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西安唐大明宫国家遗址 公园规划回顾

Master Plan for the National Relics Park of Tang Dynasty Daming Palace, Xi'an

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项目地址: 陕西省西安市
项目面积: 320hm²
项目委托: 西安曲江大明宫遗址区保护改造办公室, 西安曲江大明宫投资(集团)有限公司
总体概念规划与详细规划: 澳大利亚IAPA设计顾问有限公司
首席设计师: 彭勃
设计团队: 余定、胡彦、Jessica Paterson、Marta B. Hlmark、Anniina Hannele Korkeam.ki
设计时间: 2007-2010年
施工时间: 2009-2012年
建成时间: 2012年
所获奖项: 2008年西安唐大明宫遗址保护展示示范园区暨国家遗址公园概念设计竞赛中标及实施方案
Location: Xi'an, Shaanxi Province
Area (size): 320 hm²
Client: QujiangDaming Palace Heritage Site Preservation and Development Office, Qujiang Daming Palace Investment Group Co., Ltd.
Concept Master Planning and Detailed Planning: IAPA
Chief Designer: Paul Bo Peng
Project Team: Stoney Yu, Yen Hu, Jessica Paterson, Marta B. Hlmark, Anniina Hannele Korkeam.ki
Design Period: 2007 ~ 2010
Construction Period: 2009 ~ 2012
Completion Time: 2012
Award: Winning Proposal and Implementation Scheme of 2008 Concept Planning for Xi'an Daming Palace Demonstration Park and the National Archaeological Heritage Park

摘要 ……

大明宫是中国盛唐时期的主要宫殿建筑群之一, 被誉为“中国宫殿建筑的巅峰之作”。西安唐大明宫国家大遗址保护展示示范园区暨遗址公园项目的规划与实施, 无论是从保护理念到项目操作, 从规划方案到设计管理都具有非常强的示范性。本文回顾了公园的规划过程, 并且从道路规划、景观设计、水体设计、遗址保护与展示方式等方面详细论述了大明宫的规划思想。最后, 文章从规划管理经验以及规划实施效果两个方面对其示范性予以进一步阐释。

关键词 ……

大明宫遗址; 遗址公园; 总体规划; 遗址保护与展示

Abstract …

Daming Palace, known as "the pinnacle of Chinese palace architecture", is one of the most important palaces during China's Tang Dynasty. The master plan and construction of the National Relics Park of Daming Palace, which consists of the Daming Palace Demonstration Park and the National Archaeological Heritage Park, is a successful exemplar of integration and implementation of design concepts and principles, project objectives, planning and design, and management. Through reviewing the entire process, from planning through construction, this article further demonstrates the main planning aspects, including palace gate and wall, roads and squares, green / blue space, and preservation and exhibition of the ruins. In the end this paper, we share the experience in management and evaluates the final implementation effects.

Key words …

Relics of Daming Palace; Relics Park; Master Plan; Relics Preservation and Exhibition

1. 大明宫规划效果鸟瞰图 © IAPA
2. 大明宫国家遗址公园航拍图 (摄于2013年) © IAPA
3. 大明宫遗址公园鸟瞰图 © IAPA
1. Bird-eye view rendering of the Daming Palace Relics Park © IAPA
2. Aerial photo of the Daming Palace Relics Park (2013) © IAPA
3. Bird-eye view of the Daming Palace Relics Park © IAPA



我的理想是, 北京有一个故宫遗址, 西安有一个大明宫遗址, 它们两个代表中国古代不同建筑群的遗址, 在全世界都站得住脚, 这是中国两个世界级的遗址保护工程……全国都在看大明宫, 学大明宫, 大明宫的每一步都关系到全国大遗址保护的方向。^[1]

——单霁翔

1 前言

2013年年底, 国家文物局公布了第二批国家考古遗址公园名单及遗址公园预备立项名单, 共有43个遗址公园位列其中。这预示着我国遗址公园的建设即将掀起新一轮高潮。大明宫遗址公园无论是其保护理念、规划方案, 还是实施过程, 均具有很强的示范性。大明宫遗址公园能给未来的遗址公园建设带来怎样的经验和启示是本文的核心议题。

