

21世纪以来国际视野下的中国园林研究 ——基于《园林与设计景观史》与敦巴顿橡树园的历时性考察

Chinese Garden Research in the 21st Century International Academia —A Diachronic Analysis of Journal *Studies in the History of Gardens & Designed Landscapes* and Dumbarton Oaks Library and Collection

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摘要

中国园林研究正成为国际景观设计行业的研究热点与关注对象，而如何在卷帙浩繁的国际学界中把握中国园林研究的学术潮流则成为进一步促进中国景观研究发展的关键所在。本文旨在对《园林与设计景观史》(*Studies in the History of Gardens & Designed Landscapes*)和哈佛大学敦巴顿橡树园(Dumbarton Oaks Research Library and Collection)这两个引领国际学术潮流的期刊和学术机构基金项目进行历时性考察，探讨21世纪以来国际景观设计视野下中国园林研究的动态趋向。借助文献计量法，本文首先运用统计方法分析国际话语体系下中国园林研究的发展规律和增长趋势，再以此为基础，拾取出这些规律中的历史时间因子，将其代入相关学术背景对其源流进行解构。经过探讨，本研究指出在华人学者的主导下，国际学界内中国园林研究展现出稳中有升的趋势，并吸引了多学科背景学者的参与；其不仅形成了中国和英国两大学术重镇，还在研究范式上呈现出从古典到近代、从单一到多元、从中国到跨国的转变。

关键词

景观研究；《园林与设计景观史》；敦巴顿橡树园；中国园林；研究趋势；21世纪

ABSTRACT

In response to increasing attention from international academia on Chinese gardens, this article advances China's landscape studies by exploring international research trends on Chinese gardens during the 21st century. It mainly adopts a diachronic perspective to examine the journal *Studies in the History of Gardens & Designed Landscapes*—a leading journal, and Dumbarton Oaks Research Library and Collection (Trustees for Harvard University)—international academia's leading institution on landscape studies. Using a bibliometric approach, it first carries out a statistical analysis of the rules and trends of development to explore the distribution patterns of Chinese gardens. Based on this analysis, it uses time series analysis to study the relationships of related academic discourses and contexts. The study reveals that Chinese garden studies led by Chinese scholars has attracted increasing attention from international academia and has involved growing numbers of scholars from various disciplines. Consequently, it has not only shaped much of the output from China and Britain, but is also driving a paradigm shift away from studying Chinese classical gardens to modern designed landscapes, drawing upon a monolithic approach to investigate the pluralistic, and from focusing on Chinese national interaction to transnational interaction.

KEYWORDS

Landscape Studies; *Studies in the History of Gardens & Designed Landscapes*; Dumbarton Oaks Research Library and Collection; Chinese Garden; Research Trends; 21st Century

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1 研究背景与研究方法

国际景观设计师联盟 (IFLA) 前主席戴安妮·孟塞斯在评价中国景观设计师事业时曾指出, 随着“中国景观设计师在世界上有着更强的自信与更高的地位”, 如何鼓励中国景观设计师投入更多、更广的参与性与领导力正成为“全球景观设计师事业”亟需解决的问题^[1]。近年来, 已有学者分别从景观规划、园林历史与理论、景观生态等方面入手对国际景观设计师事业的研究动态进行了深入解析^{[2]-[7]}。尽管如此, 中国园林——这一业已成为国际景观设计师事业的研究热点和关注对象, 且在中国具有极大优势的研究方向却并未引起中国学界足够的重视; 既有研究往往仅从史学流变、环境史^{[8]-[11]}等专题视角出发, 较少系统性地关注这些动态的历时性整体变化。因此, 如何在卷帙浩繁的国际文献中明确把握中国园林研究的学术潮流和动态趋向则成为进一步促进中国景观设计师事业的关键所在。

在众多景观设计师学期刊和研究机构中, 《园林与设计景观史》(*Studies in the History of Gardens & Designed Landscapes*) 和哈佛大学敦巴顿橡树园 (Dumbarton Oaks Research Library and Collection) 无疑是最为突出和引领国际学术潮流的两个。《园林与设计景观史》, 原名《园林史学报》(*The Journal of Garden History*), 是国际学界为数不多的园林史期刊之一。该刊由国际园林史泰斗和美国园林史研究奠基人约翰·迪克逊·亨特创办于1981年, 旨在关注世界范畴内特定场所的设计, 及其在社会文化史、地理、美学、技术及保护等语境下的解读。多年来, 一直凭借其专业性和权威性著称于国际景观设计师学界^[8]。

敦巴顿橡树园位于美国华盛顿, 隶属哈佛大学, 是世界上首屈一指的园林和景观设计师研究机构。自1956年推出首项景观设计师研究基金以来, 其每年都会设立数项基金推进园林研究。现在活跃于国际学界的具有影响力的学者几乎无不有着该机构的研究经历。因此, 无论是在《园林与设计景观史》发表文章还是获得敦巴顿橡树园的研究基金, 都不仅是对学者个人研究的高度肯定, 还是被景观设计师国际学界认可的一种标志。

有鉴于此, 本文尝试借由文献计量法对21世纪以来《园林与设计景观史》的刊载论文和敦巴顿橡树园的研究基金课题进行历时性考察。研究首先通过KH Coder——这一由日本学者樋口耕一开发的文字计量分析软件对相关研究的发展规律和增长趋势进行统计分析, 以揭示国际文献中中国园林研究的分布规律^{[12][13]}。随后, 再拾取这些规律中的历史时间因子, 并代入相关学术背景对其源流进行解构, 以揭示中国园林研究在国

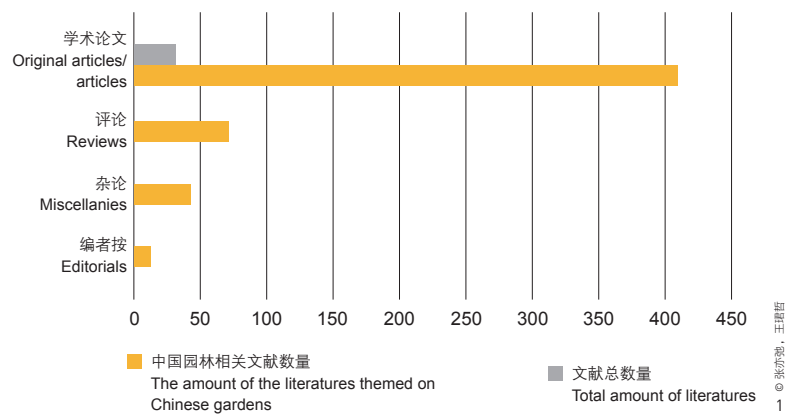
1 Research Background and Methods

As former president of the International Federation of Landscape Architects (IFLA), Diane Menzies, pointed out that “Chinese landscape architects are now taking a much more confident and higher profile place in the world,” and it, thus, became an urgent demand for “how could the global profession... encourage stronger and broader involvement and leadership from Chinese landscape architects, to benefit the future of our profession.”^[1] Recently, scholars in China are raising increasing interests on the landscape studies in international academia. They carefully examined the research fields of landscape planning, garden history and theories, and landscape ecology^{[2]-[7]}, while failed to draw enough attention on Chinese garden research. The rare works in Chinese just focus on how international academia used the new approaches, such as historical evolution and environmental history^{[8]-[11]}, to study Chinese gardens, but neglect the diachronic changes of such approaches. Hence, it becomes a significant issue of understanding international research trend and dynamics on Chinese gardens for further promoting the landscape studies development in China.

