泛滥的地方变成雨水花园，使它具备一种净化的功能，并能将雨水储存起来，补给水源。我们在目前的设计上对此都有考虑。很多问题技术上都可以解决，关键是大家有没有这样的想法，同时必须思考要怎样管理以保证它的运转。

**LAC：您能否描述一个让您印象深刻的当代水景观项目？**

**朱世人：**在纽约中央公园的西南角，有一个交通环岛（Columbus Circle），第八大道、59街、百老汇3条街道把它包围起来。这个地方曾是中央公园的入口，那个年代都是马车，速度有限，因此都是绕着环岛进入公园。但现在，这样的设计就变得很不适宜，也因为它被车流交通环绕着，成了城市中的孤岛。我们的想法是将这个环岛转变成人们重新可以进去去活动的开放空间。交通问题怎么解决暂且不谈，

我们先考虑人在这样的环境里有怎样的感受？我们在场地周边设置了3个水池，水池里面总共有99道喷泉。水一喷之后，人在里面就听不到外面的声音。这样就形成了一个小小的封闭的环境，造就出虽在城市中却与世隔绝的氛围。很多纽约人带着午餐，会在里面享受一个下午。我觉得这是个蛮经典的例子，它利用水声来改变整个大环境，在城市中创造了一个新的氛围，让人有一种隐于市的感受。水也降低了温度，改变了微气候，形成一个适宜久留的空间。

景观的定义里一定包含人，如果没有人，那就不是景观了。（李颖 译，田乐 校）

**LAC：Would you please generally introduce the core idea on how to process design element of water in Suzhou Jinji Lake Project and Tianjin Haihe River Project?**

**Sean C. S. CHIAO：**Water is basically the best element which gives space spirituality. With regard to the understanding of water, we need first to recognize what part it plays in the environment. It may be transportation carrier or natural ecology environment. Furthermore, relationship between water and yardstick among human beings also needs to be considered. Jinji Lake covers an area of about 5.5km<sup>2</sup> (approximately 3km×2km), while Tianjin Hai River is a river channel, 100m wide and over 20km long, therefore different approaches are required in processing course. Another important problem is how to improve the quality of polluted water and create a better eco-environment, as what China faces is the ecosystem state of water. Water should be an element which creates value including land value, urban value and quality of life value. If we are going to arrange, plan and utilize the whole urban waterfront space in Beijing, we should at first realize that more urban quality, resources and value of Beijing may be achieved by means of remodeling water sources. In short, water is an element that creates value.

**LAC：Are there any changes in your perception of “water” design over your design career? If so, what are they? If not, what is the concept persisting in your design?**

**Sean C. S. CHIAO：**Since AECOM invested in China in 1997, we have worked on over 100 projects, each of which has its own character or life. What I constantly insist on is the originality of design and the quality of construction. The first project that I undertook in China is Jinji Lake, which is a waterfront project of construction of new-city. Our original intention of the design is to build a waterfront which makes people linger on or feel fresh. Hai River is an urban revitalization project, so in its planning design we tried to include elements such as history, humanity and land reclamation. In the current city development process of China, landscape architects and urban designers have

endued cities with a kind of new life and spirit through both city open public space and urban waterfront, which is our attitude that has never changed.

However, I think what has changed is that we have paid more attention to local elements. The waterfront we designed for Shanghai would be different from that for Tianjin. I hope our employees can be acutely aware of more local elements, environmental elements, ecological elements, social elements, economical elements and cultural elements, etc. As our company is not a so-called signature company, such as Frank Gehry and Zaha Hadid which are signature companies, I believe that AECOM plays more roles in designing more environments and projects with fine quality for people. People may not have AECOM's works in mind, but they will remark this work is quite comfortable and suitable. This is a kind of responsible professional spirit and attitude.

**LAC：What is your understanding of "Water Crisis" in modern China?**

**Sean C. S. CHIAO：**China is a very old nation. Water is at first a carrier of transportation, such as the Grand Canal in China. But with the development of roads, airports and railways, the transport function of water has significantly lowered. It has become an ecological environment, an entertainment environment and an element that creates lifestyles and ecological resources. Therefore, these changes are essential.

If we say that water issue now is in crisis, I think it was more serious five years or ten years ago. At present, it is no longer in great crisis in terms of concept. People have come to realize what valuable natural resource water is in many cities, especially in cities with rivers or waterfronts.

Though we may not find out what to do for the time being, we would rather destroy water resource later than now, and slowly than quickly. This attitude has already been perceived.

On mentioning water crisis, it is more likely concerned about shortage of water resources and pollution of water environment. This is a critical issue and we cannot deal with it simply in the aspect of landscape architecture.