2 大明宫遗址

2.1 项目背景

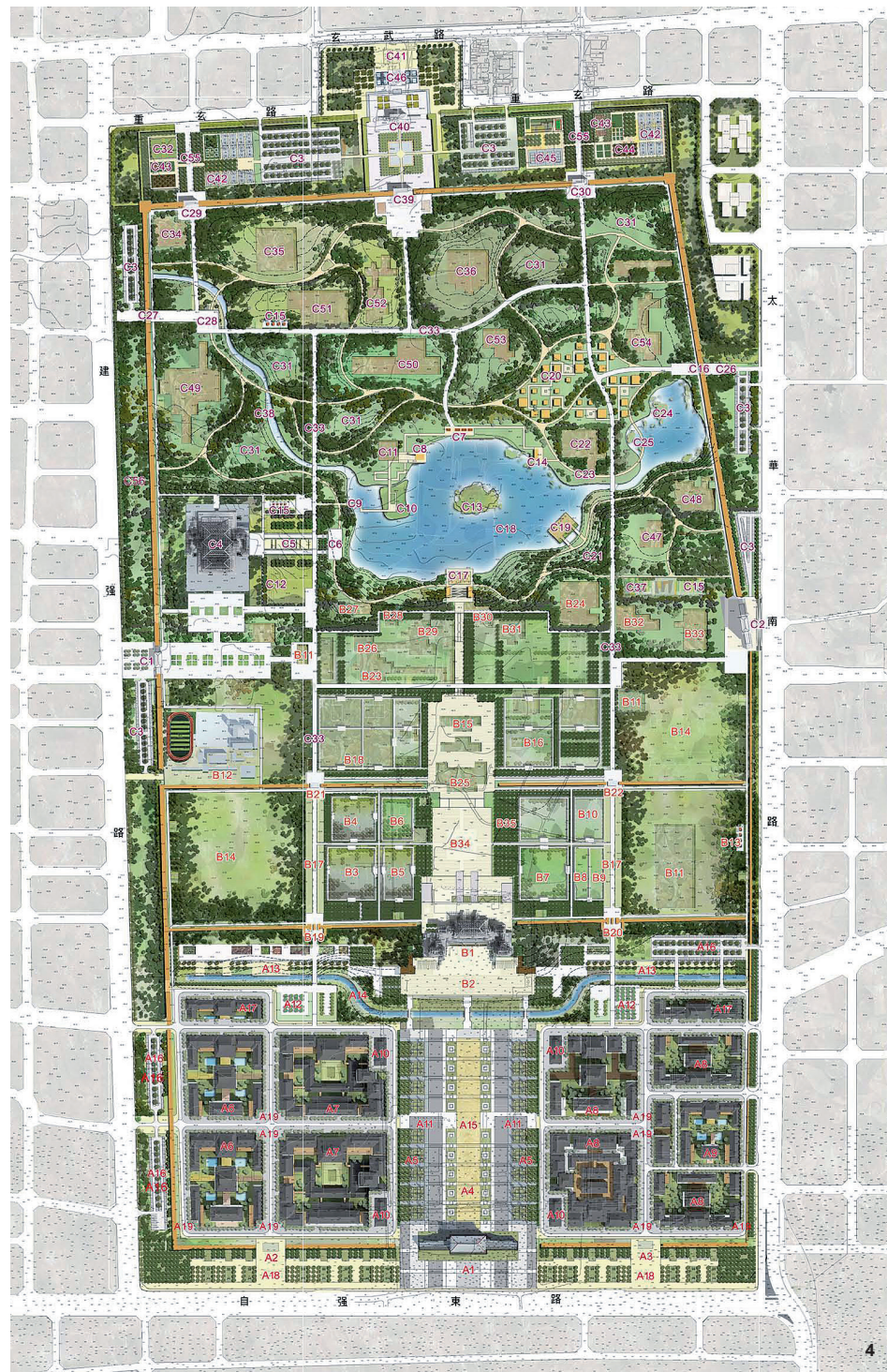
大明宫遗址是唐代长安禁苑的组成部分之一, 被誉为“中国宫殿建筑的巅峰之作”。由唐大明宫所开创的宫殿建筑布置方式, 对中国明清故宫及日本和韩国等东亚宫殿建筑产生了重要影响。大明宫始建于贞观八年(634年), 乾宁三年(896年)被大火焚毁。1961年, 大明宫遗址被中华人民共和国国务院公布为第一批全国重点文物保护单位之一。

2008年, 陕西省和西安市政府启动西安唐大明宫国家大遗址保护展示示范园区

- A1 丹凤门及入口广场 Danfeng Gate and Entrance Square
- A2 建福门 Jianfu Gate
- A3 望仙门 Wangxian Gate
- A4 御道保护展示区
The Royal Road Preservation and Exhibition Area
- A5 广场树阵 Square with Tree Array
- A6 国宾馆区 The State Guesthouse
- A7 博物馆区 Museum
- A8 城市综合体 Urban Complex
- A9 市第三十八中学 Xi'an No. 38 High School
- A10 服务区 Service Area
- A11 御道集散广场 The Royal Road Gathering Square
- A12 绿荫休闲广场 Leisure Square
- A13 亲水平台 Waterfront Platform
- A14 护城河 The Moat
- A15 中心广场 Central Plaza
- A16 停车场 Parking Area
- A17 预留用地 Reserved Area
- A18 入口绿化广场 Entrance Landscape Square
- A19 文化休闲广场 Culture and Leisure Square

- B1 含元殿 Hanyuan Hall
- B2 庆典广场 Celebration Plaza
- B3 命妇院 Mingfu Palace
- B4 亲王府 Qinwang Palace
- B5 中书院 Zhongshu Palace
- B6 殿中省 Dianzhongsheng Palace
- B7 门下省 Menxia sheng Palace
- B8 弘文院 Hongwen Palace
- B9 史馆 Historical Archives
- B10 少阳院遗址 Shaoyang Palace Heritage
- B11 遗址 Archaeological Site
- B12 铁三中 No. 3 Railway High School
- B13 服务设施 Service Facilities
- B14 开放大草坪 Open Lawn
- B15 紫宸殿 Zichen Hall
- B16 望仙台 Wangxian Platform
- B17 文化景观大道 Cultural Landscape Boulevard
- B18 延英殿 Yanying Hall
- B19 昭庆门 Zhaoqing Gate
- B20 含耀门 Hanyao Gate
- B21 光顺门 Guangshun Gate
- B22 崇明门 Chongming Gate
- B23 承欢殿 Chenghuan Hall
- B24 珠镜殿 Zhujing Hall
- B25 宣政殿 Xuanzheng Hall
- B26 长安殿 Chang'an Hall
- B27 仙居殿 Xianju Hall
- B28 金鉴殿 Jinluan Hall
- B29 还周殿 Huanzhou Hall
- B30 清晖殿 Qinghui Hall
- B31 蓬莱殿 Penglai Hall
- B32 清思殿 Qingsi Hall
- B33 大和殿 Taihe Hall
- B34 中轴线大型木平台广场
Large Wooden Platform Plaza on the Central Axis
- B35 大型绿化广场 Large Landscape Square

- C1 右银台门 Right Yintai Gate
- C2 左银台门 Left Yintai Gate
- C3 停车场 Parking Area
- C4 麟德殿 Linde Hall
- C5 台地广场 Terrace Square
- C6 景观休闲广场 Landscape Leisure
- C7 亲水休闲平台 Waterfront Leisure Platform
- C8 茶室 Tea House
- C9 水上景观木栈桥 Boardwalk on the Lake
- C10 灯阵浮岛 Island with Lighting
- C11 遗址展示区 Archaeological Site Exhibition Area
- C12 绿色阶梯 Green Terrace
- C13 蓬莱岛 Penglai Island
- C14 茶座 Tea House
- C15 休闲广场 Leisure Square
- C16 大华门 Taihua Gate
- C17 亲水观景平台 Waterfront Landscape Platform
- C18 太液池 Taiye Lake
- C19 水边露天舞台 Waterfront Amphitheatre
- C20 酒吧一条街 Pub Street
- C21 梯级草地看台 Terraced Lawn Stand
- C22 含凉殿 Hanliang Hall
- C23 亲水步道 Path along the Waterfront
- C24 生态湿地岛 Ecological Wetland Island
- C25 水上栈桥 Boardwalk on the Lake
- C26 入口集散广场 Gathering Square around the Entrance
- C27 九仙门 Jiuxian Gate
- C28 集散广场 Gathering Square
- C29 青霄门 Qingxiao Gate



