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## 中澳当代景观设计差异浅析

### Australia and China: Comparative Differences in Landscape Design



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#### 摘要

景观设计在中国属于朝阳行业，在拥有很好的发展机遇的同时也存在着诸多问题。相对而言，澳大利亚的景观设计行业发展较成熟，有很多值得中国借鉴的方面。本文采用对比分析的方法，浅析了中澳两国在景观设计风格、设计理念、市场实践等方面存在的差异，旨在促进中国景观设计、职业教育、职业精神、行业协会等方面的改进，以形成更好的行业发展环境和发展模式。

#### 关键词

中国；澳大利亚；景观设计；差异；改善

#### Abstract

Landscape architecture in China is a rapidly growing industry, and despite positive economic growth is currently facing challenges and growing pains. In comparison, landscape architecture is a well-established profession in Australia, and therefore provides a good model for professional development in China. This paper analyzes differences in Chinese and Australian landscape design styles, philosophies and practices, to enhance the level in landscape design, vocational education, professional spirit, and industry association in order to create a better industry development environment and patterns.

#### Key words

China; Australia; Landscape Design; Difference; Improvement

“景观设计作为一门学科，在我国全面受到关注和重视，是近十年以来的事情。”<sup>[1]</sup>巨大的市场推动力促使中国景观设计行业迅猛发展。同时正由于此行业自诞生起就被推动着跑步前进，因此产生了很多“揠苗助长”的问题。

本文采用对比的方法和以点带面的思路，浅析了中澳两国在景观设计风格、设计理念、市场实践等方面的差异，提出我国在景观职业教育、行业管理、市场环境等方面须大力改进，以尽快形成一个更加健康、高效、专业的行业发展环境。

#### 1 景观设计风格之差异

澳大利亚的景观设计行业与欧洲的联系十分紧密，因此其

目前的职业教育与执业实践都与其他英联邦国家的理念和体系相一致。例如在澳大利亚，被定义为历史文化遗产的景观是受到严格保护的，而新的景观则深受现代生活与文化的影响，这两种风格的景观在形式上界限分明，在我国广泛流行的“古典欧式”、“美式欧陆”等“拿来主义”在澳大利亚极为少见。此外，澳大利亚的设计领域展现出强烈的现代时尚色彩。其建筑、时装、工业设计领域均在国际潮流界处于领先地位。景观设计总体呈现出简约、现代、时尚的风格（图1，2）。

与之形成反差的是，中国的景观设计当前呈现出“多元化”的局面：设计风格多样，缺乏本土文化和场地特色。其主要特点是设计受市场经济的影响过大、品质良莠不齐、“政治风貌”

“It is not until this recent decade that landscape design as a discipline has received full attention and recognition in China.”<sup>[1]</sup> The global market has been a huge driver for the rapid development of landscape architecture in China. However, as a consequence of the rapid growth of the industry, a number of problems have been created.

This paper compares and summarizes practices in the two countries by analyzing differences in style, concept, and market practices in Australia and China, and proposes that China should make greater efforts to improve professional landscape education, industry management, and client relationships in order to establish a healthier, more efficient, and more supportive environment for professional development.

#### 1 Differences in Landscape Aesthetics

Australia's landscape industry has a long history linked to Europe, a relationship that is reflected in professional education and practice, and that is consistent with the philosophy and system of the British Commonwealth. For example, in Australia, landscapes defined as areas of historical heritage are under strict mandates of preservation and protection, while newly built landscapes are a reflection of modern life and culture. The distinction between these two types of landscape is clearly defined in their built form. The use of classical forms, which is very common and popular in China, is rarely seen in Australia. Rather, contemporary landscape design in Australia reflects a strong modern and creative forms. The architecture, couture and industrial design all lead edge of the international fashion industries. In general, landscape design in Australia is simple and modern, with a fashionable awareness of form and style (Fig. 1, 2).

Chinese landscape design, by contrast, presents an image of diversity. Design styles are richly varied, but often lack recognition of local culture and site characteristics. A primary fault of landscape design is that the design is too heavily influenced by the market economy, creating a condition where quality is not consistent and the acceptable political style of identical and client-dominated design is very prominent (Fig. 3).

