

中国古代山水营建智慧与实践

Shan-shui Landscape Creation in Ancient China: Wisdom and Practice

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摘要: 山水是中国风景园林的文化核心, 反映出中国人独特的自然观、人文观和实践观。中国古代山水营建智慧是基于“天地与我并生, 万物与我为一”的核心思想, 在“人与天调”的实践观下形成的实践理论体系。在其指导下的山水营建实践以人地关系的和谐为核心, 主要体现为“因地制宜”与“因时制宜”。“地”和“时”分别对应空间和时间的维度。“营建”是人在时空中进行的活动, 营建的因地因时制宜, 就是三者的均衡统一。山水营建智慧指导下的实践表现为人居环境与山水自然环境从精神理念到物质现实层面的交融, 体现在以下4个层面: 敬畏山水自然的保护、依存山水形势的规划、遵循山水规律的治理, 以及取法山水形意的设计。从时空整体视角看, 山水营建智慧与实践在各个层面相互影响、循环演进。如何通过山水营建智慧, 因地制宜、因时制宜地保护自然环境、营造人居环境, 是21世纪风景园林学的核心研究和实践内容。

关键词: 风景园林; 自然保护; 风景治理; 地景规划; 景观设计

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Abstract: Shan-shui is the cultural core of the Chinese landscape architecture, reflecting the Chinese people's unique view on nature, humanities and practice. The wisdom of Chinese Shan-shui landscape creation is based on the core idea of "heaven and the earth live together with me, and the myriad things and I are one", and a practical theoretical system formed under the concept of "man and nature are in harmony". The landscape architecture construction practice under the above concepts is centered on the harmony of human and nature, which emphasizes creating landscapes according to spatial and temporal conditions. In this context, spatial and temporal conditions serve as the backdrop where humans create the landscape and achieve the balance of the three. The practice under the guidance of the wisdom of Shan-shui creation is manifested in the integration of human environments and natural environments from the spiritual level to the physical level. Specifically, it can be embodied in four types of practice: conservation with respect for Shan-shui, planning following patterns of Shan-shui, governance following the laws of Shan-shui, and design based on the artistic conception of Shan-shui. From the perspective of time and space, the wisdom and the practice of Shan-shui creation influence each other and cyclically evolve. How to adapt to local conditions, conserve the natural environments and design human settlements are the core of research and practice of landscape architecture in the 21st century.

Keywords: landscape architecture; nature conservation; landscape management; landscape planning; landscape design

1 山水与营建

什么是山水? 对于山、水二字, 《释名》提出: “山, 产也。产万物者也”^[1]; 《说文解字》解读为: “山, 宣也。谓能宣散气, 生万物也” “水, 准也。天下莫平于水, 水平谓之准”^{[2]765; 903}。可见在中国传统文化中, 山和水是物质世界的基础。山、水二字又逐渐融合形成“山水”的整体概念, 并发展出中国独有

的山水文化^[3]。随着孔子用“仁者乐山、智者乐水”将自然山水与人的精神品格联系起来, 人对山水的感知逐渐超出物质层面; 在魏晋时期独特的社会与文化背景下, 出现了对山水审美的普遍自觉, 随之产生了一系列山水艺术作品^[4-5]。此后, 山水作为具有象征意味的组合物, 普遍具有了精神属性, 成为一种反映中国人独有的自然观和审美观的文化概念。

什么是营建? 营建一词古时主要指经营建造, 在“古籍整理发布平台”^[6]搜索“营建”为关键词的古籍记录共2 600余条, 其内容主要包括城邑、建筑、风景园林和各类设施的营建, 同时部分是建造、建立、建设等词语与“经营”连用, 取筹划经营、设立或建造之意。在《现代汉语词典》中, “营”作为动词时指谋求或经营管理; “建”作为动词包含建造、设

