



孙筱祥
Sun Xiao Xiang
1921-2018



理查德·海格
Richard Haag
1923-2018



施罗墨·阿隆森
Shlomo Aronson
1936-2018



耶普·阿加德·安德森
Jeppe Aagard Andersen
1952-2018

四位于2018年离世的杰出景观设计师——孙筱祥、理查德·海格、施罗墨·阿隆森和耶普·阿加德·安德森（从左至右）均代表着其所活跃的时代和其所在国家景观设计的最高水平，且对当代景观设计实践和教育影响巨大。他们敏锐洞察社会和环境问题，并提出创新性的解决之道，开创了一代、一地的新风。在此，希望通过对他们的悼念，提醒从业者们传承他们对于实践研究与创新教育的积极推动。

These four outstanding landscape architects passed away in 2018 — Sun Xiao Xiang, Richard Haag, Shlomo Aronson, and Jeppe Aagard Andersen (from left to right) who were the icons of landscape design in their ages and countries and had a great influence on contemporary Landscape Architecture practice and education. Each of them was keenly aware of social and environmental issues, and proposed innovative solutions laying the foundation for a new generation of designers. Mourning their deaths, I sincerely remind Landscape Architectural practitioners by continuing their examples of actively promoting innovative practica as research and generous education.

传承实践研究与 创新教育： 悼念四位于2018年 离世的景观设计大师

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9月29日，在我离开巴塞罗那当天的凌晨六点，离日出尚有一个半小时，西班牙建筑师比森特·瓜里亚尔特教授便把我拉到科利塞罗拉山脉之上，参观他正在这里兴建的加泰罗尼亚高等建筑学院（IAAC）的第二个校园，这块风景优美、俯瞰全城的林地，是他十年前花了200多万欧元竞拍到的，一处14世纪的老教堂已经被他改造成教室和学生宿舍，以及实验室和养殖场。实验室里有多台3D打印机，还有机器人实验装置、水循环装置等。放置着实验性建筑装置和3D打印构筑物的林地中，同时也养殖着鸡鸭。他对城市生态设计尤其感兴趣，因此还特地挑选出我的和他的那些体现可持续和生态设计理念的作品，在2018北京国际设计周上举办了一场“生态都市主义”展览。昨晚他刚从北京回到巴塞罗那，而我则要在今早离开，于是，在月光中驱车上山，在蒙蒙晨光中走遍他的新校园，等到第一缕阳光出来时，我们已经下山赶往机场了。

尽管时间紧迫，晨光熹微，所见所感已足以使我震撼：美丽的自然山林、俯瞰巴塞罗那全城的区位、橡木的芳香、政府的远见和支持、对于校舍与实验室的畅想……更让我感动的是瓜里亚尔特教授的激情和执着。除了在世界各地承担建筑设计项目外，他还曾经担任过4年巴塞罗那市议会的总建筑师，邀请到了世界各地的优秀设计师为巴塞罗那设计项目。20年前，出于对当时建筑和设计教育状况的不满，他创办了一个全新的设计学院，初衷是针对突飞猛进的城市建设步伐和科技发展，培养具有创新能力、适应当今社会需求的新一代设计师。学校发展至今，已拥有来自50多个国家的上千名在校生，由此获得的学费收入已足以支撑学院的日常运营。学院没有固定教师，而是聘请世界各地具有丰富实践经验的设计师前来授课。他自己也一边实践，一边教书。他说，教书对他来说是学习和研究，而设计实践则是对新知识与新技术的应用和检验。

于是，我想到了四位在2018年离世的景观设计师，他们于我亦师亦友，且都对中国景观设计教育发展做出过贡献。在此，我对他们表示悼念，并提醒广大从业者们传承他们对于实践研究与创新教育的积极推动。

第一位是孙筱祥先生（于1921年5月29日出生，2018年5月4日逝世，享年97岁），北京林业大学园林学院教授，中国现代风景园林学科的重要创始人之一。孙先生是我本人大学时代的老师，先生与我有非常深入的个人交流。其对中国风景园林和景观设计学科的创新性贡献突出体现在两个方面：一是在实践上大胆突破了传统园林的造园手法，将自然风景造园手法引入中国的公园设计中（以杭州花港观鱼公园为代表），并提出了生境、画境和意境的“三境论”，将生态科学、艺术与美学的交叉融合作为学科基础；二是在学科内涵的外延和拓展方面，其将“Landscape Planning”理解为地球表面空间规划，使学科对象从“风景”和“园林”走向了综合的“大地景观”，这种观点深深影响了我对学科的认识。而这些在教学和理论方面的创新，都与孙先生早年在浙江农村的景观经验和生存体验、长期从事的规划设计实践，以及伴其一生的美术创作实践不可分割。