**LAC：As we all know, the ancient city of Suzhou with its water features of small bridge and flowing water, thus it is famous as Venice of the East. Landscape scale of Jinji Lake is greater than that of this ancient city. In the landscape experience, the new urban district of Jinji Lake and the ancient city form a great contrast, as it were. Does the contrast weaken the total image of the ancient city of Suzhou? Why did you design such a contrast?**

**Sean C. S. CHIAO：**Well, from the beginning, we did not intend to imitate Suzhou courtyards. Maybe most people think that in Suzhou, the design should contain pavilions, bridges, flowing water and white wall and black tiles, but we did not do that. Because the criteria are different, Suzhou courtyards are more often in a closed environment, establishing the relationship between man and outside the wall, while Jinji Lake is a large scale urban public space and a modern and

democratic space, where anyone can come. In terms of scale, we hope to design an open courtyard rather than a closed one or a courtyard experience enjoyed only by the minority.

I think what we represent is the part that this specialty has taken rather than a work or a project. I think, more importantly is, landscape architecture is to change the surrounding existing space or living environment, and furthermore to influence the life state of man, and at the same time, brings value to the society. What we care more is whether we can model a good and sustainable frame for society to adjust, improve and ameliorate. I think this is the important work for the professional designer. (Translated by Ying LI, Proofread by Mingyan ZHOU)

**LAC：What do you think is the biggest difficulty in waterscape design?**

**Matt CHU：**I do not think there is something difficult, because we, as landscape architects, always pursue water accessible space. But in the role of waterworks project, we may often build a large-scale embankment, which separates water and cities totally. So the biggest challenge in landscape design is how to retrieve the relation between water and human. If a flood wall is 10m or 8m tall, how can waterscape be brought into the city? You have to persuade the water experts to believe that we really do not need those flood walls, and we can even turn some of the landscapes into flood management area, or the flood control line could be moved back a certain extent. Landscape has not only its aesthetic function but also flood protection function.

I think landscape architects need to offer such waterfront accessible spaces. On one hand, the water can be utilized to moderate microclimate; on the other hand, it could bring the landscape into people's daily life. I have ever met a case, that is, National Gallery of Art Sculpture Garden, in the middle of which there is a big circular pool. Inside, there are about 12 fountains which spray water towards the center. It is a traditional kind of design. The edge of the pool is about 1m wide, on which you can either sit or lie or put your feet into the water to paddle. In summer, you will see there be full of people relaxing on the edge of the pool for the cool environment. While, in winter, the water will be drained out and an ice rink is turned out by ice-making technology. It is not difficult to deal with it technologically, the key point is whether you are willing to do that or not.

When we worked on Tianjin Hai River Project, we made every effort to persuade the client to believe that the landscape would create or improve the flood protection function rather than weaken that, and it does not need the huge flood walls. Our landscape can make the river channel become wider, and some of the landscape could be submerged. When flood comes, the landscape can cope with that itself. After this major premise had done well, some detailed designed landscape and furniture were brought to the riverbank then, and people will naturally come and use them, furthermore they help man and water to be closer.

**LAC：In your designs, how do you consider about the regional climate conditions?**

**Matt CHU：**In North China, climate conditions have to be accounted into consideration. But as I just mentioned that one landscape does not necessarily to be one state. Take the circular pool for example, again, it can be a fountain pool for half a year and for the other half year it can become a skating rink or public space for other activities.

As for the natural rainfall, we try to guide water to rainwater garden through grass ditches to the underground for storing. As for the landscape, we can turn the places suffering storm or floods into rainwater gardens which make them having the purifying function and can store rainwater to supply water source. In our current designs we are considering all about these. Some technical problems can be solved, but the key point is whether people have such ideas and meanwhile we must ponder over what kind of management we should adopt to insure its working.

**LAC：Would you describe an impressive modern waterscape project?**

**Matt CHU：**There was a Columbus Circle in the southwestern corner of New York Central Park, which was surrounded by three streets：Eighth Avenue, The 59th Street and Broadway. This place was once the entrance of the Central Park. At that time, horses and carts were used and the speed was limited, so they had to go around the Circle to enter the park. However, such kind of design has become improper nowadays, because it was surrounded by the traffic and became an isolated island in the city. Our plan was to turn this Circle back to an accessible open space. Leaving traffic problem aside, we first order of consideration was how do the people feel in such an environment. We set up three pools around it, in which there are 99 fountains. Once water begins to spray, people inside will not hear the sound from outside. In this way a small closed environment forms, creating an atmosphere of seclusion in the city. Many New Yorkers bring their lunch in it and enjoy themselves for a wonderful afternoon. I think this is a classic example in which by approaches of the sound of water we change the whole environment. It has brought people a new experience that they have the feeling of hiding in the city. The water helps to lower the temperature and change the microclimate, establishing a place suitable for long stay.

Landscape could not be defined without human. There is none people to experience, where can not be called a landscape. (Translated by Ying LI, Proofread by Tina TIAN)

访谈设计师：马晓暉

Interview with the Designer: Xiaowei MA



上海锦麟天地雅苑景观设计（P158）

Landscape Design for Entry Court, Jin Lin Tian Di, Shanghai（P158）

马晓暉：AGER（意格国际）创始人、总裁兼首席设计师。

Xiaowei MA: The Founder and President of AGER.