立、首倡的含义。“营建”释义为营造，营造包含2层含义：一是经营建筑；二是有计划、有目的地建造^[7]。本文所用“营建”包含以上各层次的含义，即同时包括实体的建设活动和规划治理等含有运筹概念的含义。广义的山水营建包括在自然界进行的一切人居环境营建活动，对应风景园林学的完整结构，涵盖生存、生产、生活、生态4个层次，包括保护、规划、治理、设计等方面的实践^[8]；营建作用的对象则包括自然环境及人工环境，营建产物包含物质层面与精神层面。中华民族在数千年的探索与积累中，基于中国独特的山水文化形成了独树一帜的山水营建思想及实践理论体系，并在实践中不断应用与完善。

本文就中国古代山水营建的智慧与实践展开讨论，探寻中国古代山水营建智慧的内涵、特征，以及山水营建实践中蕴含的智慧。由于山水营建本身涵盖范围甚广，难以进行全面系统地梳理和论述，因此采取分析代表性案例的方式，从保护、规划、治理和设计4个方面，提炼和展现中国古代山水营建智慧与实践的核心内容。

2 山水营建智慧

什么是智慧？《说文解字》对“智”的释为：“智，词也，亦当有识也”^[240]；《现代汉语词典》中“智”和“智慧”包含聪明、见识、辨析判断力和发明创造力的含义；“慧”还包含洞察过去和未来、透彻领悟的能力的含义^[9]；《牛津英语词典》将智慧定义为“在与生活和行为有关的事情上具有正确判断的能力”^[10]。总结古今中外的释义，智慧是一种综合洞察力、判断力、创造力进行思考并做出合宜行动的能力。

什么是山水营建智慧？将智慧的释义置于山水营建的语境中，可将山水营建智慧定义为：一种洞察山水规律、运用判断力与创造力在山水营建过程中做出合宜行动的能力。它是孕育于山水文化、通过体悟洞察山水规律总结出的用以指导山水营建实践的综合理论体系。作为一种实践智

慧(phronesis)^[11]，山水营建智慧是一种妥善处理人类与自然关系的思维模式和实践准则，是基于“天地与我并生，万物与我为一”的核心思想，在“天有其常、人与天调”的实践观下形成的实践理论体系：山水营建是人与天地沟通和共存的物质表达——人来自山水自然，人的山水营建遵循自然规律，营建产物又融归于山水自然。

山水营建智慧以人地关系的和谐为核心，在其指导下的山水营建实践的特点主要表现为“因地制宜”与“因时制宜”。“地”和“时”分别对应空间和时间维度，“营建”是人在时空中进行的活动，营建的因地因时制宜，是三者的均衡统一。这也蕴含在中国古代天、地、人“三才”说^[12]及“与天地合其德”^[13]的人与自然关系的基本观念中，从“夫稼为之者人也，生之者地也，养之者天也”^[14]“农事必知天地时宜”^[15]^[6]等农业论述中也可看出，这些观念与农耕文明时期的朴素自然经验密不可分，都是山水营建实践中积累的宝贵智慧。这些智慧植根于中国传统对自然的理解及人文观念，结合以“人与天调”为代表的中国传统风景园林营建活动的实践观，在实践中实现功能与审美的统一^[16-17]。最具代表性的理论体系可总结为如下4个方面。

1)自然保护理论。出于资源永续利用、国家长治久安等目的，古代统治者和民众通常会山水自然的保护利用制定一定的政策规定或行为约束，以实现人与天地、日月、四时、动植物的和谐。如“五岳四渎”观念，在汉代人们认为五岳有通天地、兴风雨、主万物生长等功能，遇到自然灾害时会进行祭拜^[18]；四渎也被认为是人类生存之本，有“四渎已修，万民乃有居”的说法^[19]。另有时间维度的行为准则，如“取予有节，出入有时”^[20]等。

