



BEAUTIFUL CHINA

REFLECTIONS ON LANDSCAPE ARCHITECTURE
IN CONTEMPORARY CHINA

RICHARD J. WELLER & TATUM L. HANDS

美丽中国
BEAUTIFUL CHINA

当代中国风景园林的思考
Reflections on Landscape Architecture in Contemporary China

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美丽中国

“建设生态文明,关系人民福祉,关乎民族未来。中共十八大报告提出,努力建设美丽中国,实现中华民族永续发展。中共十九大报告进一步提出,加快生态文明体制改革,建设美丽中国。并且提出从2035年到本世纪中叶,在基本实现现代化的基础上,再奋斗十五年,把中国建成富强民主文明和谐美丽的社会主义现代化强国。建设美丽中国成为中国梦的重要内容。具体而言,就是要按照尊重自然、顺应自然、保护自然的原则,秉持“既要金山银山,又要绿水青山”“绿水青山就是金山银山”的理念,贯彻节约资源和保护环境的基本国策,更加自觉地推动绿色发展、循环发展、低碳发展;就是要给自然留下更多修复空间,给农业留下更多良田,为子孙后代留下天蓝、地绿、水清的生产生活环境。中国梦的实现不以牺牲环境为代价,在发展经济的同时,保护好生态环境。建设美丽中国,有利于中国的长远发展,也将助推世界可持续发展,更有助于实现人类共同的梦想——保护美丽的地球。”

国务院新闻办公室

BEAUTIFUL CHINA

“A beautiful environment is beneficial to the people and the future of the nation. The report to the 18th National Congress of the Communist Party of China (CPC) called for hard work to build a beautiful country, and achieve lasting and sustainable development of the Chinese nation. The report to the 19th CPC National Congress proposed speeding up reform of the system for developing an ecological civilization, and building a beautiful China. It also set the goal of developing China into a great modern socialist country that is prosperous by the middle of the 21st century.

Building a beautiful China is an important part of the Chinese Dream. It calls for respecting, protecting and being in harmony with nature, based on the understanding that ‘lucid waters and lush mountains are invaluable assets.’ China should implement its key national policy on resource conservation, environmental protection, and promotion of green, circular and low-carbon development. The initiative underscores the need to leave more space for nature to renew itself, to keep more land for cultivation, and to bequeath a better working and living environment to future generations so that they can be blessed with blue sky, green fields, and clean water.

The Chinese Dream will not be realized at the expense of the environment. Economic development should be accompanied by strong measures to protect the environment. Building a beautiful China will be of benefit to the country’s long-term development, to promoting sustainable global development, and to fulfilling the universal dream of protecting our beautiful earth.”

The State Council Information Office, The People’s Republic of China

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前言

前言
Introduction

Engaging with Beautiful China

参与美丽中国建设

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In ancient Greece, the Pythagorean mystics (6th century BCE) believed that the quintessence of nature was mathematical and that this could be expressed in the form of geometric figures and music. Eulogized and assembled into a complete cosmology by Plato, these “forms” were considered signatures of the divine intelligence that created and transcends all things. This is what the Greeks of classical antiquity meant by beauty – or rather, *absolute* beauty.

Around the same time, though on the other side of the world, Chinese Taoists also sensed that nature contained a deep and unifying essence and found it profoundly beautiful. The Taoists believed that an appreciation of this beauty served as a guide for human nature. But whereas for the Greeks geometry was the key to its inner sanctum, for the Taoists beauty manifested in the wild landscape, in the mountains (*shan*) and the water (*shui*), the quintessence of which (*chi*) can be channeled into the symbolic microcosms of poetry, paintings, and garden design.

Today, however, in both the East and the West, it is debatable to what degree the aesthetics of the fine arts can apply to the broader, working landscape of contemporary culture. If beauty can be said to exist at all as an aesthetic category today, it is either relegated to history or so democratized as to be merely “in the eye of the beholder.” Alternatively, as a capitalist product,

beauty is an advertising device held out to lure the poor, but simultaneously rarefied as the exclusive domain of a global elite – the dominion of those who somewhat capriciously produce it and those who can simply afford it. For the rest of us the world is now predominantly ugly: the land is exploited and our cities are disfigured, nearly all of it a degraded byproduct of global, industrial modernity. Beauty is something one now visits on vacations or in museums. Against this despoliation, the environmental movement and the profession of landscape architecture valiantly uphold visions of nature as both a spiritual and aesthetic remedy, working for its preservation where it remains at least partially intact, and for its restoration where it doesn’t. In the West, particularly since the dawn of the environmental movement in the 1960s, both the science of ecology and eastern spiritual traditions such as Taoism have been variously amalgamated in an effort to make whole that which the cartesian subdivision of culture and nature has so forcefully rent apart. A combination of Western rationality and Eastern holism could, it was hoped, produce a modernity without environmental destruction – in short, an ecotopia. Known in common parlance as “sustainability,” this ideal society remains a beacon for landscape architects and other allied disciplines to this day.