- C30 银汉门 Yinhan Gate
- C31 休闲大草坪 Leisure Lawn
- C32 门球场 Gateball Court
- C33 主园路 Main Road
- C34 大福殿遗址展示区 Dafu Hall Exhibition Area
- C35 三清殿遗址展示区 Sanqing Hall Exhibition Area
- C36 元武殿遗址展示区 Yuanwu Hall Exhibition Area
- C37 特色花卉园 Featured Flower Garden
- C38 漕渠 Canal
- C39 玄武门 Xuanwu Gate
- C40 重玄门 Chongxuan Gate
- C41 北入口广场 Square of the North Entrance
- C42 篮球场 Basketball Court
- C43 羽毛球馆 Badminton Court

- C44 林荫广场 Square
- C45 网球场 Tennis Court
- C46 旱喷广场 Dry Fountain Square
- C47 大角观 Dajue Temple
- C48 玄元皇帝庙 Emperor Xuanyuan Temple
- C49 拾翠殿 Shicui Hall
- C50 承香殿 Chengxiang Hall
- C51 含水殿 Hanshui Hall
- C52 长阁 Chang Pavilion
- C53 紫兰殿 Zilan Hall
- C54 望云楼 Wangyun Pavilion
- C55 林荫景观大道 Landscape Boulevard
- C56 翰林院 Hanlin Academy

暨遗址公园项目，并在全球范围内征集概念规划方案。最终，澳大利亚IAPA设计顾问有限公司的方案从8个入围方案中脱颖而出，成为优胜方案。其后IAPA又完成了大明宫国家遗址公园的详细规划和部分单体工程的设计。

2.2 大明宫遗址概况

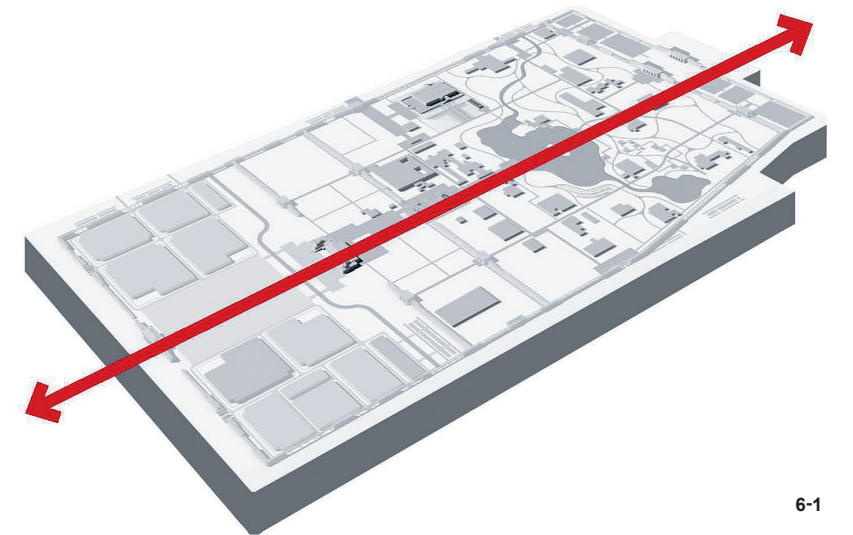
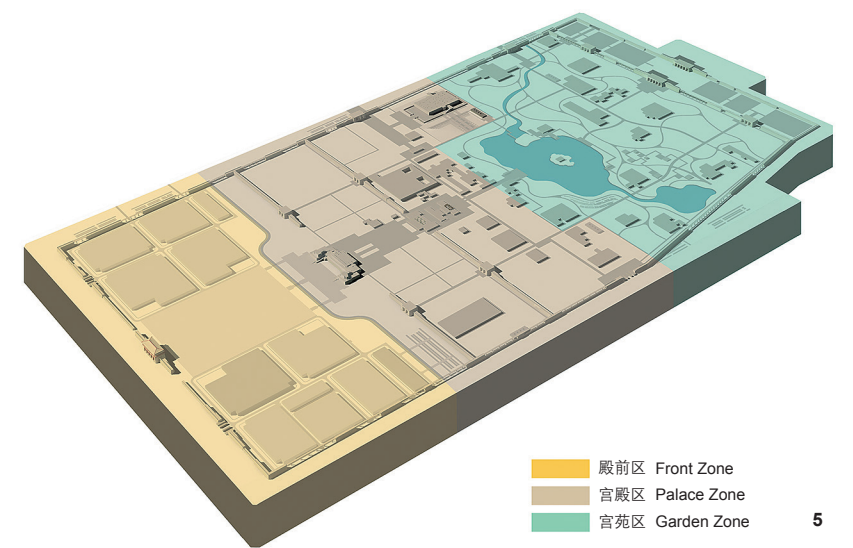
大明宫遗址坐落于唐长安城宫城东北侧的龙首原地区，利用自然地势修筑宫殿，形成一座相对独立的城堡。宫城的南部呈长方形，北部呈南宽北窄的梯形。城墙东西宽1.5km，南北长2.5km，周长7.6km，面积约3.2km²。城墙南段与长安城的北墙东段相重合。所有墙体均为夯土板筑，底宽约10.5m。整个宫城分为前朝和内廷两部分，前朝区以朝会为主，内廷区以居住和宴游为主。大明宫的中轴线贯彻宫城南北，宫内的主要建筑也大都沿着这条轴线分布。