Reflecting on the past ten years of landscape design in China, the rapid expansion of the industry has allowed Chinese designers to more quickly understand Western approaches to landscape architecture. A number of prominent Chinese designers have now been trained that has contributed to the accumulation of practical experiences and talent



1. 墨尔本市多克兰滨水综合开发区景观小广场 © RWA
  2. 墨尔本市基尔达大街某公寓小区的景观活动空间设计 © Lun Li
1. Landscape square in Melbourne Dockland waterfront comprehensive development zone © RWA
  2. The landscape activity space design of a residential area at St.Kilda Street, Melbourne © Lun Li

reserves for the future development. However, the importation of Western form has not been completely positive. In some ways, Chinese landscape design depends too heavily on imported form and advocacy marketing. Some people do not understand that the spirit of a place is more important than its form. They do not experience the site and the function of the landscape as a visitor, but rather copy the form from elsewhere without modification. As a result, there is a lack of attention and research to the soul of design — the spirit of place. The Chinese design industry, as a whole, has lost its way and is gradually turning more and more into producers rather than innovators. Designers have become stewards of the global market rather than leaders of aesthetics and culture.



(即雷同化、甲方主导设计)非常突出(图3)。

回顾景观设计在中国发展的短短十几年,巨大的市场机遇使中国的设计者对西方景观有了快速的了解,培养出很多技法娴熟的设计师,为行业的持续发展积累了实践经验和人才储备。但是,我们也要看到另一方面:很多设计师并不懂得场所精神比形式更重要,不去感受景观的现场体验和功用,而是直接套用其形式。这导致我们的设计过多地专注于外在的形式堆砌和宣传营销,缺乏对设计的灵魂——场所精神的重视和研究。渐渐地,整个设计行业迷失了方向,变成了生产者;设计师沦为市场业主的画图员,而非潮流和文化的引导者。

## 2 原创精神之差异

制造业作为拉动GDP的三驾马车之一,在中国正逐渐趋于没落。造成这一现象的本质原因在于创造力的匮乏。在澳大利亚,原创精神是设计师的哲学信条(图4),抄袭和复制行为在市场和设计领域都是遭到抵制的,“盗版”类的设计和产品更是会受到法律的严惩。

对比中国当下的设计行业,抄袭、复制生产在设计界和市场上大行其道。这其中由国家大环境不同的因素,也有来自某些业主的“压力”(图5)。但是设计师大多接受过良好教育,作为文化潮流的引导者,自身没有形成正确的哲学观和强大的行业力量,也是造成目前这种现象的重要原因之一。设计师受到实用主义哲学观的影响,或疲于生产,或屈从于某些政府委托方及私人业主的喜好,复制出很多缺乏精神和生命力的“死魂灵”产品,如千人一面的“政府广场”(图6)。中国制造(Made in China)如何尽快转变为中国创造(Created in China),已经上升为一项关乎国家能否持续发展的大问题。

## 3 设计理念之差异

澳大利亚的景观设计以尊重自然的理念、淳朴的民风和完善的社会保障体系为支撑,因此设计中往往体现出强烈的自然朴实、节约环保的特点。政府无权挥霍纳税人的钱来建造“形象工程”;即便有,也需在充分论证其投入产出比后,由历届政府分期实施开发。而私人开发商则会将资金投入于对客户更具实际功用的活动设施上。景观设计多从周边的公园和自然环境中“借景”,很少出现高投入的“人造景观”。同时澳大利亚非常注重环保和可持续发展,将大量精力和资金投入在环保类技术和产品的研发过程中,而不仅仅停留在宣传上(图7)。

日本建筑师安藤忠雄曾对中国的建筑做出这样的评论:建筑空间被“过度设计”,内容太满而没有留下供人思考的空间。<sup>[2]</sup>对比日本和澳大利亚的建筑空间,中国设计师在包装上极尽奢华之能事,而对于空间、公众的可持续使用、场所的文化精神的关注却不多。除了设计师自身意识不足的问题,来自建设方以及整个社会的“包装意识”营销策划的误导也是其背后推手。这种设计行业环境的可怕之处是使设计迷失方向,不再遵循“美观、经济、实用”的原则,不再是对当地条件与文化背景、人民需求的回应,成为了徒有其表、没有文化识别性和传承性的一种浪费。