Journal Studies in the History of Gardens & Designed Landscapes and Dumbarton Oaks Research Library and Collection, Trustees for Harvard University, are the most significant and leading journal and academic institute on landscape studies in the worldwide. *Studies in the History of Gardens & Designed Landscapes*, formerly named as *The Journal of Garden History*, is one of the few journals that seek deliberately to study landscape history internationally. It was founded by John Dixon Hunt in 1981, and has enjoyed a high reputation in landscape specialty and authority. With detailed and documentary analyses of special sites anywhere in the world, this journal seeks to situate specific examination in the larger cultural context that includes social and cultural history, geography, aesthetics, technology, and conservation^[8].

Dumbarton Oaks Research Library and Collection, Trustees for Harvard University, is an institution in Washington, D.C, the United States, and renowned for garden and landscape architecture studies. Since awarded the first fellowship in landscape architecture in 1956, it offers several research fellowships in garden and landscape architecture studies every year. Almost all internationally influential scholars in this field have research experience in the institute. Hence, it celebrates a recognition in international landscape academia for scholars who publish articles in journal *Studies in the History of Gardens & Designed Landscapes*, and be awarded fellowships from Dumbarton Oaks.

By employing bibliometric method, this article intends to undertake a diachronic study on the research papers published in *Studies in the History of Gardens & Designed Landscapes*, and the fellowships awarded by Dumbarton Oaks from 2000 to 2020. To reveal the pattern and trend on Chinese garden research in the international scholarship, it adopts KH Coder, a text quantitative analysis tool developed by the Japanese scholar Koichi Higuchi, to make a statistical analysis^{[12][13]}. In addition, this article puts the scholarship into its own historical context to review



- 2000年第1期至2020年第4期《园林与设计景观史》载文分析
- Papers published in *Studies in the History of Gardens & Designed Landscapes* from Issue 1 in 2000 to Issue 4 in 2020

际景观设计研究中的学术脉络、发展趋向、演进动态和范式转变，从而为中国景观研究的发展提供新的启示。

2 载文类型及变化趋势

《园林与设计景观史》每年出版4期，每期包含4~7篇学术论文，以及评论、杂论、编者按若干。从2000年第1期至2020年第4期，总计发表文章548篇，包含学术论文422篇（77.01%）、评论72篇（13.14%）、杂论43篇（7.85%）、编者按11篇（2.00%）（图1）。通过逐一检索，发现其中以“中国园林”为主题，即以“中国”“中国园林”、中国某地（如苏州）、中国某园林（如狮子林）、及中国某专著（如《园冶》）为研究对象的文章共计32篇，均为学术论文，占学术论文总载文量的7.8%。

敦巴顿橡树园每年设立近10项基金，其中相对固定的基金包括3~5项研究基金、2~4项夏季基金，以及1~2项青年基金。此外，还设立有各类非固定基金，如访问学者、梅隆城市景观基金、花园考古专类基金等。在2000年以来敦巴顿橡树园所设立的194项基金中，研究基金共计75项（38.66%）、夏季基金46项（23.71%）、青年基金31项（15.98%）。其中，以“中国园林”为对象的基金共计19项，包括研究基金8项，占同类基金总数的10%；夏季基金6项，占同类基金总数的13.04%；青年基金2项，占同类基金总数的6.45%；访问学者2项，占同类基金总数的22.2%；艺术史研究协会研究基金1项（图2）。

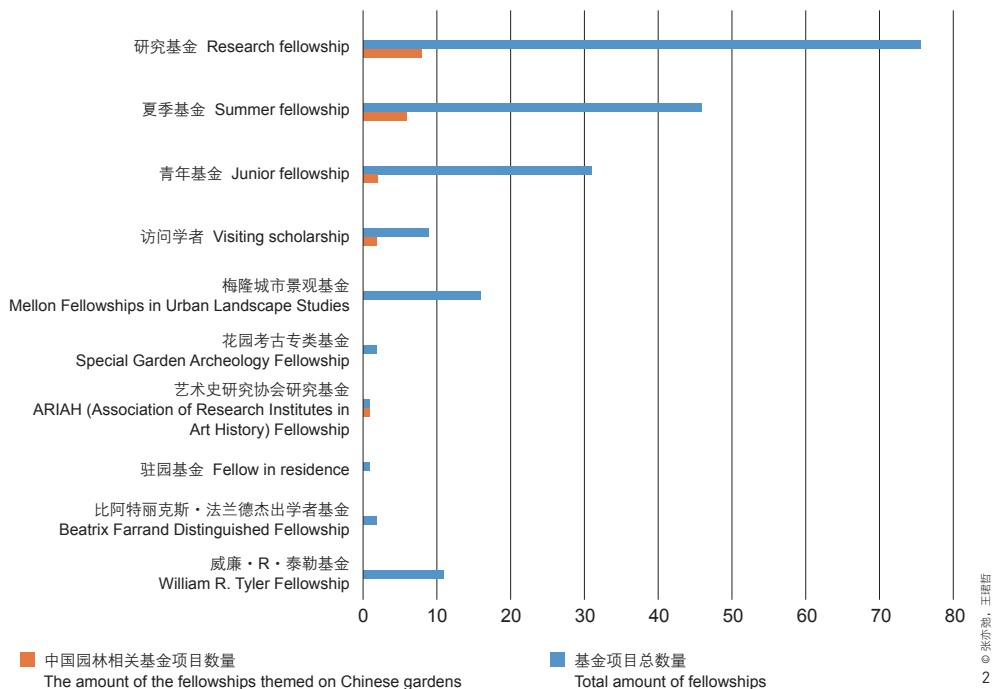
通过分析发现，中国园林研究在国际学界中呈现稳中有增的趋势（图3）。这一点在《园林与设计景观史》中国园林研究论文的占比趋势线中有所体现：其从2000年的不足6%增长至2020年的9%，并分别于2004~2006年及2016~2018年出现了2个高峰，2011~2019年更是以每年2~3篇的速度发表中国园林相关论文。与此同时，在敦巴顿橡树园设立的相关基金的数量基本保持平稳。但由于梅隆基金会自2015年起开始设立针对欧美城市景观研究的专项基金，致使敦巴顿橡树园设立基金总数大为增加，所以中国园林研究基金比例略有下降。

the research evolution and paradigm shift on Chinese garden research. In doing so, it attempts to contribute to Chinese landscape research by offering new insights.