LAC：请您概括介绍设计上海锦麟天地雅苑景观设计项目中“水”元素时候的核心理念。

马晓暉：水作为中国园林常用的一种造景元素，可以分为几个层面：首先从生存层面来讲，水是大家都喜欢的一个基本元素，这是从人的本性上来讲的一个观念，有水更加符合人对环境的需求。当人们看到水会有直接的好感，而水是一种希望，是生命的源头；其次从划分空间的层面来讲，水是划分空间的有效手段，一个有水的空间会灵动起来，会更加活跃。同时，它可以使得空间的组织更加有机、更加丰富、更加有层次；再有一个就是精神的层面，水还可以用来塑造一种情趣、一种情感和一种价值观。我们经常用水来形容人，中国文化里常说“上善若水”，即把水赋予了人与物的境界，同时水的不同形态会赋予人从心情到精神上的一些关联性，这些关联性都反应了人的情趣感，所以水不只成就了一个空间，同时可以使人的心情随着水的流动而发生变化，产生一种精神上的想象空间。

因此，水可以扮演各种角色，从生存的基本需求、功能性的划分空间到给人以精神上的享受，这些都充分地体现了水在人与自然的系统中扮演着至关重要的角色。水的形态也是自然的一种反映，锦麟天地的水从高山流水到花溪到湖面再到一个小的湿生的种植空间，同时也伴随着人的3层的游览动线，即静谧动线、水岸动线、回家的主动线，这3条动线都和水有着密不可分的关系，所以在锦麟天地这个项目里面水是人与自然关系的一个完美展现。

LAC：中国有俗语称“有山皆是园，无水不成景”，您如何看待这个说法？

马晓暉：这句话本身的含义指的是绝大多数人类以前的生存活动都是跟山水有着紧密的关系，这句话就要从几个方面来看待。首先，人类选择一个居住环境不可能没有水，所以我们以前谈的风水，其实也是一种人类和居住的关联。有水才能生存，有水才能种植，有水才能饮用。人类传统上选择居住地的时候是一定会利用山水关系来从自然里面获取养分，同时规避一些自然的侵害。在这种自然的关系下，人的居住形态自然就在这种山与水的环境下形成一种特殊的审美爱好，而这种审美的爱好被拿来造了景。另一方面，我们的园林，不管是私家园林还是皇家园林或是大规模的自然山水园，都反映了人居于自然山水之间的人与自然的一种关联。所以，我认为它是基于人类的几千年生存演化的一个高度的提炼，当今中华文化和自然的关联与此是一脉相承的。我们今天的山水表达会纳入我们今天的理解，今天的科技手段不一样，我们获取的知识不一样，面对的问题不一样，今天使用的材料、手法和审美趣味也不一样。所以今天我们会依据现今的背景和手段来塑造我们所喜爱的一种人与自然关系。但我认为人的这种文化的脉络是不可能也不可以被完全隔断的，传统文化依然有今天的价值，未来也必将延续下去。

LAC：您如何理解当代中国的“水危机”？

马晓暉：我认为“水危机”在中国是一个非常现实的问题，特别是在今天这样一个全球气候紊乱的背景下，要不就是干旱，要不就是洪涝，所以我们一直都处在一个水资源危机的状态下。我们全国60%~70%的城市严重缺水，但是一旦有水的时候又往往会变成一个灾难性的

暴雨的状况。我们现有的城市发展破坏了整个原有的生态体系，原来的百年一遇的灾害变成了十年一遇，原来的十年一遇变成年年都遇。这样的情况下，自然原有的山脉、河流、植被等的承载力无法承载在今天全球气候紊乱的条件下水的冲击。所以我们当今面临的问题是前人所未遇到的，在这种自然资源的高消耗的同时是气候紊乱带来的这种气候的多变和不可确定性，因此我们今天面临的危机是有史以来人类所面临的最严重的。

今天我们面临的危机是多层次的，但是我们也不可能在限制人类发展的前提下来解决这个水危机，我们只能引导。通过我们的示范，和在每一个项目里面扎实的工作来使得我们首先尽量降低对水的消耗，其次尽量在发展的时候给水处理留下空间，譬如说原有的河道要留下，开放空间要留下，蓄水的地方要留下，我们不能因为发展就夺取了很多原来是属于水的土地和空间。我们在发展的时候要充分考虑这种气候紊乱所造成的规模大、突发性强、不可确定性强的灾害情况，以这个前提来重新安置我们发展的模式和与土地的关系，来应对这种危机。所以我们今天水危机的应对办法是多层次的，要从土地、规划、生态体系、水系统规划全方位的来处理这个问题。这个问题不是景观设计单一的专业能够完全把控的，但是我们可以参与、可以合作、可以在应对水危机中扮演一个重要的角色。

LAC：从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？

马晓暉：这种变化肯定会有，任何一个设计师

随着他从业经验、个人生活经验及社会阅历的积累，他对一个事物的看法肯定会有变化。但是同时也要有坚持，坚持的应是一种信念，而不是哪一种片面的手段或者是一种单纯的手法，这种信念是要承担社会责任，要延续文化，对社会负责，对环境负责，对人类的发展负责。至于说到一个项目，每一个细节都是要根据那个项目的具体情况去考虑。价值观上的坚持会使我们的设计是对人类负责的。

