

景观设计的参与、解读与表达

PARTICIPATION, INTERPRETATION, AND REPRESENTATION OF LANDSCAPE DESIGN

您曾说，“一个人……只生存在某个时代，接受这个时代的价值
观，面对这个时代的问题。”^[1]对于设计师而言，这个时代的价值
观是什么？

张东（以下简称张）：首先，身为中国人，我们都希望随着中
国经济的增长，中国的文化影响力也能够不断提升扩大。我经常思考
的一个问题是：中国究竟能向世界文明贡献什么样的景观？正如那句
话，“最民族的就是最世界的”，每个民族的景观都应该与当地的文化
密切相关，即形成独特的文化景观。我认为设计具有中国文化识别



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摘要

在本次访谈中，作为张唐景观合伙人，受访人张东首先指出每个民族的景观都应与当地的文化密切相关，认为设计具有中国文化识别性的景观应当是中国景观设计师价值体系的一部分，并强调景观设计在考虑可持续性和韧性提升策略的同时，也应注重与环境教育的结合。随后，基于将景观设计过程视为“两个客观、一个主观”的总结，张东认为设计师对场地的解读，以及个人的知识储备、价值判断和审美倾向都会影响其从场地中获取信息、做出判断和设计。在承认生态效益、公众参与是景观设计的重要议题的同时，他格外强调设计的核心价值是创造性地解决问题，景观设计师不可忽视空间营造和对美学的追求。最后，他介绍了张唐景观目前采用的“全过程参与”工作模式，以及这种模式对设计师观察与表达能力的重要意义。

关键词

景观设计；观察；表达；文化景观；美学；“全过程参与”工作模式

ABSTRACT

At the beginning of this interview, Zhang Dong, partner of Z+T Studio, believes that landscapes of each nation should be closely rooted in its own culture and designing landscapes which praise China's cultural identity should be a part of Chinese designers' values and beliefs. Beside of integrating with strategies of sustainability and resilience, landscape design should also combine with environmental education. Zhang summarizes a landscape design process into "two objective aspects and one subjective aspect," and points out that a designer's professional knowledge, social values, and aesthetic preferences together influence his / her acquisition of information from sites and the design what and how he / she will make. While recognizing the importance of ecology and public participation to landscape design, he stresses that design essentially is to solve problems in a creative way and landscape designers should not neglect the fundamentality of spatial creation and aesthetics to the profession and the discipline. Finally, he explains the Whole-Process Participation design mode adopted by Z+T Studio, and how it helps improve designers' capacity in observation and representation.

KEYWORDS

Landscape Design; Observation; Representation; Cultural Landscapes; Aesthetics; Whole-Process Participation Design Mode

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1. 长沙中航城国际社区山水间公园。景观设计尝试与环境教育相结合。
1. Hillside Eco-Park of Zhonghang Caticity Community, Changsha. The landscape design integrates with environmental education.

性的景观应当是中国景观设计师价值体系的一部分，而这种带有中国文化印迹的设计并不只是简单的对景或置石。

此外，我们还应看向未来。未来，我们将面临诸多环境问题，因此张唐景观在每个项目中都在尝试引入可持续性和韧性提升策略，同时——最为重要的是——注重与环境教育的结合。当前的生态环境之所以如此糟糕，就是因为大多数人并未真正意识到环境健康的价值，以及洁净的水和空气对我们每个人的日常生活是多么珍贵。我们希望通过设计途径将人引入自然，唤醒人对自然的敬畏之心。例如，我们在项目中营造的洁净的水体，人们可以在里面奔跑、触摸，帮助人们意识到自然与我们的生活息息相关，健康的环境对我们至关重要（图1）。

您将景观设计过程总结为“两个客观、一个主观”，“两个客观”即设计过程应当尽量客观地进行场地观察和分析，客观地聆听客户和使用者的需求，“一个主观”是设计师对场地的个性化解读和表达。您如何理解这种观察与表达之间的相互关系？

张：首先，我认为设计的目的并不是为了展示设计师自己的个性，而是要通过解读场地进行创作。面对同样的场地、同样的使用群体，不同设计师的解决方案会千差万别，是因为每个人的关注点不同。他们对场地的理解和解读不一样，设计成果也就千差万别。



You once said that “A man... live only in his age, so he must follow the values of the time and face the problems of it.” As a designer, what do you mean by the values of this age?