第二位是理查德·海格教授（于1923年10月23日出生，2018年5月9日逝世，享年95岁），美国西雅图华盛顿大学景观系的创办人，同时也创立了个人设计事务所。在1952年获得哈佛大学景观硕士学位后，他曾随景观设计大师托马斯·丘奇从事设计，两年之后，便成立了个人设计事务所。1957年，拥有6年实践经验的海格在劳伦斯·哈普林的支持和鼓励下，在华盛顿大学建筑与城市规划学院任教，为建筑师和规划师讲授景观设计学，并着手创办了景观学系。直至2016年事务所宣告关闭，海格及其团队总共设计了500多个项目，其中最具创新意义的项目当属西雅图煤气厂公园，该项目开创了后工业景观的设计，对我的项目中山岐江公园影响颇深。他对当时的生态环境问题充满忧虑和关注，并开展了众多实验性的、以生态环境治理和社会关怀为主的景观设计工程。20世纪70年代时，西雅图煤气厂本面临拆除，正是海格使此处工业遗产得以保留和再利用，并提出棕地土壤修复工作，强调以乡土植被的生物演替形成本土景观——虽然这些理念在当时颇受争议，但时至今日业已被美国业界广泛接受。这些创新实践经验和知识，都被结合到他的理论和设计教学之中，成为华盛顿大学景观学教育的特色所在。鲜有人提及的是，18岁时海格曾经加入过赫赫有名的“飞虎队”，帮助中国抗日，在成为景观设计教育者之后又培养了多位中国学生。在我们的多次深入交流中，我都深深感受到他对中国生态环境问题的忧虑。2014年最后一次见到他时，他盯着我说：“你得解决这个问题”，这句话一直在我内心深处发力。他在实践研究及设计和教育方面的成就，无疑为我们树立了光辉典范。

第三位是以色列建筑和景观设计师施罗墨·阿隆森（1936年11月27日出生，2018年9月12日逝世，享年82岁），他与海格有着相似的求学经历，在1963和1966年分别获得加州伯克利大学景观设计学学士和哈佛大学硕士学位后，也随设计大师哈普林从事设计实践，后于1969年回到以色列创办了自己的设计事务所，堪称以色列最有影响力的景观设计师之一。最早与他相识是在2005年美国景观设计师协会（ASLA）年会上，我有幸与他同时到场领奖，此后又于2009~2010年在德国柏林当代美术馆一起举办了“回到景观”的全球六人展。阿隆森的设计思想根植于以色列本土的自然和文化，让景观设计学发挥了定义民族、地域和文化身份的威力。1999年，他为昆明世博会设计的以色列园亦彰显了国家的文化特色。对这些创新实践经验的积累，最终都归于对新一代设计师的教育事业之中。从1979年起，他先后任教于耶路撒冷大学建筑系、哈佛大学设计研究生院和以色列希伯来大学城市与区域科学研究院，并在世界各地讲学。他对地域特征和对现实问题解决途径的创新探索，使其成为地域景观营造的代表性人物，为景观设计学教育注入了新的血液。

第四位是英年早逝的丹麦景观设计师耶普·阿加德·安德森（于1952年1月30日出生，2018年4月22日逝世，享年66岁）。安德森于1980年从丹麦皇家美术学院建筑及景观设计专业毕业，由于父亲是艺术家，他从小受到艺术的熏陶，奠定了其景观设计作品的艺术特质。1987年，安德森成立设计事务所，他认为，无论尺度大小，景观设计都是一种艺术创造，是对日常景观的艺术化。通过对锈钢、木材、石头、草坪等的精到运用，其景观作品呈现出线

条清晰、空间明确的特征，没有多余的元素，可谓开创了北欧景观设计的一代新风。2011年9月，安德森全天陪同我参观了他在丹麦哥本哈根和瑞典马尔默的多个作品，我被其大师手笔所感动，受益良多。其时，他已在瑞典隆德大学兼课多年，并有不少中国学生。2014年，他正式出任挪威奥斯陆建筑设计学院全职教授，并牵头创办了五年制的景观设计学硕士学位，将其毕生对于景观设计艺术的探索传授给来自世界各地的青年学子。在他离世后，家属遵照其遗嘱，设立了耶普·阿加德·安德森旅行基金，专门资助学生到世界各地考察。