LAC：在上海锦麟天地雅苑景观设计中，水的表现形式丰富多样，请问您在设计水的不同表现形式的依据是什么？

马晓暉：依据来自于几方面：首先是项目本身的需求。锦麟天地景观构成的元素、造景的手法都来自于它本身所处的地块。它处在上海市中心，是一个被高楼包围的，在结构顶板之上的一个屋顶花园，而且要符合居住功能的需求。在有限的条件下，尽可能地为人们提供游览、休憩、活动和静思观赏的多种功能结合的空间。

其次是项目本身的风格。它是处在一个中西文化混合比较深，并且是具有悠久的历史文脉延续的一个地块，所以它本身就应该反映这样的一个历史背景和地域条件，反映海派文化所特有的一种中西合璧、现代和近代相融合的独特形式。

再其次的一个依据就是自然的规律。我们中国的长江、黄河，都是发源于青藏高原，都是由常年积累的雪水融化之后变成河流，汇集起来到最后流入大海，所以锦麟天地是一个自然的浓缩，这也是一种中国文化的延续。中国园林非常擅长在不同尺度的空间里面去注释一个丰富的，来源于自然的浓缩的形态。我们今天表达形态所用的手法和材料是现代的施工工艺和现代的审美趣味，符合现代人在快节奏下的一种审美习性，所以锦麟天地的水来自于多方面的考量，到最后汇集成今天的设计成果。我认为这种思路也是我在从事这个行业这么多年的实践中，不管哪一个项目我都会遵循的一个思路，就是说，它符合这个项目的本性和实质的需求，符合这个项目所处的具体位置的一些特殊要求。

最后我们的灵感和创意都来自于自然。人类眼睛能看到自然，自然的光线、自然的季象变化，以及大自然给我们带来的丰富美妙的感受，无论是从形态上、色彩上、感受上都给我们带来了无数的启发。我们的创造都来自于对自然的观察，任何项目的创意都来自于人与自然的互动关系，这个关系是我做的所有项目的灵感之泉。（田乐 校）

LAC: Please briefly introduce the concept of the design of the element of “water” in your project.

Xiaowei MA: Water as one common scenery element in traditional Chinese garden design (Yuanlin), which could be represented at several layers:

The first layer of meaning is about survival. Water is the source of life. The longing for water is a basic instinct. Being close to it brings hope and a sense of well-being. Environments that include water are desirable places where people like to live in. The second layer of meaning lies in its power to organize a space organically. Water energizes a space, makes it vivid and dynamic, enriching people's spatial experience. The third layer of meaning is at the spiritual level. Water can move us with its power to evoke interest, emotional connection, and values. We often use the metaphor of water to describe human traits. There is a Chinese saying which goes, “The highest good is like that of water, always giving rather than asking.” Since different forms of water could bring people different moods and feelings, water not only establishes physical spaces but also engages the minds of the visitors to create imagination.

The different roles that water plays can meet people's basic living needs, create multiple functional layers in a space, as well as bring spiritual enjoyment to people. Taken together, the roles show the importance of water in the relationship between human and nature.

As each form of water is a reflection of nature, the water in Jin Lin Tian Di runs from the waterfall to the meandering streams and flows among flower islands down to the main pool, and finally to a mini wetland planting space, accompanying a three-tiered circulation system: tranquil dynamic route, waterfront dynamic route, and main dynamic route beside the buildings. The three-tiered circulation system in Jin Lin Tian Di is integrated with water which unfolds a perfect scenery of human and nature.

LAC: There is a saying in China that “Where there are hills, there are gardens. Where there is no water, there is no scenery”. What is your view of this?

Xiaowei MA: This proverb shows that almost all human activities in the earlier time were closely connected to mountains and water, and can be understood from different aspects in a contemporary perspective. First of all, water is indispensable in the residential environment. The Chinese Geomancy (Fengshui) practiced in ancient times is also a study on the relationships between human and the residential environment. Water is essential for people to survive, as people need water to drink and to raise animals and grow crops. There is a longstanding human tradition of choosing a place to live and get benefits from where in relation to the natural layout of mountains and water, and to avoid natural disasters. This has evolved into placing special aesthetic value on a residential setting in close association with mountains and water. This aesthetic value can extend to the actual creation of such scenery.

Second of all, in our traditional Chinese design (Yuanlin) of private gardens, royal gardens and large-

scale gardens with natural mountains and water, we can sense a relationship between man and nature with the former positioned in the embrace of the later. It is considered that as a distillation handed down from thousands years of human evolution that continues to inform the relationship between contemporary Chinese culture and nature. We may add a new interpretation in a contemporary expression of mountains and water. We have different technical supports, different sources of knowledge, different problems to confront and solve, as well as different materials and aesthetic values from those in ancient times. We use contemporary approaches to create works, interpreting the relationship between man and nature which we enjoyed in the modern context, but I do not believe that the ancient traditional culture can be completely severed at present, nor should it be, which still holds great value in contemporary society that will be passed on into the future from generation to generation.