ZHANG Dong (ZHANG hereafter): First, as Chinese, we all hope China’s cultural influence can continuously increase along with its economic growth. I often ponder that what kind of landscapes can China actually contribute to the world civilization? As a saying goes, “what best represents a nation can be most cognized by the world,” each nation should create its unique cultural landscapes that are closely rooted in its own culture. I think that designing landscapes which praise China’s cultural identity should be a part of Chinese designers’ values and beliefs. But such imprints of Chinese culture are not simply about creating echoing landscapes or stone arrangements that is referred from traditional Chinese gardens.

Besides, we need to think forward. In the future, humans will face more serious environmental challenges, and Z+T Studio attempts integrating strategies of sustainability and resilience, and — most importantly — environmental education with landscape design of each project. Today, the world’s ecosystems are deteriorated so badly, and most people are actually unaware of the impact of ecosystems on human’s well-being — they do not realize how precious clean water and air is to everyone’s daily life. We hope to reconnect people with the nature through design approaches and with our respects in awe. For example, we create waterscapes with crystal-clear water where people can run in and touch, helping them realize the association between nature and our life, as well as the value that a healthy environment means to us (Fig. 1).

You have summarized a landscape design process into “two objective aspects and one subjective aspect.” The former refers that designers need to systematically observe and analyze site conditions, and to be clear with clients’ demands and users’ needs. The latter refers that designers are expected to represent the sites with individual’s interpretations and thoughts. What do you think of the relationship between observation and representation in a landscape design process?

ZHANG: First, I believe that design is not to show how novelty a project can be, but to originally create based on what designers read and interpret about the sites. Facing a same site and the same users, the proposals by different designers may greatly vary. The different ways they each observe, read, and represent the site make the individuals’ design so diversified.

场地是景观设计的限制，也是它的魅力所在。张唐景观注重符合场地的独特性设计，这不仅依赖于对场地的分析和研究，更多的是如何从场地出发寻找设计灵感，最终形成只能发生在该场地上的景观。

对设计师而言，明确的使用者信息是保证设计能够满足需求的一大前提。然而，中国很多设计项目缺少公共参与环节，项目的使用者是不明确的。尽管委托方往往会对项目的未来使用人群进行预估，但与项目建成后的实际使用群体之间会存在偏差，因而这种根据虚构使用者来推进设计的方式本身即存在问题。

在使用者需求不明确的情况下，设计师至少要尽可能地去了解不同使用者的需求是什么。设计师的个人职业经验和生活经验，以及对场地的感知非常重要，只有经历过才会明白什么样的空间才是使用者所期望的。以居住区设计为例，设计师需要换位思考：城市社区中的居民到底希望居住在什么样的景观中？

和我自己一样，现在很多城市居民都是从小城镇迁到大城市定居下来的，人们对于新社区的景观往往抱有想象，会希望它是“高档”“大气”或者“尊贵”的，能够彰显他们生活水平的提升。很多时候，设计师追求所谓的“欧式生活”“法式景观”意象，或者从一些传统中国园林经典中寻找灵感，将居住小区设计成度假酒店的模样。但这种意象的描绘并不等同于美好的生活，它们往往过于注重视觉感受而忽略了景观的社会价值。过去，中国人大多生活在村庄或者大院里，彼此非常熟悉，形成了和谐的“熟人社会”。但在城镇化进程中出现了越来越多的封闭社区，社区居民也都被防盗门窗隔离，大家的关系变得疏离陌生。基于生活体验，我们发现居民们普遍向往亲切、平等的社区氛围，认为能够促进大家交流的空间才是好的社区景观——这与从想象出发、追求意象的设计有着本质区别。因而我们希望能够打造一种类似社区公共客厅的景观空间，鼓励居民交流互动，形成一种和谐的社区氛围。我们的社区景观设计项目正在努力传达这种价值观。



The limits of a site also offer the charm to the design. Z+T Studio focuses on developing design works that are specifically suitable to the sites. It depends not only on thorough site analysis and investigation, but also on the ideas how to create a landscape that is utterly rooted in the site and can only occur right there.

