



刊首语

风景园林的认知与感知



对风景的审美与感知，是人与自然相融合的互动体验。李白说：“相看两不厌，只有敬亭山。”陶渊明笔下“蔼蔼停云，濛濛时雨”，各种自然景色都充满了生命和情意。登泰山前，山脚入口有“登高必自”碑，到了山顶可以“一览众山小”，人的体验与自然风景变化形成“物我交融”。在城市园林中的感知给与人们精神的寄托与归宿，网师园的“可以栖迟”，退思园的“云烟锁钥”，“景面文心”的立意理法方式增加了对“景”与“境”的体验与迁想。

王国维说：“有有我之境，有无我之境。有我之境，以我观物，故物我皆著我之色彩。无我之境，以物观物，故不知何者为我，何者为物……。诗人对宇宙人生，须入乎其内，又须出乎其外。入乎其内，故能写之。出乎其外，故能观之。入乎其内，故有生气。出乎其外，故有高致。”（《人间词话》）郭熙说：“山水有可行者、有可望者、有可游者、有可居者……但可行可望不如可游可居之为得。”（《林泉高致》）

中国风景园林的立意与山水诗画关联紧密，蕴含人文内涵。孟兆祯先生强调园林营造追求“赏心悦目”，“赏心”是首要的，即对景物的感知与体验，先要达到赏心，而达到“意”与“象”的统一为“悦目”，也就是不追求单一的视觉刺激。对风景园林的认知有助于感知和体验从“象”到“意”的境界。

感知源自更好的认知，风景园林不仅研究城乡人居环境，而且研究自然规律与生态系统，融汇自然和人文科学。风景园林的领域连接着人工营建与自然体系，核心目标是实现人工建造与自然之间的持续和谐与平衡，强化自然与人文体系的交织。主要包括建成环境和自然区域2个层次。

第一个层次，“人化的自然”——建成环境中的人文自然生态系统营建。在城乡聚落中保留和延续完整的自然系统，对受损的城乡环境进行生态修复；在建成环境中营建人工化的自然，提供高品质的生活空间，创造适合人类使用和生态平衡的、更具有美学与艺术价值的人类生活境域，使得人居环境具有韧性、可持续。

第二个层次，“自然的人化”——自然区域的人工干预、科学管理和利用。在山水环境中进行风景营建，形成名山大川、风景名胜，在农业系统中对水网灌溉排涝系统进行风景化营造，塑造美丽与韧性国土景观。对有自然历史价值的、生态敏感和脆弱的自然区域进行有效的保护。

中国风景园林依托独树一帜的“人与天调”“天人合一”的宇宙观和文化总纲，通过认知和掌握自然系统的演变规律；“师法自然，因地制宜”的土地利用及地表塑造的智慧，在自然格局中定位和发展人居环境和人工设施，形成“虽由天开，似有人意”的意境（《园衍》），在人工聚落中营建自然系统，塑造“虽由人作，宛自天开”的景境（《园冶》）。实现服务于诗意栖居的人居环境与美丽国土体系塑造的价值。

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PREFACE

Cognition and Perception of Landscape Architecture

The aesthetic appreciation and perception of scenery is an interactive experience featuring the integration of man and nature. As the ancient poet Li Bai said, "Leaving us to look at one another, Jingting Mountain, and me." The poet Tao Yuanming said, "Clouds gather in the air without dispersing, the misty spring rain fell without pause." All natural scenes are full of life and sentiments. At the foot of the Mount Tai stood a stele saying "climbing to the mountaintop must begin at the first step." Reaching the mountaintop, one will find the mountain "dwarf all other hills", so the human experience blends with the changing of the natural landscape. Perception of urban landscape offers people spiritual substance and destination. For instance, a horizontal inscribed board in Master of the Nets Garden reminds you "it's a good place to rest hidden in the rural area." One door in the Retreat & Reflection Garden carries the inscription, "Hazy beauty is locked out of the door." Such examples of taking advantage of a scene to express emotions enhanced perception and imagination of "scene" and "mood".

The Chinese scholar Wang Guowei proposed "ego-involved realm" and "ego-absent realm". In the former realm, objects are observed in the perspective of a person, so all things are subjective. In the latter realm, since objects are described in terms of objective correlatives, it is hard to distinguish the self from objects... Facing the universe and life, poets should go into the thick of life, which helps you write, but should also get beyond space, which helps you observe. So, immersing yourself in the life endow you with vigor and vitality. Get beyond space, you will develop elegant temperament and interest (*The Notes and Comments on Ci Poetry*). Guo Xi remarked, "there exist landscapes where you could take a stroll, or take a far-sighted view, or move around or live pleasantly and contentedly...while the first two are inferior to the last two." (*Lin Quan Gao Zhi*)

The concept of Chinese landscape architecture is closely related to landscape poetry and painting, containing humanistic connotation. Mr. Meng Zhaozhen once said that garden pursues "feast the heart and eyes". The former is the primary consideration, meaning perception and experience of scenery must be pleasing to the mind first and then the unification of "ideas" and "images" can be pleasing to the eye. That is to say, the pursuit of only visual stimulation is not enough. Cognition of landscape architecture helps to transfer the perception and experience from the state of "image" to that of "idea".

Perception stems from better cognition. Landscape architecture studies not only urban and rural human settlements, but also natural laws and ecological systems, integrating nature and humanities. The field of landscape architecture connects artificial construction and the natural system. Its core goal is to achieve continuous harmony and the balance between artificial construction and the nature, strengthening the interweaving of the natural and humanistic systems. It mainly includes two levels: built environment and natural area.

The first level, namely humanized nature, is the construction of the ecosystem for humanistic nature in built environment. It means preserving and retaining the complete natural system in urban and rural settlements, and restoring the damaged urban and rural environment. It also means building humanized nature in built environment, providing high-quality living space, creating a human-oriented, environmental balanced living space with aesthetic and artistic value, and thus making the the living environment resilient and sustainable.

The second level, namely the humanization of nature, is human intervention, scientific management and utilization of natural areas. It means constructing landscapes among mountains, rivers, and scenic areas, as well as introducing scenic elements to the agricultural irrigation and drainage system, thus shaping beautiful and resilient landscape of our country. It also means effective protection of ecologically sensitive and fragile natural areas of natural historical value.

Chinese landscape architecture, which relies on the unique cosmic view and general principles of culture like "harmony between man and nature", "man is an integral part of nature", grasps the evolution law of the natural system through cognition; By learning from nature, adapting to local conditions and shaping the land surface, Chinese landscape architecture focuses on developing human settlements and artificial facilities based on nature, forming an artistic conception that "natural scenery seems to be created by man" (*Yuan Yan*) and also on building natural systems in artificial settlements, creating the imagery of "being artificial, yet comparable to a natural wonder" (*Yuan Ye*), then to realize the value of serving poetic dwelling and shaping the beautiful land.

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