2)规划选址理论。堪輿学产生于以农业经济为基础的社会中，其研究的核心是人地关系，用于指导聚落、民居等选址、规划与设计布局^[21]。“堪，天道也；舆，地道也”^[22]^[9]，堪輿学即探究天地自然运转之道的学问；在选取城址方面，堪輿学认为山形水势的气脉有阴有阳，阴阳协调

才能形成佳地，判断山水形势、地理阴阳，是依据自然环境选择聚居地的基本条件，实际上是结合了我国古代的宇宙观、自然观，以及在历史发展过程中积累的生存智慧。堪輿理论中对建设完成后的维护方法也有指导，建议保护好周边环境，维护周围“气脉”的有机性、整体性和可持续性。

3)山水治理理论。在农书和水利治理类典籍中较为多见。如《陈旉农书》中倡导顺应场地的自然地理特征，因地制宜地选择利用方式，以实现高投入产出比^[15]；《农政全书》中对开垦、水利等方面的理论总结，如选择适宜的耕地进行作物轮作和间作，对不同地理环境条件下农业周期与生产方式的总结等^[22]，都蕴含着深刻的山水营建智慧。这些历史上对山水规律的探寻与应用尝试，是中国山水营建智慧形成的重要历程，其中一些思想在当今生态学和可持续科学视角下仍具有重要的实践意义。

4)建筑园林营建理论。在传统园林营建活动中普遍存在对自然山水规律的深刻理解与运用，如《园冶》中总结出的理论体现了山水营建智慧的精髓。以其中最为核心的2个观点为例：其一，“虽由人作，宛自天开”，体现了中国古典园林营建的重要特征：追求取法山水的设计意向与融于自然之间的景观效果；其二，“巧于因借、精在体宜”，强调对自然基地的充分研究掌握，对山水形意的体悟与灵活运用，对场地所能见之景的合理借景。“山水形胜”营建思想在建筑布局营建中也被大量应用，如“冠山抗殿”，通过在山顶上建高大宫殿产生抬高建筑的效果，使建筑显得高大雄伟^[23]；“环山”“分岩”“凭岩”等多种因借自然山水进行建造的理论方法^[24]，使建筑和景观充分利用山水条件，实现对意向效果的追求。

3 山水营建实践

中国古代的山水营建实践在山水营建智慧的指导下进行，其人地关系和谐的指导思想在山水营造实践中表现为人居环境与山水自然环境从精神理念到物质现实的交融，具体可以从敬畏山水

自然的保护、依存山水形势的规划、遵循山水规律的治理,以及取法山水形意的设计4个层面的实践中体现,每个层面又可以从因地制宜与因时制宜2个方面予以理解。

3.1 保护实践——敬畏山水自然

自古代人类认识自然和改造自然初期,就产生了对山水自然的原始崇拜,如《山海经》中记载的上古帝王祭祀日月山川,黄帝以云为图腾命名军队等传说都源自于此。以敬畏为基础的山水自然保护实践,是中国古代人民在实践中不断积累出的与自然相处的重要模式,从帝王到百姓,都有多层次和多时空尺度的保护山水自然的方式。

1) 因地制宜: 国家与民间的保护区域。

历代的相关政令中记载了国家政策层面对具有重要意义的山水进行的保护。唐代将五岳作为“禁地”,严禁毁坏林木;宋代划定边防林,禁伐“禁山管竹”;明代设立“九边”以御塞外骑兵侵扰,多次发布禁令将其视为禁地,严禁砍伐,制定了严厉的制裁条例^[25]。因此我国很多具有重要生态价值和风景美学价值的山水被保存下来,这些被保护的山水,成为我国目前自然保护地体系的重要组成部分。