It is ironic, then, that as the West looked to the East for ideas of holistic beauty in nature, in the late 20th century the Asian economic “tigers” looked to the West for the very opposite. Despite its deep philosophical and spiritual traditions that position humanity as a part of—instead of apart from—nature, China, especially since 1978, has exploited its own landscape with as much, if not more, industrial might than the West ever did theirs. Whereas in the West a counter-movement of conservation—and indeed the profession of landscape architecture—had time to mature alongside the historical process of industrialization, in the case of China’s accelerated modernity, environmentalism and its associated aesthetics of nature have been muted and marginalized by the overwhelming national priority of lifting over a billion people out of poverty, in record time.

古希腊毕达哥拉斯神秘主义者(公元前6世纪)认为,大自然的精髓是数学,且这种精髓可以用几何图形和音乐的形式来表达。这些“形式”被柏拉图赞颂并组合成一个完整的宇宙学,且这些形式也被认为是创造并超越一切的神圣智慧的标志。这就是古希腊古典时期对美的定义,或者更确切地说,这里定义的是“绝对”美。

与此同时,在世界的另一端,虽然中国道家也认识到自然包含着一种深刻而统一的本质,并认识到它是极其美丽的。道家认为,对这种美的欣赏能带领人回归本性。然而,对希腊人来说,几何学是其心灵圣地的关键,而对道家来说,美表现在自然景观、“山”和“水”中,其中的精华(“气”)可以被注入诗歌、绘画和园林设计的象征性缩影之中。

然而无论在当今的东方还是西方,美术美学究竟能在多大程度上应用于当代文化里更广义、更实用的景观,仍存在争议。如果说美存在于当今的所有美学范畴之中,那么它要么被归类到历史范畴,要么被大众化到仅仅“在旁观者眼中”。或者说,作为一种资本产品,美是一种广告营销手段,旨在吸引穷人,但同时又被界定为被一些全球精英统领的专属领域,这样的精英指的是那些在某种程度上时不时地生产造就美的人,以及那些买得起美的人。对我们其他人来说,现在的世界主要是被丑陋占据的,土地被开发掠夺,城市被破坏,几乎所有这些都是全球工业现代化的副产品。如今,美变成了人们在假期或在博物馆里参观的东西。面对这种全球工业现代化的劫掠,环境运动和风景园林专业勇敢地坚持把自然视为一种精神和美学的治疗方法,努力保护自然,使其至少部分完好无损,并在其有疮痍的地方进行修复。在西方,特别是自20世纪60年代环境运动开始以来,生态学和东方精神传统(如道教)已经被融汇贯通,使被笛卡尔细分强行割裂的文化和自然重新融合成为一个整体。人们希望西方理性与东方整体主义的结合能够产生一种不破坏环境的现代性——简言之,这是一种生态乌托邦。通俗的说这也被称作是“可持续性”,这个理想的社会至今仍是风景园林师和其他相关学科的灯塔。

具有讽刺意味的是,在20世纪末,当西方寻求东方的自然美理念时,亚洲经济“四小龙”却在寻求西方的与自然美相斥的美学理念。尽管中国有着深厚的哲学与精神文化传统,认为人类是自然的一部分,而不是与自然分离



西方景观“美”的经典例子, 摄于英国斯图尔黑德帕
Stourhead, England – a classic example of Western landscape “beauty”

割裂。但是放眼中国, 尤其是自1978年以来, 中国已经比西方国家更多地利用了工业力量来开发自己的景观。而在西方, 有一种属于风景园林专业范畴的反向保护运动, 这种运动仍需要时间, 需要随着工业化的历史进程逐渐成熟。中国持续加速的现代化、环保主义及其相关的自然美学相比于国家创纪录地让超过十亿人摆脱了贫困这一压倒性的壮举, 却显得无人问津且边缘化。

令人赞叹着迷的是, 中国政府在大力推进现代化和城市化的同时, 还同时启动了国家政策, 不仅要建设一个富裕的中国, 而且要建设一个“美丽中国”。尽管这可能意味着许多流于表面或强制性的东西, 但让“美丽中国”这个概念最引人注目的是, 它被囊括在习近平总主席所说的创造“生态文明”的更大理念之中。2013年, 他郑重宣布, 中国必须从GDP文明转向生态文明。换句话说, 中国的国家领导人实际上刚刚宣告了一个生态乌托邦的黎明, 中国正迅速成为21世纪全球最卓越的超级大国。