For designers, being aware of the users of a project is a prerequisite to guarantee that their design plans work. In China, however, public participation is absent in most cases and designers often have no idea about the users of their projects. Besides, the predicted user profiles by project clients usually mismatch with actual scenarios, verifying that it is problematic to develop a design based on unreliable information.

But, in the cases where users' needs are unclear, designers should at least learn about the needs of different users as far as possible. It requires designers perceiving the site with their professional knowledge and life experience, only after which will they know what kind of space is expected by users. For example, to a residential project, designers need to put themselves in the shoes of residents: what kinds of landscapes in urban communities do we want?

Now, people who migrate from small towns to big cities, just like me, tend to live in new communities with “high-end,” “grand,” or “noble” landscapes that could manifest the high living standard they have. In many cases, designers seek to create the so-called landscape images of “European lifestyle,” “French villas,” or traditional Chinese gardens, making residential communities look like resorts. However, creating such a visually depicted landscape is not equal to creating a wonderful life for the residents, because designers neglect what social benefits a landscape can make. In the past decades, most Chinese lived in villages, communes, or compounds, enjoying a harmonious “community of acquaintances.” However, today more and more enclosed communities are built during the aggressive urbanization, where the residents are isolated by burglar-proof doors and windows and becoming alienated from each other. Life experience tells us that people generally long for living in friendly communities where they feel a sense of belonging and feel free to communicate with others. This is landscape designers' job to create such places — it is completely different from those design works based on fictions or seeking for images. Z+T Studio makes efforts in making landscapes that serve as a public living room in communities, encouraging interactions between residents. Our landscape design for residential projects is conceived under and tries to spread such concepts.

2.3. 北京万科时代中心。水景采用玻璃材料结合LED互动灯光设计，将“光”引入城市，使这里成为了一个颇具吸引力的城市场所。

2.3. Vanke Times Center Plaza, Beijing. The waterscape is constructed with glass and interactive LED lighting design. The project that takes light as the design theme has turned the site into an inviting urban space.

“一个主观”是我们更感兴趣的话题。如果将建筑设计和景观设计进行对比，我认为建筑设计的本质是割裂——或部分割裂——人与自然的联系，而景观设计的本质是连接人和自然。我最近在罗德岛设计学院教授一门设计课，进行了一些实验性练习。例如，每个学生选择一个自己感兴趣的自然现象（海浪、闪电、暴风雨等），然后研究如何将这种自然现象引入到设计中并应用于城市环境中。传统园林设计将自然的山川象征性地“再造”于城市中，这一个过程本身就是一个客观-主观-客观的过程。而在这项训练中，学生先对自然现象进行主观解读，然后再将其“翻译”成现代景观设计语汇，并恰当地应用在城市环境中。这个过程非常有趣，在其中，“主观”包括对场地的解读，也包括对场地相关的自然（如阳光、风、雨等）本身的解读，设计师的知识储备、价值判断和审美倾向都会影响设计师从场地中获取信息、做出判断和进行设计。在某种程度上来说，设计师对场地的“主观”解读与创作比“客观”地重视自然事物更有意思。