在民间,出于相信万物有灵^[26]、避灾祈福^[27-28]等朴素的自然观念,人们在日常生活中形成了诸多行为约束,如划定神山圣湖、风水林、封山线等,在实践中产生了生态保护效果。如藏族先民在其生态文化观指导下,将迪庆州的大部分高原湖泊及中甸和德钦两县大部分山脉作为神山圣湖进行保护^[26]。已有研究定量分析了此类区域在生物多样性保护及生态修复等方面的价值,发现其在森林覆盖度、物种数量、原生生态系统保存等方面具有重要的生物多样性价值,一定程度上佐证了这些区域的保护效果,也反映了一种人与自然和谐相处的生活方式^[29-35]。一些具有重要价值的神山圣湖和乡村风水林也被纳入我国现代自然保护地体系中。

2) 因时制宜: 用之以时的基本思想。

在政府与民间的各级保护实践中也具备时间

维度的要求,其代表性的策略是各种“时禁”:在生物萌生长期禁伐、禁捕,而在其他时期可以适度利用自然资源,如“水陆捕采,各顺时日”^[36],树木“以时取之,仍禁伤其根本,庶几可常资用”^[37]。敦煌悬泉汉简记载了汉代依据不同节令动物生长繁育的特点提出的对人类相关活动的详细要求^[16]。这些保护要求在当代视角下仍对生态保护及相关保护政策和管理制度具有参考意义。

值得强调的是,在特定的区域与特定的时间选择不营建,也是一种重要的营建方式。其重点在于对全局的经营与制度的建立,通过保护管理实现人居环境与自然环境关系的优化。

3.2 规划实践——依存山水形势

“国必依山川”^[38],中国的城邑、村落、陵园,无一不是山-水-城/村/陵的有机整体^[16],从国土规划,到城乡人居环境选址、布局、发展,再到陵寝墓园营建,可视为不同层面的山水营建规划,与山水形势密不可分。

1) 因地制宜: 九州分治、风水相地、因山就势。

在国土规划方面,古时即依山水分九州而治理。依山水为边界划定州域,如《禹贡》中提出的“九州”,即为当时将整个国土进行基于天文地理及文化的分区^[39],也是我国国土尺度上进行地理区划的早期原型。划分九州后,主要分为3个部分进行描述,即地理范围、河水治理、土壤等级及贡赋情况,是一种尝试探寻山水自然特征与规律并分类进行发展规划的手段。

在城乡人居环境选址方面,聚落的选址取决于区域山水环境。自古以来,城邑选址便与周围自然山水紧密联系。早在《周礼·夏官》即有记载城邑选址“若有山川,则因之”^[40],先秦时期有“凡立国都,非于大山之下,必于广川之上”之说^[41],城市择址需“相其阴阳之和,尝其水泉之味,审其土地之宜,观其草木之饶,然后营邑立城,制里割宅,通田作之道,正阡陌之界”^[42]。自古城邑选址即需要从山水形势、水质情况、土地、植被和景观等方面进行判断与选择。

林陵墓园规划方面,陵墓营建从模仿山丘形式到与“因山为陵”的山水相融,也离不开对山水自然的理解与实践应用。其与山水营建的关系主要表现在风水相地选址及陵-山关系营建2个方面。如明十三陵,基于风水形势营建,陵制与山水相称,山水环抱陵寝,建筑群融于山水中,整个区域的自然与人工环境浑然一体,实现了自然崇高感与人工仪式感的结合。

2) 因时制宜: 城市发展依托山水变化。

在城乡布局发展规划中,山和水是城市的基底,山水格局深刻影响城市的建设和发展模式。以杭州城为例,其营建与周围山体、江湖相结合,在山水之间形成了山-水-城相融的格局。杭州最初为秦汉时期的钱唐县,据考彼时城邑坐落在群山之间,紧邻江南运河;随着县治发展,在六朝时期向凤凰山麓更适宜耕作和取水的区域转移,并发展壮大;隋朝随着清湖的开凿,凤凰山麓居民聚落重新转移到运河附近,杭州城市迅速崛起和繁荣^[43-44]。在后来的发展中,城市形态总体保持沿运河轴向生长的带状布局,因城南与城西受到山体与水域的限制,城市主要沿运河向东、北方向发展,形成了以城中大道为主轴、东西方向3条横向街衢的“丰”字形街道格局。