这四位杰出景观设计师均代表着其所活跃的时代和其所在国家的最高水平，并对当代景观设计实践和教育影响巨大。他们敏锐洞察社会和环境问题，并提出创新性的解决之道，开创了一代、一地的新风。如同国际景观设计专业和其他先贤（如奥姆斯特德、麦克哈格等）一样，他们在实践中获得的创新成果，最终都回到了学校，用于培养更多的学子。正因如此，景观设计学科的发展才得以生生不息！而我今早所看到的IAAC新校园，以及感受到的其主持人的激情与执着，正是设计学科未来实践研究与创新教育的希望。虽然一代大师们已悄然离去，但以解救人类及其生存环境、创造更美好生活为宗旨的景观设计学的发展，恰如这刚刚升起的太阳，充满希望。



MOURNING THE DEATHS OF FOUR LANDSCAPE MASTERS: PROMOTING PRACTICAL RESEARCH AND INNOVATION IN EDUCATION

CHIEF EDITOR YU Kongjian

TRANSLATED BY Sara JACOBS Angus ZHANG

I left Barcelona on September 29. At six a.m., one and a half hours before the sunrise, the Spanish architecture Professor Vicent Gullaret was taking me to the Serra de Collserola, to the under construction second campus of the Institute for Advanced Architecture of Catalonia (IAAC). A decade ago, Gullaret bought this beautiful parcel of woodland overlooking the town in an auction for more than two million euros. Thus far, a 14th century church has been transformed to a school building with classrooms, dormitories, laboratories, and indoor farms. The lab was filled with 3D printers, robotic devices, and hydrological modeling gear. The experimental installations and 3D printed sculptures melted harmoniously into the woodland where poultry were walking inside. Because of Gullaret’s interest in urban ecological design, he led an exhibit on “Ecologías Urbanas” as part of the 2018 Beijing International Design Week, on which his and my works reflecting the concept of sustainable and ecological design were shown. In fact, he had returned from Beijing the night prior, while I was leaving Barcelona for Beijing this morning. In our brief time together, we drove up the mountain to tour his new campus. By the time the sun came out, we were heading back down the mountain and I was heading to the airport.

Despite the lack of time and light, what I saw impressed me in several ways. The beautiful woodland, the location overlooking the city of Barcelona, the aroma of oak, the vision and support of the government, and the inspiring idea of merging school building and the laboratory. But I was most inspired by the passion and dedication of Professor Gullaret. In addition to undertaking international projects, he has been the Chief Architect of the Barcelona City Council for four years. As part of this position, he has invited the world’s best designers to contribute to the construction of Barcelona. Disappointed by the architectural and design education available 20 years ago in Barcelona, he founded a new design school with the goal of training a new generation of designers who would be skilled in innovative and adaptive urban construction and technological development. Today, the school has thousands of undergraduate students from over fifty countries. Tuition supports the school’s facilities, and instead of hiring permanent tutors, the school hires active designers from around the world. Professor Gullaret also continues to teach and practice. He has said that teaching is also learning and research, and that design practice is the application and testing of new knowledge and technology.

The integration of teaching and research spurred memories of four landscape architects who passed away in 2018. All were my mentors and friends and all contributed to the development of Chinese Landscape Architecture education. Mourning their deaths, I remind Landscape Architectural practitioners by continuing their examples of actively promoting innovative practice as research and generous education.

First, Sun Xiao Xiang (May 29, 1921 – May 4, 2018, age 97), Professor of the Landscape Architecture School of Beijing Forestry University, was one of the famed pioneers of modern landscape design and theoretical study in China. He was also one of my tutors when I was a student, who had a great influence on my understanding of the landscape profession. His outstanding contribution to Landscape Architecture of China shines in both practice and theory: He

creatively introduced the approaches and techniques of natural landscape making into the design of public green space such as urban parks, evidenced by his masterpiece Viewing Fish at Flower Pond in Hangzhou, for example. In his works, he always emphasized an integration of providing habitats, building scenes, and creating atmosphere, combining landscape design with ecological and aesthetic considerations. He expanded the disciplinary study scope of Landscape Architecture by defining Landscape Planning as a global-scaled territorial planning science, which greatly enriched landscape practice and research subjects from making scenes and gardens towards intervening and improving earthscape. All his innovations in teaching and theoretical research were deeply rooted his awareness of landscape and living experience in villages of Zhejiang Province when he was young, and got continuously fostered during his lifelong practice in landscape planning and fine arts.