例如，在北京万科时代广场项目中，建筑北侧的广场由于是消防通道，除了铺装外不能进行绿化，也不能建造任何凸起或下凹的结构。巨大的铺装广场需要被激活，成为周边居民愿意前往和停留的场所。我们在现场踏勘的时候发现“光”是这个场地最大的问题：场地上总是有周边建筑投射的阴影，对于北方地区来说，这是一个负面因素，但同时我们也认为在这种场地中人们会对“光”更加敏感。建筑的投影会随着季节变化在场地上产生丰富的变化。除了利用不锈钢反光材料映射出光线在不同季节和时间的变化之外，我们也将“光”引入到互动性水景中。场地得以被成功激活，成为了受周围社区居民欢迎的城市公共空间。甲方很喜欢我们提出的用光线变化记录时间季节变化这一概念，并将项目称作“光之广场”（图2，3）。

张唐景观的设计项目中大量运用了精雕细琢的人工性设计元素、艺术装置、游乐设施等，而比较少见对于自然生态系统的营造。这些

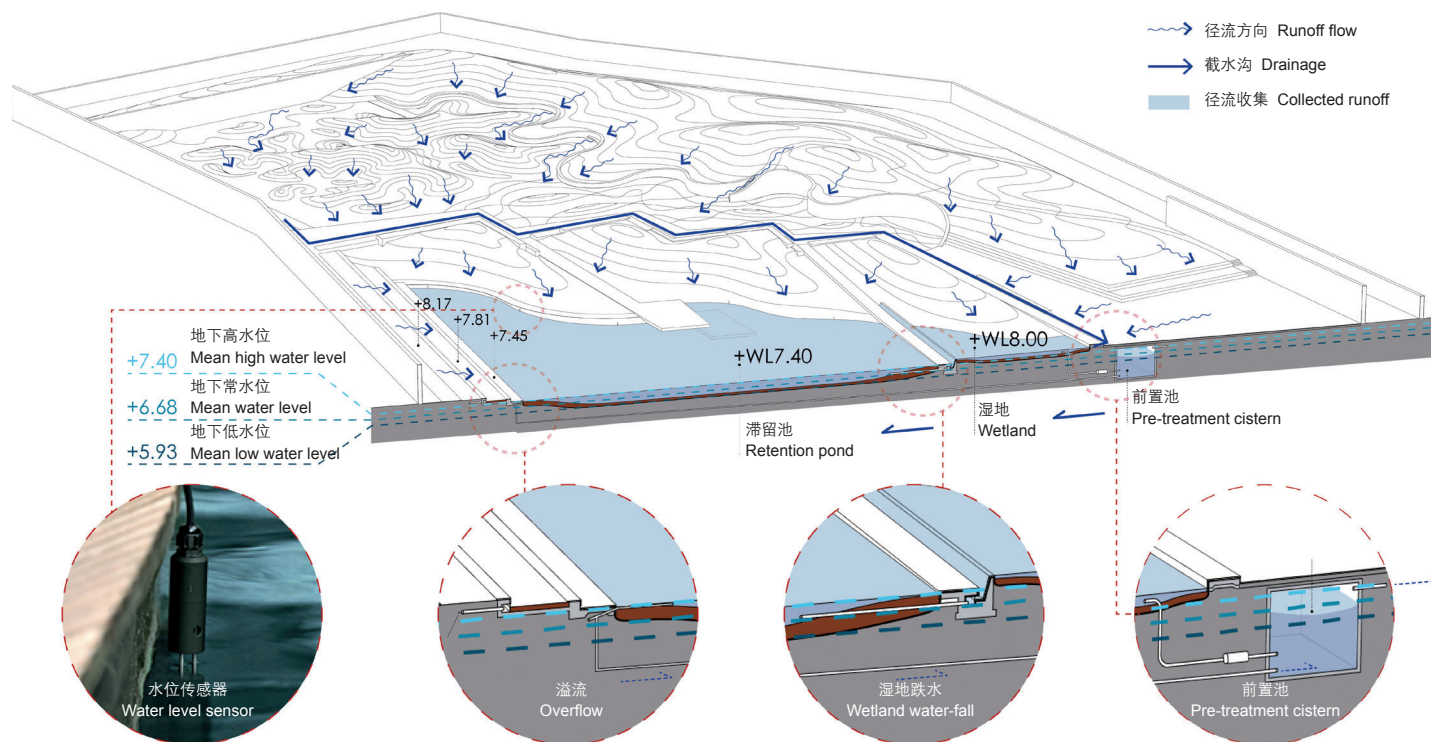


Here I would like to address about designers' individual interpretation and representation. Personally, I hold that architectural design is to contrast, at least partly, human with nature, and landscape design is to tie the two together. Recently, I am teaching a design course in Rhode Island School of Design with experimental training programs. For example, each student is asked to choose a natural phenomenon (tide, lightning, storm, etc.) he or she is interested in, and then to combine the natural phenomenon with landscape design and introduce it into urban environments. Traditional garden design tends to make natural landscapes symbolically “reappeared” in cities — it is an objective-subjective-objective process of design. In this exercise, instead, students are expected to interpret natural phenomena in their individual way, “translate” them into modern design language, and apply into the creation of urban landscapes. This is a quite interesting process, which reflects a diversity of designers' reading and interpretations of sites, as well as the natural elements associated (e.g., light, wind, rain, etc.). A designer's professional knowledge, social values, and aesthetic preferences will together influence his / her acquisition of information from sites and the design what and how he / she will make. In a certain sense, compared with honestly creating natural environments, this is an ability that exactly manifests the charm of landscape design.

For example, in the Vanke Times Center Plaza in Beijing, the existing big-size square in the north of buildings is nothing but an area of pavement since it serves as a fire control space where no landscaping, structure or elevation changes is allowed. The landscape design needs to transform the square into a dynamic recreational place for residents of surrounding neighborhoods. During