大明宫内的遗址，绝大部分埋在现在地面以下，截至2012年年底，能确定的遗址共30余处。

3 规划面临的问题及策略

3.1 规划面临的问题

因为宫城区域的规划受到文物保护的限制，导致逐渐纳入城市中心区的宫城区域却越来越与宫城外的城市发展脱节。虽然拥有历史上著名的皇城，但当时的宫城区却一度成为西安市最落后的区域之一。



- 4. 总体规划平面图 © IAPA
- 5. 大明宫国家遗址公园规划分区图 © IAPA
- 6-1. 大明宫南北中轴线 © IAPA
- 6-2. 站在中轴线上从含元殿望向丹凤门。© IAPA
- 4. Master plan © IAPA
- 5. Zoning plan © IAPA
- 6-1. North-south axis © IAPA
- 6-2. Dandeng Gate, viewing from Hanyuan Hall at the north-south axis. © IAPA





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 城墙局部复原 City Wall Partially Restored
 城墙意向展示 Conceptual Presence of City Wall
 转角城台局部复原 Stage on the Wall Partially Restored
 城墙土坡绿化展示 City Wall with Landscaped Slopes
 城墙乔木列植展示 City Wall with Tree Arrays

园内大部分场地以裸露地面为主，因为缺乏空间围合和植物营造，整个场地显得荒凉、空旷。虽然园内的遗址保护和展示工程已部分完成，但还有很多遗址仍然埋于地下，曾经的辉煌得不到呈现。经过研究分析后，我们将问题主要归结在以下三个方面：

(1) 如何将遗址公园和城市建设相结合；

(2) 如何通过空间组织既满足遗址

的保护，又满足市民的游憩需求；

(3) 如何将埋藏于地下的遗址加以呈现。

3.2 规划策略

3.2.1 遗址的可持续性发展

画地为牢式的遗址保护方式并不是可持续的，城市建设必将渗透到遗址保护范围之内。“历史建筑—遗址—遗址公园”模式的建立，大大延长了历史建筑

(遗址)的生命周期，赋予其当代价值。我们的策略之一是将逐渐湮灭在城市建设中的遗址的消失过程转化为“遗址公园”诞生和逐渐成长的过程。我们力图在遗址公园建设过程中留出足够的退让距离，通过这种安全距离的设置，以达到对遗址的最小干预。

3.2.2 拥有现代使用功能的传统空间的塑造

通过道路、广场、构筑物的营建，将原始的大片空地变成与历史空间相呼应的现代使用空间。大明宫遗址公园历史上的中轴线可以演变一系列的市民活动广场；古代的宫墙可以演变为当代博物馆和展览馆；有待继续考古的区域可以暂作为林下空间或开敞草坪；殿前、宫殿、宫苑的三个分区（延续了唐代大明宫的历史格局）可以分别作为市民活动、遗址保护以及生态公园的分区。

3.2.3 创造性的遗址保护和展示方式

遗址公园充分利用联想与虚拟的设计表现方式，完成一个具有丰富内容与内涵的实体公园。对于地上已无遗存的遗址，在保护性工程完成之后，其地面展示方式



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大胆创新。结合不同遗址的特点和潜质，运用新的材料和技术手段，创造出递进式空间演变的遗址公园。同时还要对唐代礼仪、宗教、体育、艺术等文化进行展示，从而在整个公园中营造出浓厚的唐文化氛围。

4 总体规划

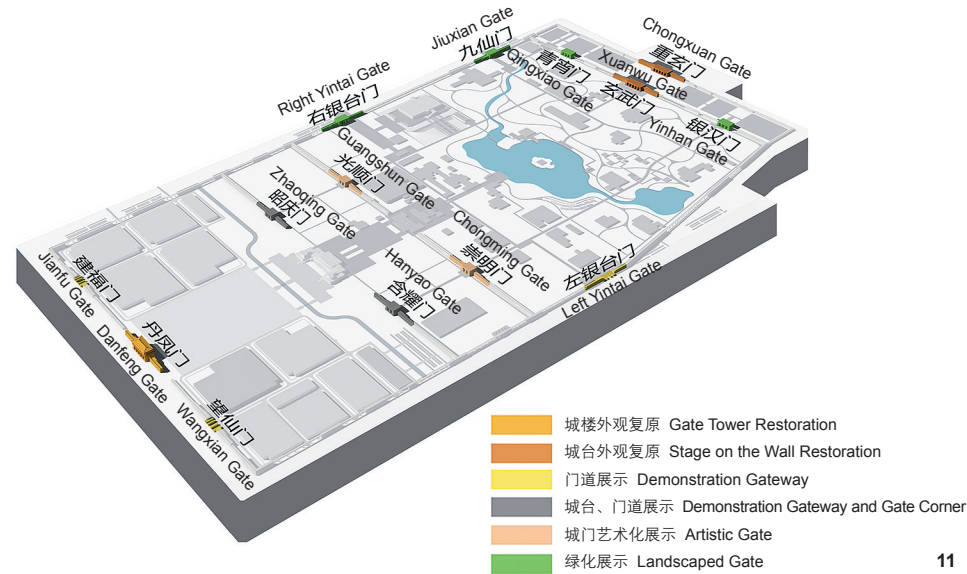
(1) 遗址公园的规划保留了殿前区、宫殿区、宫苑区三大功能分区；突出园区的南北中轴线，并将之作为遗址公园的空间景观主轴线。

(2) 由于大明宫规模宏大，遗址分布分散且数量众多，故选择了最能体现空间结构、历史格局的遗址进行展示。大明宫内的宫殿遗址，按照遗址挖掘与否以及

遗存量的多少、遗址的重要程度，制定差异化的保护展示方式。对于已探明，但尚未进行挖掘的遗址，采用绿化或者卵石铺装的方法进行地面标记，方便考古研究并为未来的挖掘创造条件。

(3) 针对园内宫墙，我们提出用多种城墙形式、分段表现的方法来构筑大明宫的城墙系统：在重要节点区域复建部分城墙，供游人登高远眺；水景城墙和坡

7. 宫墙遗址保护与展示布局 © IAPA
 8. 现代艺术化宫墙 © IAPA
 9. 景观化宫墙 © IAPA
 10. 实体宫墙 © IAPA
 7. City wall preservation and demonstration plan © IAPA
 8. Modern artistic city wall © IAPA
 9. Landscaped city wall © IAPA
 10. City wall remains © IAPA