## 4 “大景观”之差异

据报道,“北京市城市森林面积在“十一五”期间大规模增加,人均公共绿地面积由12m<sup>2</sup>上升到15m<sup>2</sup>,城市绿化覆盖率达45%,城市森林体系正在逐步形成。”<sup>[3]</sup>而堪培拉的人均绿地面积达70m<sup>2</sup>,绿地覆盖率为58%,拥有得天独厚的自然优势。城市中的整体环境质量高、面积大,因此一般单体项目的景观设计不必大张旗鼓,更不会“移花接木”(图8)。

中国的景观设计普遍存在破坏自然环境、移老树造小园的现象。单个的小区环境优美、老树林立(图9),而院墙外的公共环境却因资金投入不足,品质差强人意。这导致整个城市的景观发展不均衡,难以形成一个健康有序的生态环境体系。从整体利益和长远效益出发,我们应该强化“大景观”公共绿化公园的建设与投入,弱化并限制小团体利益,如限制居住区中的大树移植。这样的监管和设计才是合理的,才是能够满足生态可持续发展的。

## 5 职业教育之差异

墨尔本皇家理工学院开设了一门课程,要求学生通过在显微镜或放大镜下看到的形态来衍生出一个设计作品,并阐述自己的设计理念。评判时对设计的结构和可实施性并不作要求。这样的

## 2 Differences in Originality

Manufacturing, one of the three major contributors to China's GDP, is increasingly moving outside of China. One essential reason for this shift is the lack of creativity. In Australia, original spirit is the designer's philosophical creed (Fig. 4). Alternatively, plagiarism and copying should be resisted in both design and marketing, and “pirated” designs should be subject to severe legal consequences.

However, copying and reproducing is seen everywhere in the contemporary Chinese design industry. The national environment and attitude partly contributes to this situation. So does the “pressure” from some clients (Fig. 5). One important reason design is not an economic generator in China is that despite designers being well educated and leaders of cultural trends, they have not established a unified and powerful philosophy that conveys their importance to average communities. Instead, designers are influenced by pragmatism philosophy, often directly tied to the preferences of their clients. As a result, a lot of “dead soul” designs have been built, with no spirit or life, such as monotonous government plazas (Fig. 6). The question as we move forward is how can we transition from “Made in China” to “Created in China”?

## 3 Differences in Design Concept

Landscape architecture in Australia is based on a respect towards



nature, simple customs, and perfect social security. As a result, design often reflects a strong natural and considers the site and environmental setting. Government has no right to squander the taxpayer funds to build “image projects”; they usually are carried out over several phases, each of which must receive government approval to ensure high design standards. Additionally, private developers spend money on activity facilities that are more practical and functional to users. Landscape architecture in Australia draws inspiration from the surrounding context, from neighboring parks and the natural environment, to inform new design. “Artificial landscape” with high cost is rarely seen. Meanwhile, Australia is very focused on environmental protection and sustainable development. Great efforts and investments are put in the research and development of environmental technology and products, not just stay on the propaganda (Fig. 7).

Japanese architect Tadao Ando has been quoted, refereeing to Chinese architecture, as building spaces that have been “over-designed”,

3. 石家庄恒大城项目——“欧陆风”风格景观 © Lun Li
4. 悉尼奥运村入口广场的彩色地灯景观 © ASPECT Studios
5. 郑州某在建的住宅区入口景观项目——由于业主的“迫使”,该设计复制了万科的风格。© Lun Li
3. Shijiazhuang Evergrande City — a landscape of “European style” © Lun Li
4. Colored floor-lamp landscape at the entrance plaza of Sydney Olympic Village © ASPECT Studios
5. A residential area entrance landscape under construction in Zhengzhou — under the “pressure” from client, the design is a copy to Vanke's work. © Lun Li

训练旨在培养学生的创造力，鼓励他们提出独特的想法。同时，在实操层面也设置了专门的训练体系和课程，比如专项实习的要求（包括在设计事务所完成实习项目等）。

澳大利亚的教育体系非常务实，面对市场的需求“量体裁衣”。例如设计人员分为从设计师到绘图员的不同等级。创作方案和统领全局的设计师均受过严苛的训练，而绘制施工图的制图员可以由大專的学生担任，来配合设计师将方案落实。