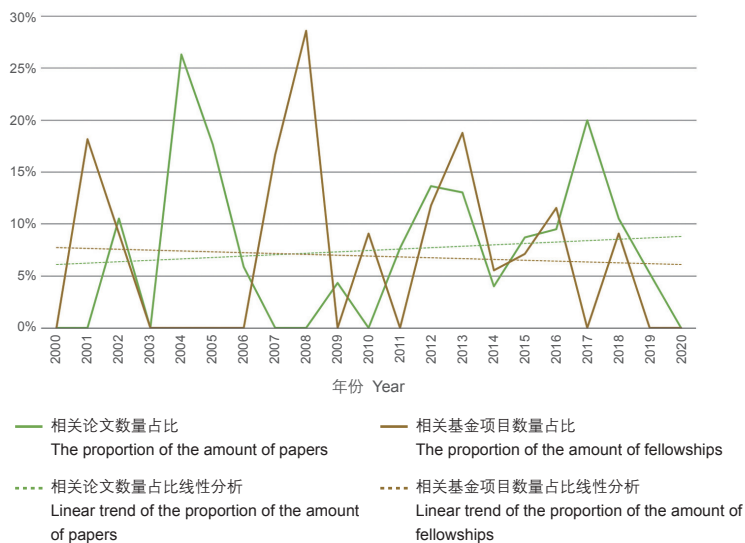
2 Research Types and Academic Evolvement

Studies in the History of Gardens & Designed Landscapes publishes 4 issues per year. Each issue consists of 4 to 7 original articles/articles, as well as several reviews, miscellanies, and editorials. From Issue 1 in 2000 to Issue 4 in 2020, it published 548 papers in total, which included 422 original articles/articles (77.01%), 72 reviews (13.14%), 43 miscellanies (7.85%), and 11 editorials (2.00%) (Fig. 1). By examining the content of these papers, it shows 32 articles present obvious interests in Chinese gardens, such as studies on particular Chinese cities (e.g., Suzhou), on designed landscapes in China (e.g., Lion Grove Garden), and on scholarly works of Chinese garden (e.g., *The Craft of Garden*). All of this scholarship themed on Chinese gardens is original articles/articles.

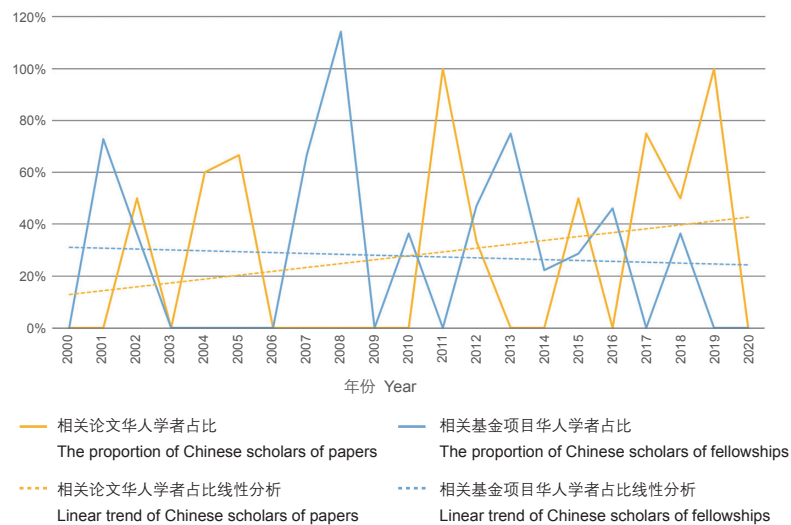
Dumbarton Oaks Research Library and Collection awards about 10 fellowships per year. Normally, these fellowships include 3~5 research fellowships, 2~4 summer fellowships, and 1 or 2 junior fellowships. Sometimes, they include other kinds of fellowships, such as visiting scholarship, Mellon Fellowships in Urban Landscape Studies, and Special Garden Archaeology Fellowships. Since 2000, the Dumbarton Oaks has awarded 194 fellowships in total, that is, 75 research fellowships (38.66%), 46 summer fellowships (23.71%), and 31 junior fellowships (15.98%). Among them, 19 fellowships are themed on “Chinese garden,” which include 8 research fellowships (10% of the kind), 6 summer fellowships (13.04% of the kind), 2 junior fellowships



- 2000年以来敦巴顿橡树园中国园林相关基金分析
- Analysis of Dumbarton Oaks fellowships themed on Chinese gardens since 2000



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3 学者分析

3.1 华人学者分析

通过分析《园林与设计景观史》论文作者和敦巴顿橡树园基金主持人,可以发现华人学者正成为国际上推动中国园林研究的主要力量(图4)。在《园林与设计景观史》发表的32篇中国相关论文中,华人独立作者和第一作者占据了15席。值得一提的是,在2011年及2019年分别有3位华人学者在同年发表了文章,将华人学者的研究推向高峰。敦巴顿橡树园19项相关基金中,10项主持人为华人学者,分别在2002年(1项)、2007年(1项)、2008年(2项)、2014年(1项)及2018年(2项)包揽了敦巴顿橡树园所有中国园林相关基金。

3.2 学者地缘研究

通过分析独立作者和第一作者的所属机构^①,可以发现中国园林研究的学者主要来自中国和英国(图5)。在《园林与设计景观史》中,来自英国、中国的研究学术机构所发表的论文数量几乎占据相关论文总量的半壁江山,分别为7篇和6篇。其中英国的论文主要出自夏丽森

① 12位学者在其所在单位中同时列出了中、英2个机构。为保证准确性,将其每个单位以0.5的权重计入分析。

① Twelve scholars listed both British and Chinese institutions as their affiliations. To ensure the accuracy, this analysis treats each institution as 0.5 weight.