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璃城墙分别结合人工喷泉和玻璃，形成若有若无、极具想象力的城墙空间（虽然在之后的实施中，水景城墙和玻璃城墙的想法都未能实现，但仍在一定程度上启发了城墙保护和展示的方法，这种“虚实结合，断续有致”的思路也得到了各方的肯定）；绿色城墙采用乔木列植或者土坡绿化的形式，形成绿植隔离，令人们在行进中感受到城墙的存在；现代艺术城墙则抽取原建筑的特征进行抽象表现，形成与过去城墙之间密切呼应的现代使用空间。

（4）鉴于考古尚未揭示唐大明宫历史道路布局，为保障文物遗址的真实性和

完整性，我们充分利用现有道路，加以适当调整、补充和完善，构成了园内的主要交通路网。从远期来看，则可在深度考古的基础上，探明历史路网之后，最大限度地按照历史格局再现原有的交通格局。道路尽量按照历史及考古研究成果铺设，路面建议采用可还原材料。

殿前区与宫殿区景区道路格局形式工整方正，以突显大明宫的庄重和宏伟气势。宫苑区作为皇家后花园，其道路形式以自然曲线为主，并与规则式的主园路相结合。

（5）在水系规划方面，方案在园内

确定了宫苑区太液池和殿前广场护城河两大水体。在不影响太液池遗址保护的前提下，规划将太液池复原为具有唐代宫苑风格的山水式风景区。在太液池遗址之上，结合遗址的展示，设置环湖步行木栈道及架空走廊。在中部无遗址的区域恢复太液池水面，复建后的太液池水体与太液池遗址之间留有足够的退让距离，以达到对遗址的最小干预。而位于宫殿区与殿前区交界处的护城河，与太液池互为一里一外，一动一静。护城河的现状地形条件相对较复杂，东西高差超过7m。我们利用这一地形特点，形成了高差4m的跌水景观。

（6）遗址公园根据不同功能体现不同的景观特色：殿前区基本上保留了原场地上的乔木，在御道广场两侧新增规则式树阵，利用大尺度开敞的空间格局，凸显大明宫威严的气质；宫殿区较多地运用疏林草地以及开敞大草坪的形式，形成以遗址为中心、疏密有致的空间；宫苑区则以太液池为中心，周边采用自然式种植为主，形成与前两个区相异的景观效果。

将遗址与城市之间的过渡地带建成开放式的商业空间和绿地，使公园与城市相对独立但不孤立，从而实现两者的过渡和融合。

（7）园内种植设计采用乡土树种为主，并尽量根据历史文献选择原大明宫原采用的植物品种。对于新增树木，要保证其根系不会危害遗址安全。

（8）IAPA邀请艺术家冯峰合作完成

了宣政殿、紫宸殿保护展示装置“时间的宫殿”——将茂密的树冠修剪成考古复原的宫殿形状，待枝叶茂盛时，宫殿的形象渐渐模糊、消失，之后再通过修剪的方式使建筑的形象重现。这个方案通过植物和装置艺术构架的结合，唤起人们无限的遐想，并随着树木的生长、变化和修剪，向人们展示出一座与众不同而富有生命的宫殿。

5 规划管理经验与规划实施效果评价

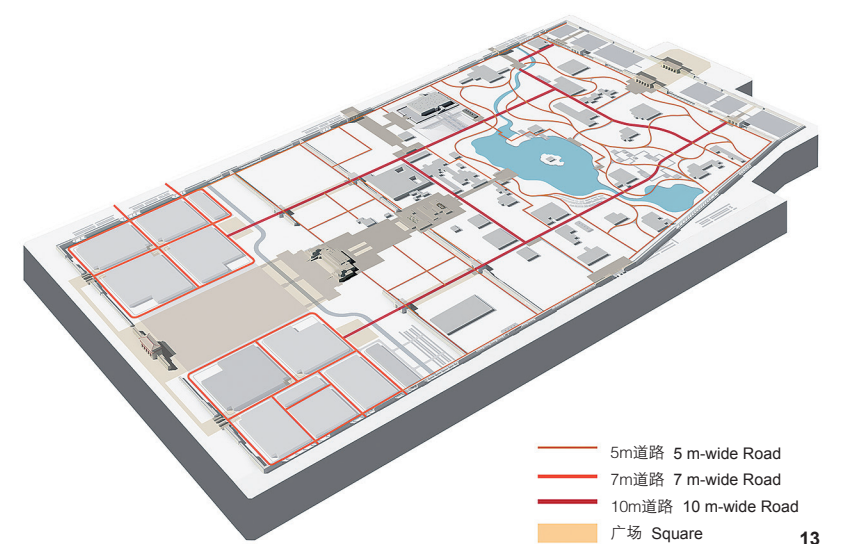
笔者近年来参与了十多个重大遗址项目的规划，相较于当代其他同类项目，大明宫遗址公园在规划与管理上是成功且高效的。主要体现在：

（1）举办国际竞赛，吸取不同国家和地区的先理念，在整个规划过程中，积极听取不同领域的声音；

（2）迅速推进详细规划：大明宫规模庞大，其中涉及的单项设计不计其数，因而明确工作范围和设计指引就成了单项工作开展的大前提；

（3）大明宫的单项设计分成道路广场、宫门宫墙、绿化水体、遗址保护与展示、重点配套公建、艺术雕塑等几大类型。在整个过程中，对单项设计方案所进行的选择和优化，为整个项目的顺利实施奠定了坚实基础。

本项目的主体部分于2010年10月建成开放后，受到了国际和国内舆论的广泛关注。从实施的效果来看，基本实现了对唐



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大明宫历史空间的重现，满足了遗址保护与展示、为周边居民提供休闲健身的中央公园的这两大核心诉求。