当然, “美丽中国”这一国家政策需要风景园林行业做出回应。然而, 在查阅了相关文献, 并与中国同行交谈

It is fascinating, then, that even while still in the midst of intense modernization and urbanization, the Chinese government has simultaneously launched the national policy of creating not just a wealthy China, but also a “Beautiful China.” Whereas this could mean any number of superficial and/or oppressive things, what makes the idea of Beautiful China most compelling is that it is nested within the even bigger idea of what President Xi Jinping refers to as the creation of “ecological civilization.” China, Xi momentarily declared in 2013, must move from a GDP civilization to an ecological civilization. In other words, the President of China has effectively just declared the dawn of an ecotopia in what is fast becoming the world’s preeminent 21st-century superpower.

Surely, then, the national policy of Beautiful China calls upon the profession of landscape architecture to respond. However, after reviewing the literature and speaking with Chinese colleagues, what exactly is meant by Beautiful China and ecological civilization is unclear. Perhaps, like all great political rhetoric, these expressions can mean



《富春山居图》黄公望
Dwelling in the Fuchun Mountains by Huang Gongwang – a classic example of Chinese landscape “beauty”

all things to all people. Perhaps, because both beauty and ecology mean a lot that is specific to landscape architecture, it is for landscape architects to translate the rhetoric into reality. Could it be, then, that the Chinese government just delivered the profession of landscape architecture its greatest mandate – one that, at least since McHarg, the profession has routinely claimed it deserves? And if so, how will the discipline and profession now respond? How should the discipline and profession respond?

With funding from the University of Pennsylvania’s China Research and Engagement Fund (CREF), this was the question we asked of a leading group of Chinese landscape architecture academics at the Beautiful China Symposium convened at the Chinese Academy of Fine Art (CAFA) in Beijing in March 2019. For the symposium we asked both established and emerging academics to present their research in the light of Beautiful China and, importantly, as we hope this volume reflects, our intention was to facilitate not lead the discussion. To bring the relationship between

之后, “美丽中国”和“生态文明”究竟是什么意思还并不明确。也许, 就像所有伟大的政治辞令一样, 这样的表达对所有人来说都是包罗万象的。也许, 因为美和生态对风景园林都有特殊的意义, 所以风景园林师应该把这些修辞转化为现实。那么, 中国政府是否刚刚赋予风景园林这个职业最大的使命呢? 至少自麦克·哈格以来, 风景园林行业一直声称自己理应担当起这个使命? 如果风景园林师肩负起了这个使命, 那么风景园林在学科及专业层面上将怎样回应, 应当怎样回应?

在宾夕法尼亚大学中国研究与参与基金(CREF)的支持下, 我们于2019年3月在中国美术学院(CAFA)举办的“美丽中国”研讨会上向中国风景园林学界的一批领军人士提出了这个问题。在研讨会上, 我们邀请了资深学者和新晋学者, 以“美丽中国”为蓝本介绍他们的研究成果。重要的是, 正如我们希望本书所反映的那样, 我们旨在促进而非引导讨论。通过美来聚焦人与土地的关系, 尤其是在一个土地与身份长期紧密相连的文化中并不是一件小事。正如我们很快了解到的, “美丽中国”是通往迷宫的一扇门, 迷宫中充满了有关当代中国身份文化认同的复杂而敏感的问题。

本书所收录的论文的内容，基本都是在“美丽中国”论坛上探讨过的。这些论文涵盖广泛的主题，如政策分析、设计理论、社区参与和环境规划。除了我们的中国同行的论文，我在宾夕法尼亚大学的同事玛丽莲·乔丹·泰勒(Marilyn Taylor)和克里斯多夫·马辛考斯基(Christopher Marcinkoski)一直都在积极从事与中国相关的专业和学术活动，他们对城市设计问题的思考研究也被囊括在本书内。由于时间和篇幅的限制，我们请各位作者简短地探讨他们对专业的思考，他们的文章也确实比较简短。因此，重要的是，本书只是相关议题的开始而不是结束。

这本书是过去四年来在宾夕法尼亚大学中国研究与参与基金(CREF)的中美跨文化交流基金项目支持下所开展的一系列活动的成果。例如，与其他同事，如建筑领域的阿里·拉一姆(Ali Rahim)、美术领域的林俭(Ken Lum)和历史保护领域的兰迪·梅森(Randy Mason)一起，我们开展了各种不同的主题、场地和规模的设计课、研讨会和工作坊。例如，我们对北京作为京津冀大都市中心的未来以及2050年深圳的情况开展了设计课进行研究探讨。在完全不同的另一种尺度之下，我们仔细推敲研究了当代中国园林的细节，同时参加了南头城中村的都市主义与建筑深港双年展。我们还在北京宾夕法尼亚沃顿中国中心举办了一场盛大的当代建筑展览，与此同时我们与历史保护方向的学者举行了圆桌会议，与开发商和主要城市规划者举办了城市设计论坛。所有这些活动都得到了宾夕法尼亚大学的支持，同时我们也很感谢AECOM对我们一直以来的额外支持。