field survey, we found that the biggest challenge on the site was that there is always the shade of the surrounding buildings in daytime, which is a negative fact to places in northern China. However, our design was also inspired by this challenge of light — the shadow of the buildings varies between seasons. The design not only used stainless steel reflectors to manifest the changes of light and shadow in daytime and over seasons, but also created an interactive waterscape that combines with lighting design. The site now becomes a popular urban public space serving the residents of surrounding communities. The client loved the design idea of highlighting light changes in different time around a year and named the project “Plaza of Light” (Fig. 2, 3).

In Z+T Studio's landscape design works, delicate constructed features, artistic installations, and recreational facilities are commonly found, instead of natural elements or ecological

1,800 mm 年降雨量 Annual precipitation	0.3 综合径流系数 Integrated runoff coefficient	5,800 m ³ 年雨水利用量 Annual rainwater utilization	2,000 m ² 水系统 Water system	100年一遇降雨6小时内无内涝 No on-site flood after a 6-hour continuous rainfall in a 100-year storm event
1,100 mm 年蒸发量 Annual evaporation	12,000 m ² 集水面积 Catchment area		可维持35天无明显降水的景观用水量需求 Maintain the landscape water consumption demand without notable rain events in 35 days	地表III类水水质标准 Water quality standard of surface water Class III



4. 5. 广州大鱼公园。通过收集场地的降雨，并借由沉水植物湿地系统净化水体，形成公园中重要的湖区景观。
4. 5. Dory Park, Guangzhou. The important lakescape was created through rainwater harvest and with a submerged-plant wetland system that is used for water purification.

设计决定是出于哪些考虑？您如何考虑这些装置、设施的地域独特性？

张：由于事务所的性质和规模，我们的项目尺度大都比较小，也多为地产商委托项目。这类项目有其特殊性，有优势，也有限制。我们的项目会给人以上的感觉，或许是因为这些元素会更加吸引大家的关注。其实，我们每个项目基本上都会对场地的自然条件进行一定的梳理；在条件允许的情况下，我们都尝试在满足周边人群日常使用需求的前提下，为场地设计一套自维持的水文循环系统。可以说，自然生态系统的营造是我们设计中很重要的一方面，不过这部分工作往往不太容易引起关注（图4，5）。

景观设计中真正独特的东西是有一定限度的，并不是所有的东西都需要是独特的，也应该考虑这些元素与场地的适配性。任何“表达”都不会是有限制条件的，设计师需要根据场地条件通盘考虑设计元素的运用，尤其需要考虑项目后期的管理及维护问题。可持续性不仅仅是生态环境上的，还包括社会和经济层面。我们项目中的许多精雕细琢的元素都是在充分考虑其独特性的同时，反复权衡项目的附

creations. Why do you make such design decisions? How do you consider regional identity and site uniqueness when introducing artistic installations, facilities, and other man-made landscape features?