在与市民的关系方面，大明宫遗址公园没有刻意强调遗址的苍凉与历史的悲壮，而是将遗址的印记融于当代的城市背景中，令辉煌的历史服务于现今的市民生活。走在遗址公园中，处处可见欢声笑语。在规划设计之初我们并没有想到的一些市民活动的内容（如慢跑、打陀螺、篮球、广场舞以及合唱等活动）也纷纷出现在遗址公园中。

看到大明宫能够获得这么强烈的社会反响，作为规划团队的我们感受到荣誉的

同时也倍感责任重大。我们希望大明宫遗址公园能够成为一个示范性工程、一个东方古迹遗址保护的示范基地、一个国际古迹遗址保护的技术平台。LAF

致谢

非常感谢澳大利亚IAPA设计顾问有限公司艺术总监刘约君先生的大力支持与协助。

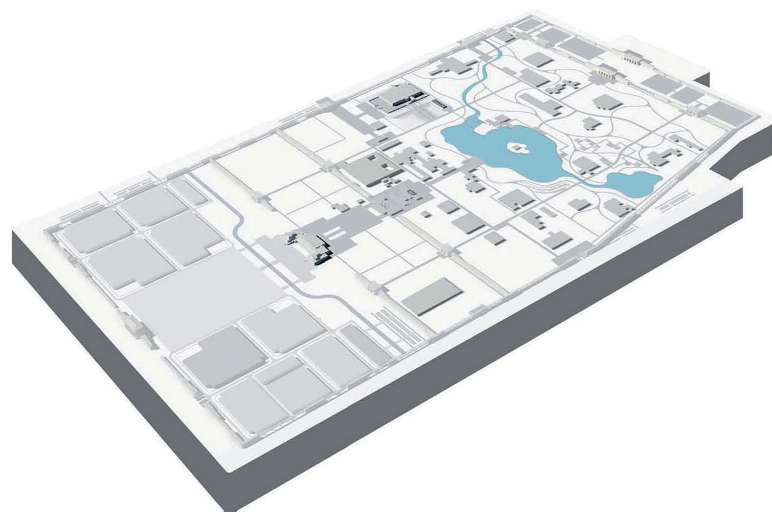
- 11. 宫门遗址保护与展示布局 © IAPA
- 12. 丹凤门遗址保护展示工程 © IAPA
- 13. 大明宫国家遗址公园道路交通规划图 © IAPA
- 14. 遗址区木栈道 © IAPA
- 11. City gate preservation and demonstration plan © IAPA
- 12. Preservation and demonstration of Danfeng Gate © IAPA
- 13. Road network plan of the Daming Palace Relics Park © IAPA
- 14. Boardwalk in archaeological site © IAPA



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My dream is that, there's a Forbidden City Relic in Beijing, and there's a Daming Palace Relic in Xi'an. They both represent architectural relics of ancient China, and can stand still worldwide. These are two world class relic preservation projects in China.... The entire country is watching and studying from Daming Palace. Every step of Daming Palace is directional to the Chinese heritage preservation.

— Jixiang Shan

1 Introduction

At the end of 2013, the State Administration of Cultural Heritage announced the second list of National Archaeological Heritage Parks and Heritage Parks-to-be. There are altogether 43 heritage parks in the list. This indicated that construction heritage parks in China will reach a new peak in the near future. The Daming Palace Relics Park is highly

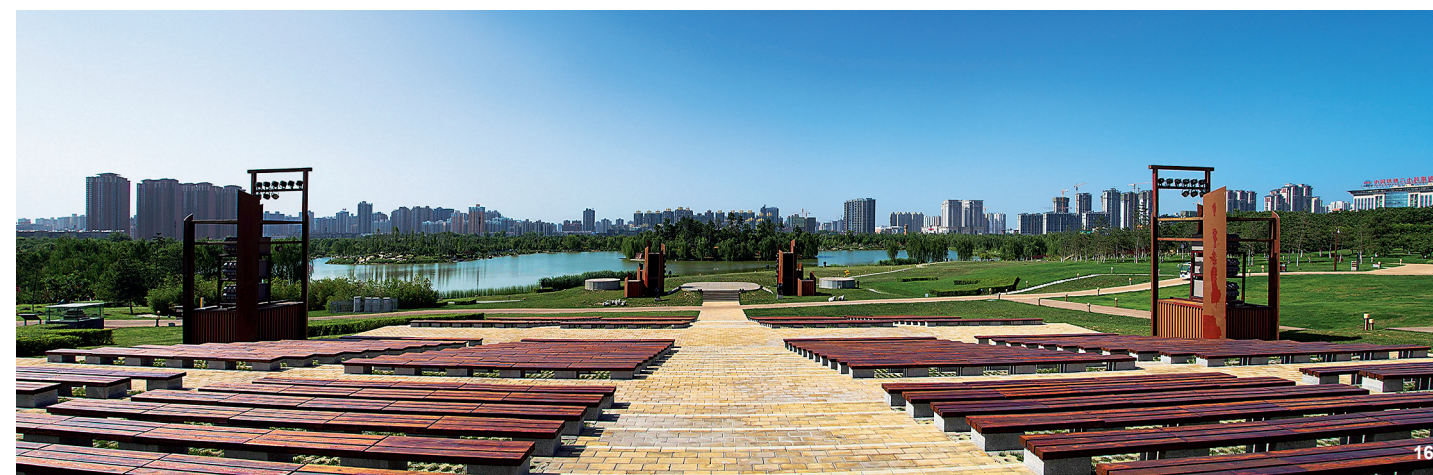
demonstrational, regarding its preservation concept, master plan and implementation process. What experience and inspiration did Daming Relics Park bring to the future construction of relic parks is the core subject of this article.

2 Daming Palace Relics

2.1 Project Background

Daming Palace is one of the compositional parts of the Chang'an Forbidden Garden, Tang Dynasty, and is appraised as "the summit of Chinese palace architecture". The palace building layout initiated by the Tang Daming Palace had a significant effect to the Forbidden City in China's Ming and Qing Dynasties, as well as East Asian palace architecture, such as in Japan and Korea. The construction of Daming Palace began in Zhenguan Reign Period Year 8 (634 A.D.). It was destroyed by a disastrous fire in Qianning Reign Period Year 3 (896 A.D.). In 1961, the relics of Daming Palace were declared as Key Cultural Protection Site, in the first batch identified by the State Council of China.