3. 《园林与设计景观史》及敦巴顿橡树园基金中国园林相关研究分析

4. 《园林与设计景观史》及敦巴顿橡树园基金华人学者分析

3. Proportion analysis of papers in *Studies in the History of Gardens & Designed Landscapes* and fellowships of Dumbarton Oaks, which are themed on Chinese gardens

4. Chinese scholars who published papers in *Studies in the History of Gardens & Designed Landscapes* and awarded the fellowship from Dumbarton Oaks

(6.45% of the kind), 2 visiting scholar fellowships (22.2% of the kind), and one ARIAH (Association of Research Institutes in Art History) Fellowship (Fig. 2).

The analysis suggests that Chinese garden research is drawing increasing attention from international academia (Fig. 3). The proportion of papers on Chinese gardens in *Studies in the History of Gardens & Designed Landscapes* increased from less than 6% in 2000 to 9% in 2020. With the journal publishing 2 or 3 papers per year, the number of works on “Chinese garden” reached two peaks during 2004 to 2006 and 2016 to 2018. Likewise, Dumbarton Oaks has maintained steady for awarding fellowships in this field. However, in 2015 Dumbarton Oaks received a grant from Andrew W. Mellon Foundation to create a new interdisciplinary program in urban landscape studies, which, in turn, drove the institution to expand the number of its fellowships on Garden and Landscape Studies, causing the proportion of the fellowships themed on Chinese garden decreased.

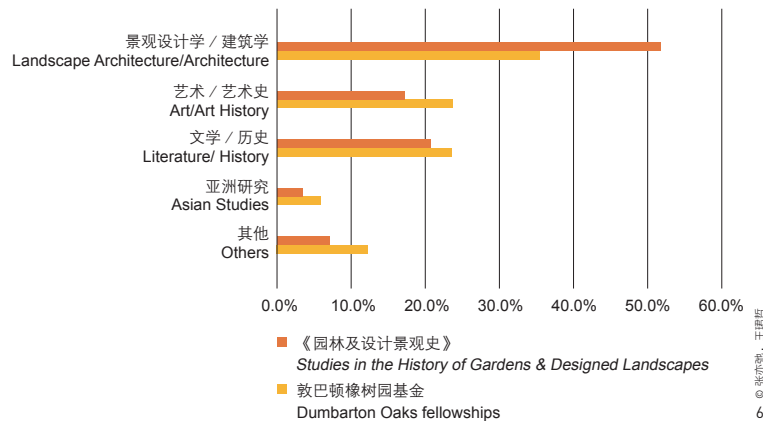
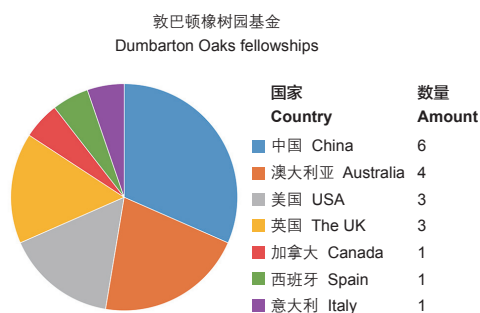
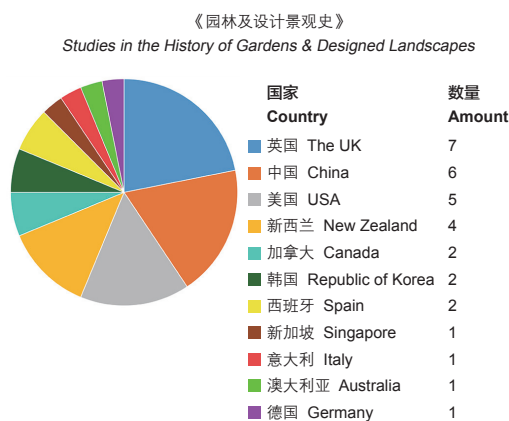
3 Authorship Analysis

3.1 Analysis on the Chinese Authors

Through analyzing the nationality of authors, Chinese scholars are becoming the major force to promote the Chinese garden research in the worldwide (Fig. 4). In the journal of *Studies in the History of Gardens & Designed Landscapes*, 15 of 32 papers themed on Chinese garden were published by Chinese authors. Particularly, Chinese authors published even 3 papers in 2011 and 2019. Similarly, 10 of 19 fellowships of Dumbarton Oaks fellowships were awarded to Chinese scholars: 1 in 2002, 2007, and 2014, and 2 in 2008.

3.2 Geographical Analysis of Authors

By studying the institutes that the authors affiliated^①, it suggests most scholars who study Chinese gardens come from that in China and the UK (Fig. 5). The scholars from British and Chinese institutes published 7 and 6 papers respectively in *Studies in the History of Gardens & Designed Landscapes*, which in total account



和伍思杨两位学者，尤其是前者，其不仅翻译了2篇古典造园文献，还发表了2篇原创研究。来自武汉大学、中国社会科学院、同济大学、北京大学等6家中国科研机构的研究人员在敦巴顿橡树园相关基金项目中共占32%，尤其是来自中国社会科学院的王毅、姜波同时于2008年获得基金支持，进一步扩大了中国科研机构在国际学界的影响力。

与此同时，中国园林研究也吸引了越来越多其他国家学者的关注。《园林与设计景观史》先后发表了来自新西兰（4篇）、韩国（2篇）、加拿大（2篇）、西班牙（2篇）等多个国家的学者对中国园林的独特见解。而敦巴顿橡树园也吸引了来自澳大利亚（4项）、美国（3项）、英国（3项）、西班牙（1项）、加拿大（1项）、意大利（1项）的学者成功申请以中国园林为题的基金。通过对学者教育及工作经历的调研，我们还发现这些学者往往都具有不同程度的中国访学经历，比如西班牙学者安东尼奥·梅兹库·洛佩兹就曾访问过浙江大学和中国美术学院。

3.3 学术背景研究

通过对学者公开简历的检索，我们可以发现具有景观设计学及建筑学学术背景的学者是《园林与设计景观史》和敦巴顿橡树园相关研究的核心力量，学者人数占比分别为51.7%（15人）和35.3%（6人）；其次是具有艺术史背景及文史学术背景的学者，人数占比均为20%左右。此外，还有一些来自于亚洲研究等学科的学者参与其中（图6）。

正因如此，《园林与设计景观史》及敦巴顿橡树园的相关研究多以定性方法为主，而罕有借助统计、数学模型等定量手段进行探讨。值

for around half amount of such papers. Most of papers from the UK are published by Alison Hardie and Jan Woudstra. Particularly Hardie, she not only translated 2 pieces of classical documents on Chinese garden into English from Chinese, but also published 2 original articles. For the scholars from Chinese institutions, most of them came from Wuhan University, Chinese Academy of Social Sciences, Tongji University, and Peking University, which won 32% of such fellowships from Dumbarton Oaks. In 2008, 2 scholars from Chinese Academy of Social Sciences, Wang Yi and Jiang Bo, were respectively awarded the fellowships, which, in turn, further promoted the influence of Chinese institutions in international academia.