LAC: What is your opinion about the “Water Crisis” in the contemporary China?

Xiaowei MA: I think the water crisis is a very realistic serious issue, especially in the disorganized circumstance of global climate change. We have always faced water crises in China, whether droughts or floods. Some sixty to seventy percent of the cities in China are badly water-deficient, or suffer occasional heavy rainfall that could be disastrous. The current urbanization and development have destroyed the entire original ecosystem, which have increased the frequency of natural disasters from hundred-year event to adecade event, or even occur once a year. The mountains, streams and vegetation cannot simply withstand the impact caused by hotter temperatures or reduced rainfall in this era of global climate change. What we are facing now is the issue we never encounter before, which is caused by the instability of the variable weather caused by global climate change, as well as the excessive consumption of energy and natural resources. That is why the crisis we are facing today is one of the most serious problems in human history.

The water issue is complicated and multi-influenced, but we can not solve the issue by simply restricting the human development. We can lead and set examples by our steady work in each one of our projects in which we need to reduce water consumption and reserve enough space for water treatment, such as preserving the existing rivers, open spaces, floodplains and storm water reservation areas. It should not take lands or spaces belonging to water any longer only for our own development. We need to consider the magnitude of the scale, unpredictability, and instability of the disasters caused by global climate change to make wise decisions about development and land use, and the way we deal with the crisis should be comprehensive and multilayered, taking into account existing conditions, regional planning, ecosystem and water system planning. Indeed the crisis can not be relieved by the effort of landscape design alone, but we have the responsibility to participate, collaborate and perform an important role in dealing with the

national water crisis.

LAC: Are there any changes in your perception of “water” design over your design career? If so, what are they? If not, what is the concept persisting in your design?

Xiaowei MA: Absolutely there are changes. Every landscape architect experiences such changes in different periods of life, at different stages of career development would have different perspective or attitude on same objects. However, we should persist in several certain things at the same time. Instead of persisting in a specific design mode or technique, we should persist in adhering to a deeply held belief, which is to shoulder social and environmental responsibilities, to carry culture, and to contribute to human development. Each specific design decision should be considered under the conditions in a specific project. The persistence of values and principles makes our designs meaningful to the human beings.

LAC: What is the design basis of the various forms of presentation of water in this project?

Xiaowei MA: The basis for the design consists of several aspects. First of all, it is based on the demands of the Jin Lin Tian Di project. The landscape elements and approaches of creating scenic effects all originated from the site context. The site is located in the center of the downtown, Shanghai, surrounded by skyscrapers and mansions, and it is essentially a green-roof garden on the structure deck which also has to meet residential needs. In such limited conditions, it is required to provide people a multifunctional space for visiting, relaxing, walking and meditating.

Secondly, the design of various water forms is based on the style of the entire project. The landscape design should express that historic background by reflecting the unique character of the site which has a long history of integrating the Chinese and Western, modern and contemporary culture, which can be found almost nowhere else outside Shanghai.

Thirdly, it is based on the laws of nature. In China, the Yangtze River and the Huanghe River are both springs from the Tibetan Plateau, collecting streams of snow meltwater, and flow over vast distances to the sea. The landscape of Jin Lin Tian Di as a succinct

concentration reaffirms and continues Chinese culture——Traditional Chinese garden design is well known for its interpretations of nature by condensed forms, in an infinite variety of spaces and scales. So the multiple functions of water flow together in our design of Jin Lin Tian Di, which use contemporary techniques and materials to interpret this form, satisfying people's aesthetic standards in today's fast-paced society. Over many years' practices in my career of landscape architect, I have developed a philosophy that I will always embrace: our design should fulfill the actual and essential demands of the specific project.

Finally it should comply with the requirements of the site location and conditions. Our inspiration and creativity come from observing and experiencing nature. We can see the nature with our own eyes, feel the natural light, experience seasonal alteration, and enjoy every beautiful moment the Mother Nature brings us. Nature can give us enormous inspirations in forms, colors and senses. The creativity of each project comes from the interaction between human and nature, which becomes the very source nourishing my inspiration in design. (Proofread by Tina TIAN)

为基础，通过有创新和创意的设计方案拥抱自然，与自然和谐共存。（涂先明 校）

LAC: How do you think of enhancing the versatility or capacity to contingency of small scaled waterscape respond to climate change or natural disaster?

James LEE: Waterscape is conceived as adaptable component of the design. Their treatments allow for the water levels to migrate up and down as conditions change. In the severest conditions, water can be totally eliminated and still be visually effective though less effective in tempering and cooling of the environmental conditions for human habitation.

LAC: Could you elaborate more about the presentation of the Chinese traditional water arrangement and management in this project?

James LEE: Water is presented in the project as a series of interconnected water experiences. Each segment of water suggests a beginning and an end; but nowhere does one see the whole. Only by experiencing all the individual segments does one gain an overall perspective of the garden/plaza and its waterscape.