3.3 治理实践——遵循山水规律

中国古代山水治理的主要目的是提供更完善的基础设施和管理制度,以实现对自然资源的利用及对灾害的应对。水灾和旱灾是我国古代农业面临的最频繁的2类灾害^[45],因而水利工程的营建是历史上最受关注的建造治理活动之一,同时“治”字的本意也是“治水”^[46]。由于直接作用于山和水,加之本身的体量普遍较大,易形成可观可感的风景,治水方式还会同时影响人类的聚居模式^[2939-940],因此治水实践是山水治理营建中的重要部分,本节以此为例进行阐述。

1) 因地制宜: “顺天地之造化”。

以都江堰为例,都江堰是以无坝引水为特征的宏大水利工程,兼具引水、蓄水、防洪等多种功能,并在其周边创造了良好的自然环境,充分

体现了山水营建智慧,其本身也凭借独特的风景及文化价值,入选为世界文化遗产和国家级风景名胜。秦国时期的都江堰水利系统,包含由鱼嘴、飞沙堰和宝瓶口构成的都江堰渠首工程,以及在天然水系基础上改造修建的渠系工程^[46],其采用的无坝引水技术使整个水利系统运行2 000余年依然保持生命力,溢洪排沙技术至今仍然具有巨大的工程价值。都江堰地区的水网系统、土地与居住地形成了整体的地域生态网络^[47],与之配合的管理体系在长期发展中形成了区域协调、官民协调的综合治理模式,灌区水系统的整体维护与管理由国家、区域、地方和居民共同完成,包含多个县区的协作,以及各个县域单元内的组织与动员^[48]。

2) 因时制宜:“按节令之气候”。

都江堰在冬蓄春灌的小流量季节,需要多引水向内江,而在汛期流量较大时,则需要少引水以保证灌区防洪,都江堰鱼嘴“分四六、平潦旱”,满足了这种需要^[49],同样符合当代水利与水资源承载力视角下对河流分水的要求^[50]。都江堰岁修制度也是遵循山水营造智慧的重要体现,每年冬春枯水时都会对工程进行必要的维护和更新,还形成了全社会官民共同遵守的传统制度。都江堰地区碑文中和约定俗成的治理理论如“乘势利导,因时制宜”“顺天地之造化,合水性之消长,按节令之气候”,都充分体现了水利工程营造中对自然时令规律的尊重与领悟。

3.4 设计实践——取法山水形意

中国传统山水营建的设计实践类型主要包括园林和建筑营建。在中国园林和建筑的营建经验中,古人总结出一系列与具体设计密切相关的范式、理念和指导法则,这些营建智慧在保存至今的建筑、园林及造园著作中都得到了充分展现。《园冶》总结了园林营造的经典概念,直窥中国的山水营建智慧——“虽由人作,宛自天开”,中国园林的范本便是自然山水,一方面从山水的物理形态和精神内涵中萃取设计灵感,一方面又试图让最终的园林形态融入山水,从而让人、园、山水三者浑然天成,彼此互文,达到“天人

合一”的境界。

1) 因地制宜:“巧于因借、精在体宜”。

中国园林从相地、立基、问名,再到具体的景观营建,无不体现着对山水自然的追求。在《园冶》开篇的“兴造论”中,计成便开宗明义提出,园林的评价标准可概括为:“巧于因借,精在体宜”。“因借”指的是要充分把握内部基地和外部山水的潜在关系,俗则屏之,佳则收之;“体宜”要求所有的景皆需要在相互的关系中处理自身的尺度,同时还要灵活运用山水的形式和意蕴,在完成择址之后,通过研究该地区的山水形势,确定园林设计布局,判断何处适宜进行眺望、凿池、建筑、筑山等营建活动。很多建筑群建造中也充分体现了“山水形胜”的营建思想。如经典代表隋仁寿宫(唐九成宫),位于3条河流交汇处,顺应自然地形,东西北三面环山,南部也与山隔河相望,仁寿殿以“冠山抗殿”之势建在天台山的山顶上,建筑结合山岳、深谷等自然地形进行建造^[24]。