In addition, Chinese garden research is attracting increasing attention of scholars from more and more countries. For example, *Studies in the History of Gardens & Designed Landscapes* has published articles from New Zealand (4), Republic of Korea (2), Canada (2), Spain (2), and the other countries. Likewise, Dumbarton Oaks has awarded its fellowships to the scholars from Australia (4), USA (3), the UK (3), Spain (1), Canada (1), and Italy (1). Interestingly, most of the scholars have studied in or visited China. For instance, Antonio Mezcua López has studied in Zhejiang University and China Academy of Art as a visiting scholar.

3.3 Analysis of Scholars' Education Background

By examining the education background of scholars, it shows most of the scholars has been trained as landscape architects or architects, accounting for 51.7% and 35.3% of that of the journal and Dumbarton Oaks fellowships, respectively. Furthermore, nearly 20% of the scholars have the backgrounds of Art or Art History, and some of the others are from Asian Studies (Fig. 6).

Thus, qualitative methods became the main approach for most of scholarship on Chinese gardens of the *Studies in the History of Gardens & Designed Landscapes* and Dumbarton Oaks, while the quantitative method, such as statistics and mathematical models, is rarely used. Interestingly, Michael D. Fowler from Germany studied music, also, published a paper, which discusses the Chinese painting art in Japanese gardens, at *Studies in the History of Gardens & Designed Landscapes*. This represents interdisciplinary studies is becoming a trend of international academia on landscape research.

5. 《园林及设计景观史》独立作者和第一作者及敦巴顿橡树园基金项目主持人地缘分布
6. 《园林及设计景观史》和敦巴顿橡树园基金学者学术背景分布

5. Geographic distribution of scholars who published papers in *Studies in the History of Gardens & Designed Landscapes* and awarded the fellowship from Dumbarton Oaks
6. Educational background of scholars who published papers in *Studies in the History of Gardens & Designed Landscapes* and awarded the fellowship from Dumbarton Oaks

得一提的是，德国学者迈克尔·D·佛洛尔的教育背景虽然为音乐学，却因研究日本园林内的中国绘画艺术而在《园林与设计景观史》发表论文。这也反映出国际景观设计学界正力图打破既有学科边界的趋势。

4 研究范式转变分析

本研究主要借助KH Coder软件对《园林与设计景观史》发表论文和敦巴顿橡树园基金项目进行内容分析。具体而言，先将论文和基金项目的标题^②导入KH Coder进行词频分析制作词频表，再以词频表为基础进行共现网络分析。通过归纳，我们可以发现国际学界对于中国园林的研究聚焦于江南园林、皇家园林、近现代园林、跨国影响等主题（图7）。此外，我们还运用KH Coder的编码功能将这些主题与其发表年代进行对应分析，发现随着时代的发展，中国园林在其研究范式上分别展现出从古典到近代、从单一到多元、从中国到跨国三个方面的转变（图8）。

4.1 从古典到近代

自20世纪30年代以来，中国古典园林已成为学界的关注对象，并先后于20世纪40、80及90年代在中国和国际景观学界中引发多次学术浪潮^[14]。《园林及设计景观史》更是将1999年第3期和第4期辟为中国园林专刊，并刊发了9篇论文^[15]。进入21世纪后，《园林及设计景观史》与敦巴顿橡树园都延续了这一研究热潮，分别从各个层面对中国古典园林进行探讨。比如，在江南园林方面，夏丽森^[16]和鲁安东^[17]分别采用文献分析和图像结合空间叙事的方法对寤园和拙政园进行了研究；而在北方皇家园林方面，邹晖等人^[18]和维多利亚·萧^[19]从空间构筑及中西文化交融等视角出发对圆明园进行了考察。

与此同时，越来越多的学者则将注意力投入到中国近现代园林。首先，这与近现代园林在中国园林历史发展中的重要地位密不可分，通过考察近现代园林可以解读中国园林历史转折及当代园林建设^[20]。其次，相对于浩瀚如云的古典园林研究而言，中国近现代园林尚有较多问题亟待探索。此外，越来越多档案资料的开放也促进了相关研究的发展^[21]。

在众多近现代园林的议题中，最受瞩目的当属城市公园。这不仅归因于城市公园是中国园林历史发展的一个标志，还缘于这些公园的大小、形式、布局等与社会、经济、政治因素紧密相连^{[20][22]}。于是，越来越多的学者开始借助城市公园这一窗口探讨中国近现代城市的变迁。例如，高磊等人^[23]通过考察20世纪北京皇家坛庙改造为公园的历程揭

② 《园林与设计景观史》期刊文章和敦巴顿橡树园基金项目多无摘要和项目简介，但文章和基金标题十分清晰明确，因此，本文以文章和基金标题为基础进行词频分析。

② Most of the Papers in *Studies in the History of Gardens & Designed Landscapes* and the fellowships of Dumbarton Oaks does not provide abstract, this article use their titles to undertake word frequency analysis.

4 Analysis of Study Paradigm Shift

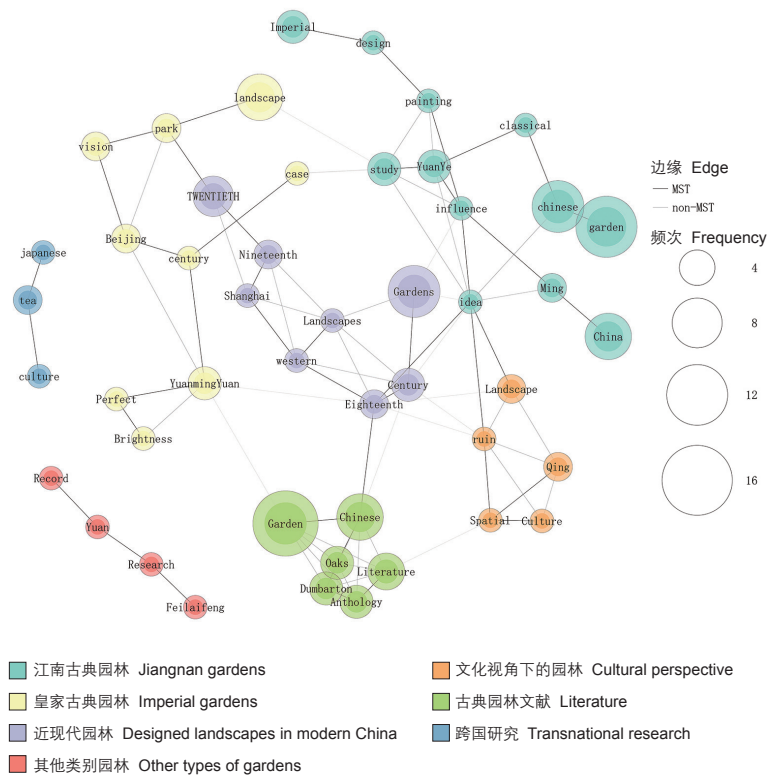
By employing KH Coder, this article undertakes context analysis on the papers published in *Studies in the History of Gardens & Designed Landscapes* and the fellowships of Dumbarton Oaks, which are themed on Chinese gardens. Specifically, it firstly imported the titles of the papers and the fellowships^② into KH Coder to generate the word frequency list for word frequency analysis and co-occurrence network analysis. Consequently, the result showed the studies on Chinese gardens mainly focus on Jiangnan gardens, imperial gardens, designed landscapes in modern China, and transnational research (Fig. 7). Furthermore, it used KH Coder to examine the correspondence between these research focuses and their scholarship years. In doing so, the analysis result shows the scholarship on Chinese gardens experienced a shift of study paradigm from concentrating on Chinese classical gardens to modern designed landscapes, drawing upon a monolithic approach to investigate the pluralistic, and from focusing on Chinese national interaction to transnational interaction (Fig. 8).