在2015年至2019年的这波生态文明热潮中，中国学生重点把这些项目作为学习的一部分。但不只止步于此类项目。因为对他们来说，在这些项目中提出的问题往往是很个人针对性的，这给我们的工作增加了一种特殊的强度与压力，并且每个参与的人也都因这一进程而得到充实。宾夕法尼亚大学长期以来一直是中国学生学习设计的理想之地，我们很荣幸能够教授这一代的中国学生。

本书中穿插着郑盛远同学拍摄的照片。盛远的任务是游历中国，为这本书的每一篇文章捕捉拍摄相关照片，同时也反映出他自己的愿景。最近毕业于宾夕法尼亚大学的张晨笛和蔡伊凡主要负责本书的作者签约、论文和文稿的翻译以及本书的平面设计。晨笛和伊凡也为本书

people and land into focus through the lens of beauty—especially in a culture where land and identity have been so tightly coupled for so long—is no small matter. As we quickly learned, Beautiful China is a door to a labyrinth of complicated and sensitive issues regarding contemporary Chinese identity.

Collected in this volume are the papers more or less as they were presented by the speakers at the Beautiful China Symposium. The essays range widely across topics such as policy analysis, design theory, community engagement, and environmental planning. In addition to the contributions from our Chinese peers, short reflections on matters of urban design by our University of Pennsylvania colleagues Marilyn Taylor and Christopher Marcinkoski (both of whom have been actively engaged professionally and academically in China) are included. Constrained by both time and space, we asked our colleagues to be brief in their deliberations and they have obliged. Accordingly, it is important to note that this volume is a beginning, not an end.

This book is the culmination of a range of activities conducted over the last four years under the aegis of The University of Pennsylvania’s CREF program of cross-cultural engagement with China. Along with colleagues in architecture (Ali Rahim), city planning (Marilyn Taylor and Robert Yaro), fine arts (Ken Lum), and historic preservation (Randy Mason), we have conducted design studios, seminars, and workshops across a wide range of topics, sites, and scales. For example, we have run interdisciplinary design studios on the future of Beijing as the center of the Jing-Jin-Ji megaregion, on what Shenzhen might be like in the year 2050, and the aesthetics of contemporary Chinese gardens. We participated in the Bi-City Biennale of Urbanism and Architecture in the migrant workers’ village of Nantou, and we held a major exhibition of contemporary architecture at the Penn Wharton China Center in Beijing. We have held roundtables with historic preservationists and urban design forums with developers and leading urban planners. All this activity

has been supported by the University of Pennsylvania, but we are also grateful to AECOM for their additional and ongoing patronage.

In this flurry of activity between 2015 and 2019 it was mainly, but not only, Chinese students who took on these projects as part of their studies. Because for them the questions being asked in these projects were often personal, it has given our work a particular intensity and everyone involved has been enriched by the process. The University of Pennsylvania has long been a highly desirable place for Chinese students to study design and for us it is an honor to teach this new generation of Chinese students.

This book is interleaved with images taken by one such student, Shengyuan Zheng. Shengyuan’s brief was to travel through China and compose photographs related to each essay in this book, whilst also reflecting his own vision. Recent Penn landscape architecture graduates Chendi Zhang and Yifan Cai have been responsible for author engagement, translation of essays and documents, and the graphic design of this book. Chendi and Yifan were also instrumental in the success of the Beautiful China Symposium from which this book arises. Closing the book, as he did the original symposium, is an afterword by one of the world’s leading theorists of Chinese gardens, Stanislaus Fung of the Chinese University of Hong Kong.

This book is dedicated to our Chinese colleagues and students. It is intended as both a catalyst for and a championing of the growing importance of landscape architecture in China today.

Richard J. Weller and Tatum L. Hands

的前身，即“美丽中国论坛”的成功举办发挥了重要作用。这本书的结束语是由香港中文大学的冯仕达教授撰写的，他曾在之前的论坛上做了闭幕陈词，同时他也是世界领先的中国园林理论家之一。

仅以书献给我们的中国同行和学生们。本书旨在促进与支持风景园林在当今中国日益增长的重要地位。

理查德·J·韦勒与泰特姆·L·汉兹