2) 因时制宜:园林营建与欣赏的时间感知。

对时间的感知也蕴藏在园林营建的过程中,有时是捕捉每天的日光变化,有时是营造四时不同的景致。园林通常将营造与时节结合,或捕捉天地景色收入园中,如《园冶》中提出“梧阴匝地”“窗虚蕉影玲珑”等在不同光影下对植物的欣赏;苏州拙政园的绣绮亭匾额“晓丹晚翠”,点明其是观赏夕阳湖光山色的空间;网师园的月到风来亭、艺圃的响月廊、畅园的待月亭,都是围绕月色进行营建的景点;个园的四季假山、艺圃中的朝爽亭等都反映出在营造造景中对时节的考虑和应用。总之,传统园林常通过与时间的契合进行营建,实现在不同时间场景的独特观赏效果及意境的升华。

4 结语

中国山水营建智慧与实践博大精深,是中华文明的结晶,也是全球风景营建中独树一帜的组成部分。山水营建实践的本质是“转地为境”的实践,其根本在于充分理解“地”本身的

规律,包括空间与时间维度的规律,通过人的作用,在营建活动中将“地”转化为“境”^[8]。在山水营建智慧指导下的保护、规划、治理和设计实践,分别体现了人与天调的“道”与有所不为的“德”,象天法地的“理”与风水相地的“术”,利物裕民的“用”与上下协力的“制”,宛自天开的“象”与游心太玄的“意”,又同时包含上述所有内容。从道、德、理、术,到用、制、象、意,精神思想指导物质实践,物质实践影响精神思想,山水营建智慧在实践中循环演进,最终形成了物质与精神高度交融的山水景观。

在农业文明时期高度发展的中国古代山水营建智慧,是根植于中国文化、中国特有的宝贵财富,能够为生态文明时期中国乃至全球的风景营建提供重要的启示。从古至今,从“万物与我为一”到“人与自然生命共同体”,中国山水营建的道与德的内核一脉相承;理、术、用、制随着社会发展和新技术的应用而变化,营建出不断传承并发展着的象与意。如何因地制宜、因时制宜地保护自然环境、营造人居环境,是21世纪风景园林学的核心研究和实践内容。充分研究、吸收、运用中国古代山水营建智慧,将有助于促进当代的风景营建达到人与自然相和谐的理想境界。

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Shan-shui Landscape Creation in Ancient China: Wisdom and Practice

YANG Rui, HOU Shuyun, CAO Yue

1 Shan-shui Landscape Creation

In traditional Chinese culture, Shan (mountains) and Shui (water) are the foundation of the physical world. Since Confucius linked the natural landscapes with the moral characters by stating, "The benevolent enjoy the mountains and the wise enjoy the water", Shan-shui begins to reflect both physical and spiritual meanings. The esthetic appreciation of the Shan-shui was created, and a series of related artworks emerged under the unique social and cultural background of the Wei and Jin Dynasties. Since then, Shan-shui has been widely used as a cultural concept with spiritual significance that reflects the Chinese people's unique natural and aesthetic views.

Shan-shui landscape creation in its broadest sense encompasses all landscape activities, including the practice of conservation, planning, management, and design of landscapes. Shan-shui creation can take place in both natural and artificial environments and have both physical and spiritual implications. Through thousands of years of development, the Chinese have developed unique landscape ideologies and practical theories based on China's Shan-shui culture, which have been continuously applied and improved in practice.