4.1 From Studying Chinese Classical Gardens to Modern Designed Landscapes

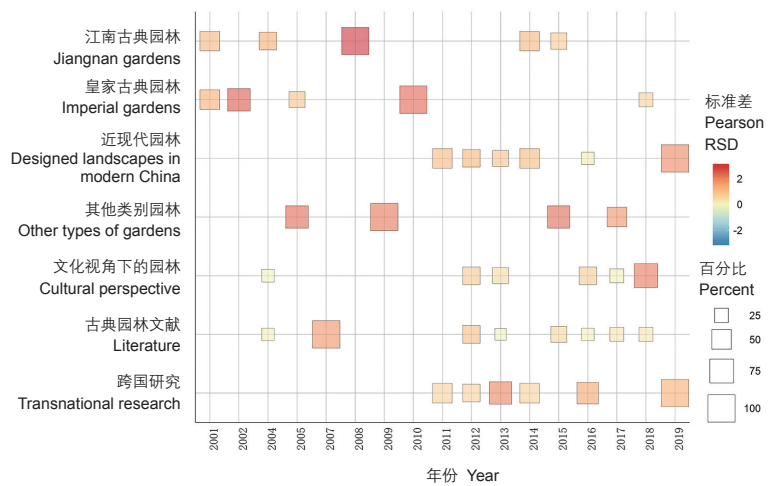
Since the 1930s, classical Chinese gardens have become a hot topic in the academia and raised several domestic and international research waves in the 1940s, 1980s, and 1990s^[14]. *Studies in the History of Gardens & Designed Landscapes* launched its Issue 3 and 4 of 1999 as a special issue on Chinese gardens and published 9 articles^[15]. Following this trend, the journal and Dumbarton Oaks intended to study classical Chinese gardens from various aspects. For instance, Hardie^[16] studied documental archives to discuss the Awareness Garden in Yizheng, while Lu Andong^[17] integrated visual materials and spatial narrative to explore the Humble Administrator's Garden in Suzhou. Likewise, Zou Hui et al.^[18] and Victoria M. Siu^[19] examined Yung-ming Yuan from the perspectives of spatial constructs and Chinese-western cultural exchange respectively.

However, more and more scholars intended to draw their attentions on the designed landscapes in modern China. This mainly resulted from the designed landscapes in modern China marks a turning point of Chinese garden history from the classical into the contemporary. Hence, this research not only contributes to exploring the evolution of Chinese gardens, but also to understanding the present landscape construction in China^[20]. Also, compared to the enormous scholarship on classical gardens, a lot of aspects on modern designed landscapes need to be explored, and further and more archival data make this research to become available^[21].

Urban park is a key topic of the studies on the designed landscapes in modern China. This is not only because urban park is a significant sign for the development of Chinese gardens, but also its size, form, and location interact with social, economic, and political agents^{[20][22]}. Hence, more and more scholars use urban parks as a showcase to study the development of cities in modern China. For example, Gao Lei et al.^[23] revealed the transition in beliefs and ideology by examining the transformation of imperial altars of Beijing into public parks during the 20th century. Wu Xiaofan



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8 © 张亦弛, 王耀臣

示出信仰和意识形态的转变；吴小凡等人^[24]则通过对“伪满洲国”时期（1932–1945）长春公园的研究分析殖民文化与城市规划间的相互关系和社会控制。

此外，一些学者还关注到近现代园林背后的推力——现代化。20世纪以来，西方学者往往将非西方国家的现代建筑和城市景观视为西方发展的延伸，并未给予足够重视^[25]。但随着20世纪70年代末萨义德《东方学》一书的出版，越来越多的学者开始留意非西方国家在现代化过程中所展现出的混杂性与复杂性。例如，赵纪军等人^[21]深入探讨了在中国现代化历程中“绿化祖国”运动对国家身份的建构；唐克扬^[26]也借由亨利·K·墨菲的燕京大学校园规划案例，尝试在现代性的架构外提供“园林校园”的框架以对校园建设进行理解。这些研究不仅为中国现代化历程

et al.^[24] analyzed the interactions between colonial culture and urban planning by studying the parks in Changchun, the capital of Manchukuo, from 1932 to 1945.

Some scholars noticed the power that promoted the designed landscapes in modern China—modernization. Since the 20th century, the scholarly works have too often viewed the architecture and urban landscape of non-western countries as an extension of the west, and thereby failed to draw enough attention on them^[25]. Yet, the publication of Edward Said's *Orientalism* in the late 1970s attracted more and more scholars to explore the hybridity and complexity that the modernization of non-western countries presented. Zhao Jijun et al.^[21] explored how the “Making Green the Motherland” movement shaped China's national identity during its modernization process. Tang Keyang^[26] tried to inspire an alternate paradigm of “campus [as a] garden” in the field of modern Chinese architecture by examining Henry K. Murphy's Yenching University campus planning. These studies not only contribute to discussing China's modernization by offering historical evidences, but also provide a context for the international research on “critical histories of modern architecture.”