ZHANG: Due to the type and size of the studio, our commissions are mostly small-scaled and often by real estate



6. 苏州榭园。曲溪采用整石雕刻，在工厂分段制作之后运至现场拼装。
7. 南京汤山矿坑公园采矿乐园。经过和甲方的多次沟通，设计团队将原来的采石场废料堆积场改造成了一个儿童探索乐园。各种活动设施的设计基于原有地形，并充分考虑到管理和维护因素。
6. Yue-Yuan Courtyard, Suzhou. The sinuous "creek" was created with the whole-piece crafting techniques; all the pieces were crafted in factory and assembled on site.
7. Mining Garden of Tangshan Quarry Park, Nanjing. After long-time negotiations with the client, the design team conceived of transforming the dumping place of quarry waste into a children playfield. All the programs were designed based on the existing terrain and with considerations in built-up operation and maintenance.



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加值、造价、施工条件、工期以及后期养护之后做出的决定。以苏州榭园项目为例，在总面积约900m²的内庭院里塑造了一条“曲溪”，造价大约20万元。在场地安装条件和后期维护经费支持的情况下，这一精致的艺术化景观元素表达了设计师对苏州当地园林文化的致敬。这个设计可能不适合其他项目，但在这个项目中，它是适合的（图6）。再比如，当前中国的很多公园都没有设置专门的运营资金，如果我们能明确知道某个项目在未来是否有稳定和足够的资金投入或社会支持，我们在设计上的决定可能会大不相同（图7）。

另外，非常重要的一点是，不知道从什么时候开始，好像追求美变成了一件负面的、肤浅的事。当前，国内外的景观设计行业愈发强调生态效益、公众参与等议题，而忽视了对于审美的思考。我认为这种趋势有些矫枉过正，甚至是道德绑架。我承认生态效益、公众参与很重要，但空间的营造、美学的追求亦是景观设计的核心。设计的核

developers. These projects have both obvious advantages and restrictions. A reason why people have such an impression about our projects may be that those artist features are more eye-catching. Actually, in each case, we analyze and improve the natural setting and the ecosystems of sites under a certain scope; if possible, we always try to design a self-sustained hydrologic system for the sites while meeting users' everyday needs. Improving a site's natural landscape and ecosystem is a very important part of our job, though it less attracts people's attention (Fig. 4, 5).

In landscape design, truly unique things are limited in number. Not everything needs to be unique, and we should care about the suitability of such artist elements with a site. A representation of design is stemmed from yet limited by the site. Design decisions have to be made site-specifically, carefully, and holistically, especially in management and maintenance after the project's completion. The sustainability of a landscape design is defined by the negotiation between ecological, social, and economic considerations. In Z+T Studio's cases, our design decisions of introducing installations or constructed elements were made after a holistic understanding of cultural and social importance, costs, construction conditions, and time limits, and built-up maintenance, in addition to site peculiarities. For example, in the Yueyuan Project, Suzhou, we create an exquisite sinuous "creek" that cost about RMB 200,000 in the courtyard of an area of nearly 900 square meters. This unique piece of art not only pays homage to the culture of Suzhou traditional garden, but also is allowed by the site conditions for installation and the budget of built-up maintenance — The design is appropriate for the site, but not for others (Fig. 6). Another fact in China is that now many parks have no specific funds for operation. To such cases, we would make quite different design plans if they had long-term and sufficient funds or public support (Fig. 7).