In 2008, the Shaanxi Province and Xi'an



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City government initiated the Demonstration Park and National Archaeological Heritage Park project for the Tang Daming Palace, and called for conceptual planning schemes worldwide. In the end, IAPA stood out among a group of eight finalists as the winning scheme. Afterwards IAPA completed the

- 15. 太液池水系 © IAPA
- 16. 露天表演舞台 © IAPA
- 17. 太液池 © IAPA
- 15. Water system of Taiye Lake © IAPA
- 16. Outdoor theater © IAPA
- 17. Taiye Lake © IAPA

detailed planning of the Heritage Park, and a couple individual projects design.

2.2 Daming Palace Relics' Context

Lying on the Longshouyuan at the northeast area of the Chang'an city during the Tang Dynasty, the Palace was built based on the natural landform, and became a relatively independent castle. The south part of the palace is in a rectangular shape, and the shape of the north part is trapezoid, with the south wider and north narrower. The palace wall measured 1.5 km wide from the east to the west, and 2.5 km long from the south to the north. The perimeter is 7.6 km, with an area of approximately 3.2 km². The south part of the palace wall is sitting in the same place with the east part of Chang'an City's north wall. All walls were constructed by rammed earth, with a base about 10.5 m in width. The entire palace was composed of two areas — Qianchao (outer place) and Neiting (inner place). The Qianchao area was primarily used to held court, and the Neiting area was used for royalty's living, dining and entertainment. The central axis ran from the south to the north. Major buildings in the palace were mostly laid along this axis.

Almost all relics inside the Daming Palace were buried under the current land

surface. There were over 30 relics discovered and defined by the end of 2012.

3 Planning Issues and Strategies

3.1 Planning Issues

The development of the place district, though gradually engulfed by the central city area, had become devoiced from its surrounding urban development due to the preservation constraints. Albeit being a historical, famous imperial palace, the palace district used to be one of the most lagged behind area in the City of Xi'an.

Most of the park land was bare, which felt obsolete and empty overall due to the lack of spatial enclosure and landscape planting. With many relics buried underground, in spite of the fact that the heritage preservation and demonstration projects were partially completed, its glorious past remained absent. Through research and analysis, we concluded the issues into three aspects:

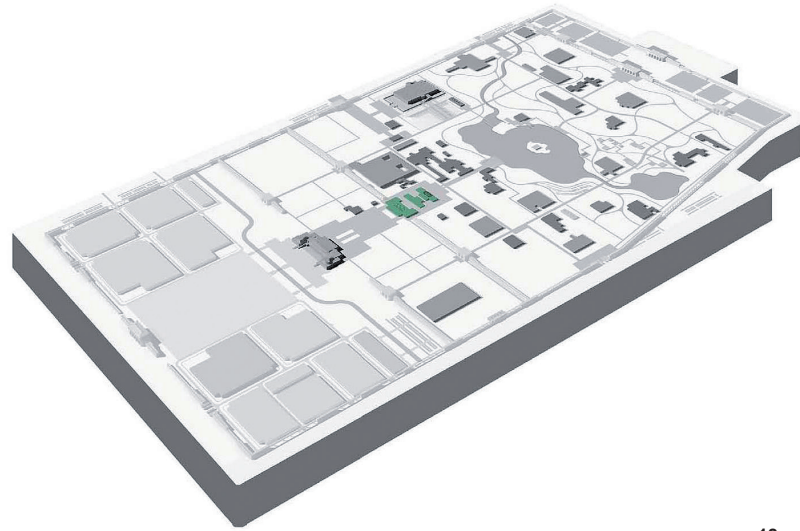
(1) How to integrate the developments of the Relics Park and the city;

(2) How to organize the spaces to meet the needs for both heritage preservation and civic recreation;

(3) How to have buried ruins come to daylight and be visible again and known by the public?



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- 18. “时间的宫殿”坐落位置 © IAPA
- 19. 宣政殿、紫宸殿保护展示装置 “时间的宫殿” © IAPA
- 20. “时间的宫殿”夜景 © IAPA
- 21. “时间的宫殿”四季景观 © IAPA

- 18. Location of the “Time Palace” © IAPA
- 19. “Time Palace” is located between Xuanzhen Hall and Zichen Hall © IAPA
- 20. Night view of the “Time Palace” © IAPA
- 21. Seasonal views of “Time Palace” © IAPA

3.2 Planning Strategies

3.2.1 Heritage’s Sustainable Development

Enclose and restrain development as a preservation method was hardly sustainable. We must integrate the site relics into the city development. The establishment of the “Historic buildings – Relics – Relics Park” mode greatly extends the life cycle of historic buildings (relics). One of our strategies was to transform the condition of relics disappearing in city development into an emerging and growing process of “Relics Parks”. We managed to leave enough set back in the Relics Park construction process, to make minimal intervention to the relics through the safeguarding distance placement.

3.2.2 Creation of Traditional Spaces Integrated with Modern Functions



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Through the construction of roads, squares, and buildings and structures, a large area which was empty originally was transformed into modern usable spaces echoing the historic ones. The historic central axis of the Relics Park could be transformed into a series of citizen plazas; the ancient palace walls could be transformed into modern museums and exhibition halls; areas that needed to be further studied could be used temporarily as shaded places or open spaces. The three zones — Front Zone, Palace Zone, and Garden Zone, which recognized the same zoning layout as the Palace in Tang Dynasty, could be utilized respectively for citizens’ activities, heritage preservation, and ecological park.

3.2.3 Innovative Way of Heritage Preservation and Exhibition

The planning and design of the Relics Park applied imagination and virtual design presentation, and was developed as a physical park with rich contents and meanings. Areas where there was few relics above surface level offered an opportunity for bold and innovative the ground exhibition after site preservation programs. With the utilization of new materials and techniques and the integration of different relics’ characters and potentials, a progressive transforming space was created. At the same time, there were ritual, religion, physical education and art exhibitions of the Tang Dynasty, in order to create a rich Tang culture atmosphere in the park.