LAC: Please briefly introduce the concept of the design of the element of “water” in your project.

James LEE: In tempering the environment for people, water forms an ever-changing canvas revealing the ephemeral qualities of the environment.

LAC: Are there any changes in your perception of “water” design over your design career? If so, what are they? If not, what is the concept persisting in your design?

James LEE: Over time, water continues to play an important and integral part of a given design. With continued rapid urban development, water becomes a more precious and limited resource. By necessity, seasonal water, site generated water, and its treatment and reuse have taken on an importance in the design with water.

LAC: There is a saying in China that "Where there are hills, there are gardens. Where there is no water, there is no scenery". What is your view of this?

James LEE: There is much truth to this Chinese proverb. But in today's work, “scenery” may not always best align with the most pressing water needs and challenges of given projects.

LAC: What is your opinion about the “Water Crisis” in the contemporary China?

James LEE: To establish a new environmental balance within the environment, the “Water Crisis” in contemporary China requires an integral and collaborative approach in addressing the entire water cycle. Rooted in sustainable practices and research, innovative and creative design works to embrace nature and work harmoniously with Her. (Proofread by Xianming TU)

## 访谈设计师：庞伟 Interview with the Designer: Wei PANG



### 桑基鱼塘，图像的记忆与联想——美的总部大楼景观设计（P162）

Mulberry Fish Pond, Image of Memory and Association  
— Landscape Design of the Headquarter of Midea Group（P162）

庞伟：广州土人景观顾问有限公司总经理。  
Wei PANG: The President of Guangzhou Turenscape.

LAC：请您用一句话概括介绍设计美的总部大楼景观设计中“水”元素时候的核心理念。

庞伟：用繁复的水的构图，尝试找回一种地区的文化心理体验。

LAC：从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？

庞伟：是有变化。这些年来，逐渐试图从传统园林的思路之外看待水。从某种角度上，我国园林传统中的水，其实就是一种被士大夫美学“圈养”起来的水，属于只为美而生，只为美而憔悴的“纯净”水，水与社会、与真实生命的深刻关系实际上被“美”化了、被割裂了。

我想景观中淡水不能变成只谈水景，我更想要直接意义的水和简单明了的水。这样的水推动和形成土地，纠缠和主宰我们的生命，这样的水应当是真正的宏大叙事。现在的事实是，太多的水都做小了，就图做成个景。

LAC：中国有俗语称“有山皆是园，无水不成景”，您如何看待这个说法？

庞伟：今天我们的生存和美学视野当与这类俗语产生的年代有极大的不同了，沙漠无水亦为大景，而真实的山的审美又何会止步于一个“园”字上。

LAC：您如何理解当代中国的“水危机”？

庞伟：大量的资料可以证实目前水问题的严峻已到了“危机”二字的程度。一方面是水资源的短缺；另一方面则是水的污染。仅在今年，

干旱与洪涝就是已让水成为年度最重要的一个词，可以说人与水的关系直到今天还是紧张与错误的，景观设计中不能回避这个真实的背景。

LAC：您认为在对应气候变化和自然灾害等方面，小尺度水景观如何能做到提高其自身的应变性？

庞伟：从道理上讲，珠三角地区丰沛的降雨量应当支持大量的小尺度水景观，它能够收集雨水，能够养鱼养虾，在干燥的秋季，它能起平衡的作用……广泛的水的存在，使这个地区人们的情性能够温润而多情。

LAC：“桑基鱼塘”是一种大尺度的景观，您将这样的意象应用在较小的尺度上，是否有符号化之嫌？除了这种形式上的传承外，您是否还有其他的思考？

庞伟：是意象而不是符号。大楼代表了全球化，是好看而可以盖到哪里都行的那种；景观是唯一的机会，可以叙述和交代一下与所在地的关联。顺德，这个诞生和哺育美的的地方，蚝壳、松皮、大地上水的图案……楼的份量太重，地面上需有水平的构图力度才能承托并浑然一致。现在人们进入大楼有了过程，他们要经过水，他们要在“基围”上走和感受；他们在大楼上眺望下来，可以看到非常大的一片“桑基鱼塘”。当然，这不是真的桑基鱼塘，是我们脑海和记忆中的桑基鱼塘，我们只能摹画出它的样子，毕竟这里有几百上千年的桑基鱼塘，而有工业化、有美的却只有不到30年。（钱瑾译，田乐校）

## 访谈设计师：詹姆士·李 Interview with the Designer: James LEE



### 广州保利国际广场（P168） Poly International Plaza, Guangzhou（P168）

James LEE：SWA集团主创设计师。  
James LEE: Principle designer of SWA Group.