Last but not least, I do not understand since when making efforts in creating beauty seems to become something negative or



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心价值即创造性地解决问题，可我认为当前景观设计的价值在倒退，或者说在异化；如果景观设计师过度地迷失于管理者的身份中，那么其创造性势必会被弱化。社会变得更加美好是需要全社会共同推进的，我们不能要求每个景观设计项目都去解决社会问题。而且，不同的设计师关注不同的维度，创造出不同的价值，才造就了多样化的社会。

请您介绍一下张唐景观的“全过程参与”工作模式，以及这种模式是如何训练设计师观察与表达的能力的。

张：这是一个很有意思的话题。在传统中国造园中，设计师根据自己对场地条件的观察和对自然的理解，指挥匠人表达、营造一个新的“自然”；而现代景观采用的方式已经将这个由“观察”到“表达”的过程拆分成了许多小的步骤。这样的拆分符合分工需要，但也大大地压缩了设计师“观察”的时间和参与“表达”的机会。当前很多设计公司甚至会将设计阶段进一步细分为概念、方案、扩初、施工等阶段，每个阶段都由不同的设计师负责。张唐景观采用设计师全过程参与的工作流程，不仅仅是参与设计阶段，也深度参与到施工阶段。这种做法某种程度上能将“观察”和“表达”更紧密地联系起来。许多信息是在项目推进中逐渐明晰的，设计师需要根据实际情况与需求进行及时调整和优化。相较于分块设计模式，这样的全过程参与模式的经济回报相对较低，但是却有利于设计师个人的全面成长。

我们项目的最后建成效果往往要优于设计平面图或施工图，正是因为方案会随着设计过程不断调整、改善——这也是我们不太愿意参加设计竞赛的原因，设计竞赛通常比拼的是平面方案设计、效果图或是动画水平，这些并不能突显我们的优势。

此外，与现代景观行业相配合的工种和各种咨询方也越来越多样和复杂，出现了结构设计、水景设计、植物设计、土壤设计、灯光照

shallow in landscape design. Currently, landscape profession at home and abroad increasingly emphasize ecological considerations and public participation in design practice while neglect explorations in aesthetics. I think this is somewhat overcorrect, or even like a morality hijacking. Ecology and public participation are of course important, but spatial creation and aesthetics are also fundamental to the profession and the discipline. Essentially, design is to solve problems in a creative way, but today I see a regression or an alienation of it. If a landscape designer is too obsessed with acting as a manager, he or she will less care about the leverage of design creativity. A wonderful society can only be built and promoted by the whole society itself, rather than a number of landscape design projects; it is unrealistic to ask designers to address big social problems in each of their cases. The variety of design focuses leads to a rich diversity in values, thus contributing to building a wonderful society.

Could you introduce Z+T Studio's Whole-Process Participation design mode, and how does it help improve designers' capacity in observation and representation?

ZHANG: This is a very interesting topic. In traditional Chinese garden making, through site observation and with their knowledge and understanding of nature, designers used to direct craftsmen to create landscapes that represents the nature. While, the working mode adopted by modern landscape architects divides the observation-representation process into a series of steps. This meets needs of nowadays labor division, but largely decreases designers' opportunities in site observation and design representation. In some cases, the design process is subdivided into stages of conceptual design, master plan, detailed design, and construction plan, each of which is in the charge of different designers. Z+T Studio adopts the Whole-Process Participation design mode, which encourages designers participating in the entire design and construction process, making the observation and representation of a project a holism. It also helps designers have a comprehensive understanding of a site as the project goes and make adjustment and recalibration of design plans to respond to site changes and actual needs. Although the Whole-Process Participation mode sees a relatively low economic return, it greatly contributes to the professional capacity of landscape designers.