Second, Professor Richard Haag (Oct. 23, 1923 – Sept. 5, 2018, age 95), was the founder of the Department of Landscape Architecture at the University of Washington in Seattle, USA. Haag received his MLA from Harvard University in 1952. After working for Thomas Church for two years, Haag set up his own design studio. In 1957, with his six years of practical experience and the support and encouragement of Lawrence Halprin, Haag began teaching at the School of Architecture and Urban Planning of University of Washington. In response to teaching landscape architecture to architects and planners, he then established the Department of Landscape Architecture. Until the closure of his studio in 2016, Haag and his team designed more than 500 projects, the most famous of which is Gas Works Park in Seattle. Gas Works Park initiated the re-use of post-industrial landscapes as public spaces and its concept and design deeply influenced my own work, including Qijiang Park in Zhongshan City. Haag had great concern for the ecological and environmental problems facing urban communities and his work considered how design could engender environmental stewardship. In the 1970s when the Seattle Gas Works Plant was facing demolition, Haag advocated for its industrial heritage to be preserved and reused. He pioneered controversial ideas such as remediating the contaminated soil and emphasizing building place-specific landscapes through the biological succession of native vegetation. Although these ideas were controversial at that time, they are widely accepted by the American industry to this day. The integration of practical experience with theory and history continues to characterize the University of Washington's Landscape Architecture program. Earlier in his life, at the age of 18, Haag was a member of the famous "Flying Tigers," who helped China fight against Japan. He trained many Chinese landscape architects as an educator. During many of our exchanges, I felt his worry about China's ecological condition. At our last meet in 2014, He stared at me, telling me that I "get to fix it." These words have been supporting my work. His achievements as a designer and educator set a standard we can only hope to achieve.

Third, Israeli architect and landscape architect, Shlomo Aronson (Nov. 27, 1936 – Sept. 12, 2018, age 82) has a similar educational background to Haag. After obtaining a bachelor's and a master's degree in Landscape Architecture from the University of California at Berkeley and Harvard University in 1963 and 1966, respectively, he worked with Lawrence Halprin before returning to

Israel in 1969. Once back in Israel he established his own design studio and became one of the most influential landscape architects in Israel. I first met him at the 2005 Annual Meeting of American Society of Landscape Architects (ASLA), where we were both being honored. From 2009 to 2010, we together held a six-person “Return to Landscape” exhibition at the Museum of Contemporary Art in Berlin, Germany. Aronson’s design approach was rooted in the natural and cultural heritage of Israel, allowing Landscape Architecture to define national, regional and cultural identity. The Israeli garden he designed for the 1999 Kunming World Expo was one example of how he highlighted the cultural characteristics of Israel. His knowledge and experience of innovative practice contributed to the education of a second generation of landscape architects. Since 1979, he has taught at the Department of Architecture at the University of Jerusalem, the Graduate School of Design at Harvard University, and the Institute of Urban and Regional Sciences at the Hebrew University of Jerusalem. His exploration of regional characteristics and responses to social issues cemented him as a representative in the field of cultural and regional landscapes, and injected new blood into the education of Landscape Architecture.

Danish landscape architect Jeppe Aagard Andersen (Jan. 30, 1952 – Apr. 22, 2018, age 66) passed away far too young. Andersen graduated from the Royal Danish Academy of Fine Arts in 1980 majoring in Architecture and Landscape Architecture. Andersen’s father was an artist and he was influenced by art from an early age. His landscape work evoked many artistic qualities. In 1987, Andersen established his design studio. He believed that landscape architecture is an artistic creation, regardless of its size, and it is an artistic conception of everyday living environment. Through the use of stained steel, wood, stone, and turf in everyday landscapes, his work had clear space and minimalist lines that have come to represent a new generation of Nordic landscape design. In September 2011, Andersen took me on full day tours of his works in Copenhagen, Denmark and Malmö, Sweden. I was touched by his approach and also learned he had taught many Chinese students at Lund University in Sweden. In 2014, he became a full-time professor at the Oslo School of Architecture and Design, Norway, where he established a five-year master’s degree in landscape architecture and passed on his lifelong exploration of landscape and art onto students from all over the world. In accordance with his will, his family has set up a Jeppe Aagard Andersen Travel Fund to fund students on international study tours around the world.

Together, these four landscape masters were not only seen as icons in their ages and countries, but also had a great influence on contemporary landscape design, practice, and education. Each was keenly aware of social and environmental issues, and proposed innovative solutions. Like other sages of international landscape architecture such as Olmsted and McHarg, their innovations in practice translated into education. It is because of this return of knowledge that the discipline of Landscape Architecture can flourish! The new IAAC campus I witnessed in this morning, as well as the passion and dedication I felt from Vicent Gullarett, made me hopeful for the future of practical research and innovative education. Although these great designers are no longer with us, the development of Landscape Architecture aiming to create a better living environment is full of hope, just like the rising sun.

Yukongjian