我国景观教育的现状与澳大利亚之间存在很大差距，其最大的一个特点在于学科混杂。横向看，各学校争相开设类似学科，致使专业教育重复性高。纵向看（从方案到施工阶段）缺乏衔接，所培养的毕业生普遍存在无法胜任工作的情况。另外这还与我国教育严进宽出的大体制有关。澳大利亚的大学教育采用宽进严出体制，因此其设计毕业生质量普遍较高：他可能不是全才，但至少是个能够迅速胜任岗位工作的专才。

景观行业是一个泛学科行业。以典型的居住类景观为例，大体包括总平面设计、种植设计、小品构筑物三部分。我们目前的问题是缺乏能够统领全局的学科，毕业生们通常只能承担以上某些部分的工作，这将导致设计缺乏整体性、方案与施工图脱节等问题。另外，廊亭建筑类的小品构筑物设计，是目前所有景观专业的薄弱点，景观类学生在建筑方面的训练和修养不足而难以胜任此类工作；而建筑系学生的求职取向一般也不在于景观设计。

## 6 设计行业环境之差异

设计行业环境大致可分为4个方面：教育体系、设计行业协会、甲方和市场。这4个方面在澳大利亚关系顺畅、互为良性的支持。而在中国，存在以下诸多问题：

（1）如前所述，现状景观教育的不完善使得所培养的“人才”难以胜任市场需求。

（2）行业协会组织数量多，但相互之间竞争多、沟通合作少。更为严重的是未能发挥行业协会的基本功能，如内部制定行业职业操守、规范行业收费标准，对外引导甲方和宣传、协调矛盾等。

（3）在中国，甲方与设计方很难实现对等的关系和科学的合作，共同引导市场良性发展。而在澳大利亚，二者间存在相对的共识型（专业人员以科学方式）对接，从而能够避免很多无谓的设计反复，并保证质量和时间。

## 7 结语

景观设计行业在中国方兴未艾，为了实现今后健康的可持续发展，我们应该汲取经验教训，规避弊端，走稳走实。这需要调



6. 赤峰市政府广场 © Lun Li  
7. 墨尔本罗翡翠湖公园社区儿童活动区——海盗船主题景观（采用回收利用材料建成）© Lun Li  
7. The Government Square in Chifeng © Lun Li  
7. Children playing space of Melbourne Ruffey Lake Park community — pirate ship theme landscape (constructed with recycled materials) © Lun Li

整景观职业教育，以实际需求为导向，针对性地设置景观设计学科中的龙头方向，并鼓励多学科的合作。增强并扩大行业协会之间的合作与影响，促进行业内信用协调体系的建立，形成稳步发展的环境。景观设计师作为景观行业发展的主体，应针对景观泛学科的特点，以原创精神作为基本行业道德标准，加强综合技术能力的培养，努力使自己成为设计文化的引领者。LAF

where the result is too full and therefore no space is left for people to wonder. [2] Compared to the architecture of Japan and Australia, Chinese buildings create lavish facades, but not enough care is given to the use of space and to the public and cultural spirit of site. Besides the designers' own problems, the "packaging consciousness" of the marketing strategies from the developers, and the whole society is also another driving force. The result is built projects that do not reflect an ethos of strong "aesthetic, economic, or practical" experiences, all of which should be driving Chinese landscape design. New projects are no longer a response to local environmental conditions, or the needs of existing people and culture. China's built landscape is becoming a waste of space, where the surface is pretty, but the interior is void of cultural identity and inheritance.

## 4 Differences in the "Big Landscape"

Reportedly, the "urban forested area in Beijing has increased greatly during the eleventh Five-Year, the average public green area per capita has increased from 12 m<sup>2</sup> to 15 m<sup>2</sup>, urban green space coverage has reached 45%, and urban forest systems are gradually building up." [3] By contrast, the Australian city of Canberra has an average green area of 70 m<sup>2</sup> per capita, and the urban green space coverage has reached 58%. This statistic is mostly indicative of the lush natural environment that surrounds Canberra. The surrounding environment is large and the quality is high. This is one reason that individual projects in Australia usually do not need huge construction budgets — they draw resources and inspiration from the surroundings (Fig. 8).