Such constant adjustment and recalibrations made Z+T Studio's projects have a better built-up appearance and performance than what we expected — This is also why we tend to decline invitations of design competitions, our

8. 西安创意谷风之亭。在位于4层楼高的屋顶花园之上，设计团队希望利用场地多风的特征，设计一个与风相关的装置，并在设计过程全程中对材料、尺度、模型、空间感受等进行了大量尝试。最终建成效果或许并不完美，但很难想象这类设计构想可以通过常规的设计工作模式产生。

8. Pavilion of Wind, Innovation Valley, Xi'an. As a roof garden of the four-storied building, the design team conceived to manifest the windy rooftop with an artist installation and made a considerable effort in improving its appearance and performance with experiments in material selection, size, modeling, spatial experience, etc. The built-up result may not be perfect, but it still is a good example that realize innovative design ideas through an unconventional working mode.

明、艺术装置、户外家具等专项机构及产品供应商。设计行业越来越像是一种统筹协调行业，而且似乎多学科、多工种合作已成必然。而我常常思考：这是唯一正确的发展趋势吗？

我们在许多项目中也的确体会到多行业合作的必要性。术业有专攻，不同专业合作的结果往往会更好。但是，我相信行业的细分应该有一定的限度。行业细分随现代工业的发展而发展，而且往往和商业相关。但对于景观行业而言，我们不应过分迷信工业化以及行业细分，因为景观设计师面对的项目千差万别，每个项目都应进行个性化设计。过多的分工可能会对景观设计行业带来两个负面后果。其一是流水线工业化的设计和建造会让景观变得单一，缺乏独特性和识别性——你会在不同城市、不同项目中看到同样的家具和设施。其二是可能会导致景观造价过高，如果市场总量固定，行业细分会导致单个项目造价过高，进而导致景观的简化处理，这样反过来会影响市场规模与行业风气。

在全过程参与模式中，虽然也会有跨专业合作，但我们可以进行统一调配和把控，在总体上节约建造成本，并确保设计师的设计理念能够恰当地表达出来。当然，分工不是目的，全程参与也不是目的。这一模式是我们在实践中摸索出来的，可能适合张唐景观这种规模的设计事务所，并不适于大型综合设计公司；适合我们做的项目类型，并非适用于所有项目（图8）。各个景观设计公司应当探索适合自己的方式，甚至针对不同的项目采用相应的恰当方式，以求更好地“观察”和“表达”，更好地为客户、为使用者服务。**LAF**

strengths can be hardly reflected by design plans, renderings, or animation.

In addition, landscape architecture now is collaborating with more and more other disciplines and professions — these collaborations get increasingly thorough too. New design institutes have emerged which provide customized design services in structure, waterscape, planting, soil, lighting, artistic installations, outdoor furniture, etc. In my opinion, landscape design now becomes an industry that relies on, coordinate, and lead transdisciplinary collaborations, and it seems that this trend is inevitable. However, I often ponder: Is this the only future of landscape design?

Indeed, we have learned the necessity of transdisciplinary collaborations to landscape design. Professionals with different expertise working together often leads to a greater outcome. However, landscape architects need to carefully consider the suitability of such a collaboration-and-segmentation mode in our profession. Industrial segmentation is a product of modern industrialization and somehow influenced by commercialization. To landscape industry, however, we should not exaggerate the advantages of industrial segmentation, because landscape designers face a huge variety of cases, each of which requires a specific scheme. Excessive segmentation of landscape design may lead to two reluctant consequences. First, either design or construction may lose diversity or identity — the same furniture, amenities, and facilities will be indiscriminately used in different cities and projects. Second, it may cause a higher cost of single projects if there is too much labor division, which would result in a compromise to the design, eventually in turn having an impact on the market size and the ethos in the profession.

The Whole-Process Participation mode not only encourages transdisciplinary cooperation, but also emphasizes landscape architects' leading role in the coordination. It helps ensure budget management and the quality of design. Of course, introducing a new working mode is not our goal; it comes out from our experience in practice, and may be suitable for design studios of a similar type and size like Z+T Studio and applicable to the projects like what we do (Fig. 8). Each landscape design firm needs to explore their own working mode, or adopts different modes in different cases, which supports designers for a better observation and representation of sites while meeting the needs of clients and users.**LAF**



张唐景观 / 摄影：张唐

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