LAC：您认为在对应气候变化和自然灾害等方面，小尺度水景观如何能做到提高其自身的应变性？

詹姆士·李：在设计中，水景被视为可变元素。水景的处理使水位可以随条件的变化而上下浮动。在最不利的条件下，可以完全取消水景。即使这种做法对人居环境的调节和降温效果会差一些，但仍能提供视觉上的有效联系。

LAC：您如何在广州保利广场项目中体现中国的理水传统？

詹姆士·李：本项目中的水景设计提供了一组彼此相连的水景体验。每个部分的水景都设计了源头与终点，但无论从哪个角度都无法看到全貌。只有在体验了每个局部之后，才能对花园与广场以及其中的水景有一个全面的认识。

LAC：请您用一句话概括介绍设计广州保利国际广场项目中“水”元素时候的核心理念。

詹姆士·李：在为人们调节空间环境这一方面，水体形成了一幅不断变化的画卷，展示出环境自身稍纵即逝的景观特质。

LAC：从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？

詹姆士·李：随着时间的推移，水景一直是既定设计课题中的一个重要的有机组成部分。随着城市开发的速度不断加快，水体愈发变成一种珍贵而有限的资源。季节性水流与场地内生

成的水流及其净化处理与再利用都有必要成为水体设计的一个重要组成部分。

LAC：中国有俗语称“有山皆是园，无水不成景”，您如何看待这个说法？

詹姆士·李：这一中国传统造园说很有道理。但是，在现今的工程中，“园景”塑造不一定总能和最迫切的水资源需求和既定项目的挑战相协调。

LAC：您如何理解当代中国的“水危机”？

詹姆士·李：要在既有环境中建立一个新的环境平衡，就要在处理目前中国的“水危机”时采用综合性、合作式的手法治理整个水循环体系。应以可持续发展的开发经验与研究成果

LAC: Please briefly introduce the concept of the design of the element of “water” in your project.  
Wei PANG: Attempting to retrieve the local cultural experience by the complicated design patterns of water.

LAC: Are there any changes in your perception of “water” design over your design career? If so, what are they? If not, what is the concept persisting in your design?  
Wei PANG: Yes. There are some changes. In these years, I have been trying to gradually get out of the Chinese traditional stereotype of gardens to think of the water element. The water in our traditional gardens is somehow virtually captive to the aesthetics of the feudal literati and officialdom. The water is born for the sake of beauty, and the “pure” water is morbid for the sake of aesthetics. The profound relationships between water and society, water and real life have been deliberately refined and cut off.

I think when we talk about water in landscape we should not only talk about the waterscape. I prefer water in a direct, simple and clear meaning. Such water promotes and shapes the land, entangles with and dominates our lives which really ought to be grand narratives. But the current situation is there are too many cases which water is created or designed so tiny to be merely a paysage.

LAC: There is a saying in China that "Where there are

hills, there are gardens. Where there is no water, there is no scenery". What is your view of this?  
Wei PANG: The living conditions and aesthetic perspectives nowadays are quite different from those eras when such sayings were composed. There is little water in the desert, but there are grand landscapes. Similarly, the real appreciation of real mountains will not just be merely restricted to gardens.

LAC: What is your opinion about the “Water Crisis” in the contemporary China?  
Wei PANG: A great number of evidences have proved that the severe water issue has turned into a crisis. On one hand, it is due to the shortage of water resources. And on the other hand, it has resulted from the water pollution. Just take this year for example. The drought and flood have already made water to be one of the keywords of this year. The relationship between human and water is still tense and wrong. This is the fact that we cannot elude in landscape architecture.

LAC: In your opinion, how can a small-scale water landscape enhance its own flexibility in response to the climate change and natural disasters?  
Wei PANG: Theoretically speaking, the abundant rain of the Pearl River Delta would bring enormous benefits to a lot of small-scale waterscape, which can be used to collect storm water and to breed fish and shrimp. In the dry autumn, it could also keep the balance... The gender and loving temperament of the people in this

area owe to the widespread water.

LAC: “Mulberry Fish Pond” is a large-scale landscape. You applied it to the landscape of relatively small scales. Is it sort of symbolic? In addition to inheriting the form, do you have any other thoughts?  
Wei PANG: It is an image rather than a symbol. The tall buildings which are attractive and applicable for everywhere represent the globalization, so the landscape is supposed to be the only chance to present the connections with the site. Shunde is a place where the local aesthetics has developed for a long time : the oyster shells, pine barks, water patterns on the ground... The buildings are such an overwhelmed component that it is necessary to create a powerful horizontal composition on the ground to balance with the vertical constructions and establish a harmonious integration. People will walk and experience the Mulberry Fish Ponds along the banks when they pass by the water to enter the buildings, and they would see a huge pattern of Mulberry Fish Ponds When they overlook from the building windows — of course, it is an image of that which in our memories, but real fish ponds, and what we have done is just reproduce its appearance — after all, the Mulberry Fish Pond has a history of hundreds of years, while the industrialization and the Meide Group have developed just hardly more than thirty years. (Translated by Jin QIAN, Proofread by Tina TIAN )

## 访谈设计师：陈奕仁 Interview with the Designer: Andross CHAN



流水·山居——深圳中海大山地住宅社区（P172）  
Da Shan Di Villa, Shenzhen, China（P172）

陈奕仁：泛亚国际总裁。  
Andross CHAN: CEO of EADG.