By contrast, new Chinese landscape design usually destroys the natural environment, often transplanting healthy, old trees to make small gardens. In many cases, wealthy, private residential neighborhoods will have beautiful landscapes filled with old trees (Fig. 9). However, often the public environment outside will have little or no vegetation because of insufficient investment. This contrast between uses of vegetation leads to an unbalanced development of the urban landscape, creating conditions where it is difficult to form healthy ecosystems. Considering the overall interests and long-term benefits of healthy ecosystems, we should work towards strengthening construction and investment of "Big Landscape", and weaken or limit the interests of small groups, such as big tree transplanting in private neighborhoods. Only such regulations and design concepts are reasonable and ecologically sustainable.

## 5 Differences in Professional Education

The Royal Melbourne Institute of Technology (RMIT) offers a course in which students are required to generate a design, with an original design concept, from forms seen through a microscope or magnifying glass. The critique does not have any requirements to consider construction or design feasibility. The purpose of this exercise is to develop students' creativity and encourage them to propose unique ideas. Also offered at RMIT, at the practical level, are classes focused on materiality and soils, as well as internships and professional practice (include working as intern in the design firm).

**Considering the overall interests and long-term benefits of healthy ecosystems, we should work towards strengthening construction and investment of "Big Landscape", and weaken or limit the interests of small groups.**

In many ways, the Australian education system is very practical and tailored to the needs of the global and national market. For example, the professional design industry is divided between designers and draftsmen. Designers receive a high-level training and therefore are subject to strict and high requirements. Meanwhile, construction drawings can be completed by college graduates. After systematic education and practice, college graduates are skilled to work with the designers to implement the scheme.

There is currently a large gap in the status of landscape education between China and Australia. From an outside observer, the education in China is too repetitive. Nearly every school requires the same classes with similar curriculums. Within design education, there is a disconnection between the requirements of professional work and what is taught in school. As a result, most trained students graduate unable to qualify for entry-level work. An educational policy of tough admission and easy graduation also contributes to this phenomenon. By contrast, in Australia, it is easy to gain admission to university, but difficult to graduate. As a result, students graduating from design programs are generally more capable to enter the professional world. He may not be an all-rounder, but at least a professional.

Landscape architecture is a broad and interdisciplinary field. A typical residential landscape project, for example, includes three major parts: the master plan, the planting design, and the landscape structure.

Landscape education currently lacks training in managing all parts of this process. Graduates are usually qualified to work on one of the three phases, which causes some issues, such as lack of integrity, gaps between plan and construction. In addition, landscape structures mainly include porch and pavilion. This is weak in landscape education. Landscape students do not have enough training and practices in architecture; while architecture students usually do not have job intentions in landscape design field.

### 6 Differences in the Cultural Environment of Design Industry

The environment of the design industry can be generally divided into four areas: the education system, design industry associations, the clients, and the market. In Australia, the four areas are smoothly related and positively support each other. However, in China, the following questions are existed in the four areas:

(1) On education, the imperfections of current landscape education make trained graduates unqualified to meet the market requirements.

(2) There are too many associations and organizations in the industry resulting in greater competition rather than communication and cooperation. Worse, these organizations often do not complete their basic functions, such as establishing professional ethics, regulating fees, guiding clients, advertisement and marketing, and mediating contradictions.

(3) In China, it is difficult to establish equal relationships between clients and designers to guide the virtuous development of the market. In Australia, a relative consensus exists between clients and designers to avoid unnecessary design iterations, expenditures, and time, and to ensure high design quality and standards.

### 7 Conclusion

Landscape architecture in China is continuing to develop as a profession. In order to continue healthy and sustainable professional development, we should learn from past experiences, and seek to improve the weak points, while continuing to encourage tangible and sustainable professional development. We should adjust professional landscape education and use actual demand as a guide to purposely set up leading direction in landscape architecture discipline, while also coordinating with other design fields to encourage multidisciplinary practices. Finally, we need to strengthen and expand cooperation and influences within the industry to establish a credit coordination system and form a steadily progressing environment. As the main subject of landscape industry development, landscape architects should be as multidisciplinary as possible, while working to strengthen comprehensive technical ability, rewarding creativity and originality, and striving to become the leading discipline within design culture. **LAF**

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