4 Master Plan

(1) Relics Park’s master plan kept the three major function districts — Front Zone, Palace Zone, and Garden Zone. The north-south central axis was strengthened and made into the main landscape axis.

(2) Large in scale with great amount of



春
Spring



夏
Summer



秋
Autumn



冬
Winter

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relics scattered in different places, the master plan selected the ones that could best present the spatial framework and the historic layout. The palace relics within Daming Palace were protected and exhibited in various ways, based on whether the relics were excavated, how many relics were there and how important they were. For the discovered but not yet excavated relics, we used vegetation

and pebble pavement to mark the surface, to make it more convenient for archaeological studies and future excavation.

(3) We proposed various forms to reconstruct and present Daming Palace’s wall system in different sections. Partial city wall was reconstructed at core areas to provide overlooks for visitors; “water-scene wall” and “glass wall” used man-made

fountains and glasses, to form a looming, imaginative city wall system. Although the design concept provided inspiration to the way of city wall protection and exhibition to some level, the idea of “combination of void and solid, disconnection and continuity” was well received by the stakeholders, water-scene city wall and glass city wall were not carried out in the later actual implementation. In the “landscaped city wall” section, we proposed tree-lined promenade and planted slopes that provide visual buffer, allowing visitors to experience the existence of the city wall while walking. “Modern artistic city wall” extracted characters from the original buildings and in contrast presented abstractly, forming a modern function space that resonated closely with the old city wall.

(4) The historic road networks of Tang Daming Palace had not been completely discovered by archaeology yet. As a result, in order to ensure the accuracy and integrity of the site, we utilized the current roads fully, with appropriate adjustments, supplements and improvements, and made them into the main traffic system in the park. In the long term, the original traffic framework could be recovered to a maximum extent when the historic road system is discovered in future. The roads should be laid out based on existing history and archaeology research findings. It is suggested to use biodegradable materials for the road surface.

The road system of the Front Zone and the Palace Zone is in a grid to amplify the grandness of the Daming Palace. The Garden Zone, as the imperial garden, had paths in natural curvilinear form connecting to the regular main park roads.

(5) Regarding the water system presented in the master plan — there are two water bodies in the park — Taiye Lake in the Garden Zone, and the Moat in the Front

Zone. With the premise of Taiye Lake relics’ protection being unaffected, the master plan rehabilitated the pond into a scenic landscape area with the palace style of Tang Dynasty. Over the Taiye Lake relics, boardwalks and a bridge corridor are developed. In the central area where there are no relics, Taiye Lake’s water surface is recovered. The reconstructed water body of Taiye Lake is set back from the relics with ample distance to keep human interference to minimum. The Moat between the Palace Zone and the Front Zone is outwards and active, while Taiye Lake is inwards and quiet. The current landform condition of the Moat is relatively complicated, with a height difference of over 7 m from the east to the west. We utilized this landform feature and created a waterfall landscape of 4 m in height difference.

(6) Based on a variety of programs, the park encompassed various landscape features: the Front Zone basically kept the original trees and planted new rows of trees along two sides of the Royal Road. It utilizes large scale open spatial framework to amplify the imperial grandness; The Palace Zone, instead, created mostly open woodland and open glade, having the relics as the core; The Garden Zone has Taiye Lake as its center and trees were planted for the surrounding, forming a different landscape scene from the former two places.

The master plan develops the transition area between the relics and the city into open commercial areas and open spaces, making the park independent but not segregated from the urban environment.

(7) Native plants are used in the planting design of the park, the species are selected according to the original Daming Palace vegetation based on historic literature.

(8) IAPA invited Feng Feng, famous artist, to design an installation named “Time Palace”, located between Xuanzheng Hall

and Zichen Hall. Tree crowns are pruned as the shape of a palace; the image of palace will be gone when the trees are flourishing, and will return when the crowns being pruned again. This installation brings visitors a unique, vibrant, and changing “palace” along the growth of the trees.

5 Planning Management Experiences and Planning Implementation Evaluation

Recently IAPA has participated in the planning process of more than ten major heritage projects. Compared with other contemporary projects of similar kind, Daming Palace Relics Park is successful and effective in planning and management. It is reflected in:

(1) The institution organized international competitions to learn advanced ideas from different regions and countries, and absorb insights from different fields during the entire planning process.

(2) Proceeding with detailed master plan quickly: Daming Palace is large in scale, and the individual design projects involved were copious. As a result, making clear of the project boundary and design guidelines became the precondition for individual projects.

(3) The master plan comprised of various kinds of individual design projects, such as road and plaza, palace gate and palace wall, vegetation and water bodies, heritage protection and exhibition, major amenities, and art sculptures. In the overall process, selecting and optimizing individual design concepts laid a solid foundation for the successful implementation of the entire project.

After the completion and opening of the main part in October 2010, this project received wide attention from both internationally and domestically. From



the results of implementation, the project basically achieved the reappearance of the Tang Daming Palace historic space. It meets the two core objectives — heritage protection and exhibition, and provides a recreational central park for the residents in the surrounding neighborhoods.

As for the relationship with the citizens, the design of the Relics Park did not deliberately focus on the desolation of the relics or the tragedy of the history. Instead, it integrated the traces of the relics into the modern city context, and made its glorious past serve the present civic life. When you walk in the Park, laughter and shouts

of joy can be heard everywhere. Some civic activities that we did not think of in the beginning of the planning process also appear (like jogging, spinning tops, basketball, square dancing, group singing, etc.).

Seeing the strong reactions that Daming Palace received from the society, we feel honored being the planning team, but yet also feel more responsibilities. We hope that Daming Palace Relics Park can become a demonstration project, setting a precedent for heritage protection of the East, and a technical platform for international heritage protection. **LAF**

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22. 大明宫规划效果鸟瞰图 © IAPA
22. Bird-eye view rendering of the Daming Palace Relics Park © IAPA