4.2 From Drawing Upon a Monolithic Approach to Investigate the Pluralistic

Since Jiangnan gardens of the Ming Dynasty play a key role in the Chinese garden history, the existing works too often focus on these designed landscapes to study Chinese gardens. However, the research is presenting pluralistic approaches recently. On the one hand, Landscape Architecture is a comprehensive discipline, and more and more scholars, thus, intend to integrate the perspectives and knowledge of other disciplines, such as Literature, Architecture, Economics, Sociology, and Anthropology, into it, to facilitate the disciplinary development^[27]. Zhao Yingzhi^[28] studied Mao Xiang's “tree nest” to reconsider the aesthetics of 17th century Chinese literature and landscapes against the backdrop of socio-historical circumstances. Zhao Shenghuan^[29] analyzed aural landscapes, such as sounds from water, birds, and artificial constructions, in classical Chinese gardens, as well as their values for intangible cultural heritage. Stephen Whiteman^[30] treated Bishu shanzhuang (Mountain Estate to Escape the Summer Heat) as a diachronic source in historical study to explore how Qing court tended towards the achronic or the teleological.

On the other hand, the multiplicity presented in research subjects of scholarship. Rather than viewing Chinese gardens as a single entity, scholars intended to adopt various perspectives to study Chinese gardens. For example, Christina Han^[31] examined aesthetic experience of wandering in the Chinese literati garden to explore its varied philosophical and practical implications. Jung Woo-jin^[32] studied the

7. 《园林及设计景观史》和敦巴顿橡树园基金中国园林研究主题分析
8. 《园林及设计景观史》和敦巴顿橡树园基金中国园林研究时间相关性分析

7. Analysis of the research focuses of the papers in *Studies in the History of Gardens & Designed Landscapes* and the fellowships from Dumbarton Oaks
8. Correspondence between the research focuses and scholarship years of the papers published in *Studies in the History of Gardens & Designed Landscapes* and the fellowships from Dumbarton Oaks

的探讨提供了历史依据，还为国际上“现代建筑批判历史”的理论研究给予了文本基础。

4.2 从单一到多元

由于明代江南园林研究在中国园林研究中的主体地位，既有研究往往以其作为探究中国园林的出发点。但近年来，中国园林研究的多元性不断提升。一方面，这体现在跨学科研究视角上。由于景观设计学本身是一门横跨工程技术与人文艺术的学科，越来越多的学者尝试将建筑学、文学、经济学、社会学、人类学等学科与景观设计研究相整合，进而在探讨景观的同时，也推动其他学科的发展^[27]。例如，赵颖之^[28]基于文学视角将冒襄的“朴巢”与文学及书画研究相关联，以检视17世纪中国社会历史背景下的文学美学与景观美学；赵盛焕^[29]从声学角度出发，分析中国古典园林中因水、鸟、虫和人工而产生的声景及其作为非物质文化遗产的价值；而魏瑞明^[30]则从图像史学角度出发，力图将避暑山庄视为历时性的研究资源以探讨康乾统治。

另一方面，这种多元性的提升也体现在研究对象类型上。学者们不再满足于将某座园林视为一个整体进行研究以解读中国园林，而是着意于通过“小而精”的研究来推进对中国园林整体的理解。例如，韩熙妍^[31]（音译）借由小说、园记等文献梳理了从三国至清代文人园林中“游”的体验；而郑雨珍^[32]（音译）则检视了竹屏在中国传统园林中的使用和内涵的变迁。与此同时，一些学者试图将研究对象拓展到花园及公园以外的其他景观形式。例如，洛佩兹^[33]讨了宗教、美学、政治等因素是如何塑造了飞来峰从元代到清代的景观变迁；而吴欣^[34]则通过对岳麓书院的研究论述了书院景观是如何成为宋明理学教育的组成部分的。

此外，中国古典园林的造园文献也日渐成为学者们的关注对象。虽然自1970年以来，《园冶》及《长物志》这两本最重要的明末造园理论著作就已被译为英、法、日等多种语言，但依然有大量古籍有待引入国际视野。为此，夏丽森^[35]、菲利普·沃森^[36]、邓肯·M·坎贝尔^[37]分别将明代袁黄的《坐隐先生环翠堂记》、李格非的《洛阳名园记》，以及郑元勋的《影园自记》译为英文。此外，学者们还致力于从更广阔的视角重新解读《园冶》这一经典著作，比如李晓东等人^[38]就通过《园冶》的解构探讨了古代中国的知识生产；而李世葵^[39]也结合经济和政治结构，从美学角度出发对《园冶》进行了审视。

4.3 从中国到跨国

虽然学界一直以来就对以“中国”作为整体进行论述存在若干争论，但无论如何，多数研究依然基于中国这一地理框架展开探讨^{[40][41]}。然而，自21世纪初以来，基于两个或多个国家现象的跨国研究已逐渐成为国际学界的关注热点。随着2009年英国《城市史》期刊推出跨国城市史专刊，建筑学、城市规划领域纷纷对跨国研究给予了广泛关注^[42]，这也促使越来越多的学者开始将中国园林纳入跨国研究的研究对象。

具体而言，学者们开始有意识地将中国园林放置在东西方文化交汇的背景下进行探讨。较早开展相关研究的学者当属碧昂卡·玛利亚·利那迪，其早在2004年就以“耶稣会传教士眼中的中国园林”为题完成

changes in the use and meanings of bamboo screens in traditional Chinese gardens. Also, some scholars intended to expend their research from the garden inside into the outside. For instance, López^[33] studied how the religious, aesthetic, and political agents framed Feilaifeng Hill from the Yuan to Qing Dynasty. Wu Xin^[34], through investigating the philosophical and poetical links of Yuelu Academy, discussed how engagement with the landscape and gardens was part of Neo-Confucianist agenda of teaching and learning.

Also, the literature on the classical Chinese gardens is attracting increasing attention from researchers. Although *The Craft of Gardens* and *Superfluous Things*, two of the most important works on Chinese gardens, have been translated into English, French, Japanese, and other languages, other scholarship still failed to draw enough attention from international academia. Thereupon, Hardie^[35], Philip Watson^[36], and Duncan Campbell^[37] respectively translated *Yuan Huang's Record of the Hall Surrounded by Jade of Master Sitting-in-Reclusion*, Li Gefei's *Famous Gardens of Luoyang*, and Zheng Yuanxun's *A Personal Record of My Garden of Reflections* into English. In addition, some scholars attempted to adopt new approaches to re-examine the classical work of Chinese garden *The Craft of Gardens*. Li Xiaodong et al.^[38], by means of scientific de-construction to study the book, explored the production of knowledge in the past. Li Shikui^[39] confirmed the aesthetic inclination of *The Craft of Gardens* as a production of collective recognition and conventional customs in the context of concrete economical modes and political frames.