LAC: 请您用一句话概括介绍设计深圳中海大山地中“水”元素时候的核心理念。  
陈奕仁：“虽由人作，宛自天开”。希望建筑能与景观设计中的水元素很好地融合在一起。

LAC: 从事设计之初到现在，您对于“水”这一元素的设计理念是否有变化？如果有，变化是什么？如果没有，您坚持的又是什么？  
陈奕仁：有。设计初期，考虑的多是实际功能与视觉效果的平衡，而最后则更注重维护成本与实际应用的平衡。

LAC: 环绕深圳中海大山地住宅组团的蜿蜒水系是否是原始的自然水系？在这个项目中，住宅设计如何同水系很好的融合？  
陈奕仁：不是。原始基地里有山有坡地，所以会有些自然排水形成的小溪流。设计中，结合原始的这一元素，利用设计手法设计出环绕住宅组团的蜿蜒水系，不仅达到了视觉欣赏的效果，也能增加住户的切实景观体验，每户人家都能近距离地真实感受到“水”这一核心元素，从而最终帮助开发商提升了景观溢价点。

LAC: 中国有俗语称“有山皆是园，无水不成景”，您如何看待这个说法？  
陈奕仁：并非绝对。水固然是景观设计中最为重要的元素，但在某些时候，无水也是景。

LAC: 您如何理解当代中国的“水危机”？  
陈奕仁：“水危机”是个很广泛的概念，就我个人的理解而言，除了众多城市共同面临的缺水问题，还有一点也不容忽视，那就是水污染。大工业化带来的种种问题，以及缺乏对环保的足够重视，使有限的水源正在受到污染。所以，有时候，我们的设计不仅要利用水，还要去改造水。比如市政项目中，就经常会考虑利

用大面积的湿地公园来净化水资源。

LAC: 您认为在对应气候变化和自然灾害等方面，小尺度水景观如何能做到提高其自身的应变性？  
陈奕仁：所谓水景的应变性，无非就是做到无水也是景，尤其是在北方城市。举例来说，水景往往与雕塑相结合，这样即使在冬天或者水景不开放的日子，其本身也是可以欣赏的雕塑。再比如说社区内部的溪流，可以在池底铺装上做文章，利用小规格的卵石，形成有层次感的纹路，无水的季节也是独特的旱溪景观。■（钱瑾 译，周明艳 校）

LAC: Please briefly introduce the concept of the design of the element of “water” in your project.  
Andross CHAN: 'It is artificial. Yet it looks as if it were created by nature'. We hope that the architecture will be well compatible with the water element of the landscape architecture.

LAC: Are there any changes in your perception of “water” design over your design career? If so, what are they? If not, what is the concept persisting in your design?  
Andross CHAN: Yes. It has been changed. Originally, I was thinking more about how to strike a balance between practical functions and visual effects. But at the end, I am paying more attention to balancing the maintenance cost and the practical application.

LAC: There is a water system meandering around the residential cluster in the Da shan Di Villa Project. Is it originally a natural water system? In this project, how do you inosculate the residential design and the water system?  
Andross CHAN: No, it is not. There were hills and slopes on the original site. And there were some streams produced by natural drainage. In our design, we made use of the original element and employed

design techniques to create a meandering water system around the residential cluster. It does not only achieve visual effects, but also enhance the inhabitants' direct experience of the landscape. Every household can vividly perceive the core element water at a close distance. Therefore it helped the developer to increase the landscape price premium.

LAC: There is a saying in China that "Where there are hills, there are gardens. Where there is no water, there is no scenery". What is your view of this?  
Andross CHAN: It is not necessarily true. Although water is the most important element for landscape architecture, in certain cases, there is some landscape without water.

LAC: What is your opinion about the “Water Crisis” in the contemporary China?  
Andross CHAN: “Water Crisis” is a broad general idea. From my personal point of view, besides the issue of water shortage confronting numerous cities, the issue of water pollution should also be noticed. The limited water sources have been polluted due to the various problems brought forth by industrialization as well as the insufficient awareness of environment protection. Thus, sometimes we do not only need to make use of water in our designs, but also to reform the water. For example, the usage of large areas of wetland parks is often taken into consideration to purify the water resources for civic projects.

LAC: In your opinion, how can a small-scale water landscape enhance its own flexibility in response to the climate change and natural disasters?  
Andross CHAN: The so-called flexibility of water landscape is nothing but to still be a landscape when there is no water, especially for the northern cities. For instance, water landscape is often placed together with sculptures so that even in winter or when the water landscape is not in use, the sculptures per se are still attractive. Take the inner streams in a community for another example. We can make full use of the paving on the bottom of pools. Small pebbles can form layers of graphics, which becomes a unique dry stream landscape in dry seasons. ■（Translated by Jin QIAN, Proofread by Mingyan ZHOU）

桑基鱼塘，图像的记忆与联想——美的总部大楼景观设计

Mulberry Fish Pond, Image of Memory and Association — Landscape Design of the Headquarter of Midea Group