4.3 From Focusing on Chinese National Interaction to Transnational Interaction

Although it has been a debate on whether can treat “China” as a single entity, most of existing works are unfolded on the basis of viewing China as a geospatial framework^{[40][41]}. However, transnational studies is becoming a research focus of international academia since the early 21st century. As the journal *Urban History* published the special issue of “Transnational Urbanism in the Americas” in 2009, more and more scholars intended to draw the transnational approach to study Architecture and Urban Planning^[42], as well as Chinese gardens.

Specifically, scholars intended to study Chinese gardens by setting these designed landscapes into the context of cultural interaction. Being a pioneer of this field, Bianca Maria Rinaldi developed her doctoral dissertation *The «Chinese Garden in Good Taste»*, and published it in Germany in 2006^[43]. Then, she expanded her research objects from Jesuits into other newcomers, such as merchants, diplomats, adventurers, and plant hunters. Taking the chance of undertaking a fellowship at Dumbarton Oaks, she studied the travelling notes of these western arrivals on Chinese gardens, such as missionary Michel Benoist and adventurer Sir George Staunton, and examined how these arrivals understood and spread the knowledge of Chinese gardens, as well as their influence on the 17th and 18th centuries' European cultures and tastes^[44].

Also, modern designed landscape is drawing increasing attention from scholars. Being the first frontier of Chinese global engagement, treaty ports provided a stage

了博士论文，并于2006年在德国出版^[43]。在此基础上，她将研究对象从耶稣会传教士扩展至商人、外交官、探险家和植物猎人等早期访问中国的旅行者，并借助敦巴顿橡树园的驻地研究机会，翻译和比对了传教士蒋友仁、探险家乔治·托马斯·斯当东等人对中国园林的记载。在此基础上，她分析出上述西方旅行者是如何认识和传播中国园林，又如何于17、18世纪使中国文化对欧洲的文化品味产生重大影响的^[44]。

较之西方对传统中国园林的认识，通商口岸内的近代园林则吸引了更多学者的关注。作为近代中国最早开放的城市，通商口岸也促进了西方与中国在文化、思想、观念、经济等方面的碰撞。越来越多的学者尝试从不同空间尺度出发，考察中国园林背后的文化碰撞：在场地尺度上，周向频^[45]借助上海的张园分析了中西混合式的造园特征；在城市尺度上，莫非^[46]和李若兰^[47]分别检视了上海美租界和岭南地区受英美影响而形成的建成环境；而在区域尺度上，张亦弛^[48]则将视角扩展至所有在华英租界的公园，以考察其中的华洋互动。

此外，东亚内部的跨国互动也是国际学界的研究焦点。由于亚洲内部曾长期存在着朝贡体系，中国与东亚、东南亚和中亚各地区间都有着频繁的贸易往来。因而，中国宗教、绘画、园林等文化艺术形式也在亚洲各国，尤其是日本、韩国两国广为传播。但是，相对于通商口岸中的园林作为西方文化的接收者而言，中国园林在东亚诸国中则是施动者^[49]。基于这一视角，崑比·奎台特^[50]就检视了郭熙的三远法在中世日本园林空间视觉方面所发挥的作用；而理查德·布伦^[51]则研究了中国哲学和文学对16、17世纪日本茶室设计原理的影响。

5 结论

通过对21世纪以来《园林与设计景观史》期刊及敦巴顿橡树园研究基金的考察，本文发现在以欧美学者为核心的国际景观史学界，中国园林研究一直占有一席之地。尤其是近年来，其更吸引了来自不同国家的学者从各种学术背景出发进行探究，并在华人学者力量的主导下，形成了中国和英国两大研究重镇。

此外，在研究议题、方法及视角等方面，国际中国园林研究都体现出从古典到近代、从单一到多元、从中国到跨国的范式转变。诚如王绍增在《30年来中国风景园林理论的发展脉络》中所指出的那样，进入21世纪后，中国的园林史研究也经历了“长达数十年的实践和理论大激荡”，并具体表现在“对传统文化的思考”“《园冶》研究”“采用科学方法”“借用西方艺术学和设计学理论”等方面^{[52]-[60]}。在这些热点问题的推动下，中国景观学界也先后涌现出一大批视角新颖、见解独到、立论扎实的研究。因此，如何将中国的研究优势与国际研究范式结合也成为进一步促进中国景观研究的关键所在。LAF

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where China encountered with the western countries in culture, economy, and ideas. Zhou Xiangpin^[45] studied Zhang Garden in Shanghai to explore its hybrid landscape feature. Mo Fei^[46] and Josepha Richard^[47] examined the built environments in the American Concession in Shanghai and Lingnan region to investigate how they received influence from American and British design ideas. Likewise, Zhang Yichi^[48] researched public parks in all the British concessions in China to discuss the interactions between the British residents and local Chinese.

In addition, the transnational flow in East Asia is attracting scholarly interest from international academia. Since it was a China-India dual centered Asian maritime system, China had a close trade connection between the other countries in the East, Southeast, and Central Asia. Therefore, Chinese religions, paintings, and garden art have been widely spread across Asia, particularly in Japan and Korea. Instead of a recipient of western culture that the designed landscapes in the treaty ports acted, China delivered its garden art into these counties^[49]. Wybe Kuitert^[50] discussed the role of The Three Distances of Guo Xi in appreciating the composition of scenery in Japanese pre-modern gardens. Richard Bullen^[51] studied the interactions between Chinese philosophy and literature and the design principles of Japanese tea gardens in the 16th and 17th centuries.

5 Conclusion

By examining the articles of *Studies in the History of Gardens & Designed Landscapes* and the fellowships of Dumbarton Oaks in the first two decades of the 21st century, this article suggests that the research on Chinese gardens is an important component of international academia. Recently, this research field has attracted increasing attention of scholars from different countries with various backgrounds, and shaped much of the output from China and Britain.

Significantly, such research presented a shift of studying paradigm from studying Chinese classical gardens to modern designed landscapes, drawing upon a monolithic approach to investigate the pluralistic, and from focusing on Chinese national interaction to transnational interaction. However, as Wang Shaozeng pointed out in his article *The Development Vein of Landscape Architecture Theory in China for 30 Years* that the Chinese garden history research in China, with stepping into the 21st century, has experienced “a decades’ upheaval for both practice and theory,” which presented in the fields of “the reexamination of traditional Chinese culture,” “studies on *The Craft of Gardens*,” “the adoption of scientific methods,” and “the integration of western art and design principles”^{[52]-[60]}. Consequently, Chinese scholars carefully produced a number of scholarship with fresh perspectives. Hence, how to optimize the China’s works by integrating international paradigms becomes a key issue to further promote the development of landscape studies in China. LAF

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