2 Wisdom of Shan-shui Creation

We define the wisdom of Shan-shui creation as understanding natural laws and the capacity to act appropriately and creatively in shaping landscapes. It is a comprehensive theoretical system that is rooted in Shan-shui culture and encapsulated through practices. As a form of practical wisdom (or phronesis), the wisdom of Shan-shui creation serves as a paradigm of thought and a guideline for actions to maintain a balance between mankind and nature. It is founded on the fundamental concept of "Heaven and the earth coexist with me, and the myriad things and I are one", that is derived from the practical concept of "Humans coordinate with nature".

The wisdom of Shan-shui creation centers on the harmony between humans and nature. Under its guidance, the characteristics of Shan-

shui creation practice are primarily manifested as "creating landscapes properly according to spatial and temporal conditions". In this context, spatial and temporal conditions serve as the backdrop where humans create the landscape and achieve the balance of the three. This also corresponds to the "three talents" theory of heaven, earth, and human, as well as the fundamental concept of "(humans) follows the morals of heaven and earth" in ancient China. These theories are rooted in the traditional Chinese understanding of nature, and humanistic values, combined with the practice values of landscape creation activities represented by "humans coordinate with nature" to achieve a synthesis of function and aesthetics.

3 Practice of Shan-shui Creation

In ancient China, people created Shan-shui under the guidance of the wisdom of Shan-shui creation. By integrating human settlements and natural landscapes from spiritual concepts to physical reality, the guiding ideology of a harmonious relationship between humans and land is manifested in practice. The practice can be classified into four categories: conservation with respect for Shan-shui, planning following patterns of Shan-shui, governance under laws of Shan-shui, and design based on the artistic conception of Shan-shui.

3.1 Conservation with respect for Shan-shui

Conservation of landscapes and nature based on awe is a significant coexistence with nature that the ancient Chinese people have continuously accumulated through their practice. From emperors to the general public, there are various ways to protect nature at multiple levels and across the range of temporal and spatial scales.

Last dynasties' relevant decrees codified the conservation regulations for specific mountains and rivers at the policy level. For example, during the Tang Dynasty, the Wuyue Mountains were regarded as "forbidden lands", where forest destruction was strictly prohibited. Throughout the Song Dynasty, the government designated numerous border forests and prohibited logging "bamboos in forbidden mountains".

The general public has established numerous behavioral constraints in their daily lives, such as delimiting sacred mountains and lakes, Feng-shui forests, and mountain closure lines, all of which have ecological conservation effects in practice. Some studies quantified the biodiversity conservation and ecological restoration values of such areas. They discovered that these areas have significant biodiversity values in terms of forest coverage, species richness, and preservation of native ecosystems, which supported their protective effect on these areas to a certain extent. Likewise, the results reflect a way of life in which people coexist with nature. Additionally, some sacred mountains and lakes and rural Feng-shui forests have been incorporated into China's modern protected areas system.

At all levels of conservation practice, there are also requirements for the time dimension. Representative strategies include a variety of "temporal prohibitions" that prohibit the use of resources during a specific period when things begin to grow while allowing appropriate use in other periods.

3.2 Planning following patterns of Shan-shui

Everything from national land planning to the selection, layout, and development of urban and rural human settlements to constructing mausoleums and cemeteries in ancient China is strongly influenced by the Shan-shui pattern.

In ancient China, the whole country was planned as Jiu-zhou (nine states) according to mountains and rivers. Jiu-zhou was a geographical, astronomical, and cultural division of the entire country at the time. It was an attempt to explore and classify the natural characteristics and laws of Shan-shui.

Urban and rural human settlements are located according to the regional Shan-shui pattern. The city's site selection process should "comprehend the harmony of Yin and Yang, taste the water, inspect the land suitability, observe the vegetation, and then build a city".

Cemetery planning was also inextricably linked to an understanding and practical application of

Shan-shui. Its relationship with Shan-shui creation was primarily manifested in two aspects: Feng-shui site selection and mausoleum-mountain relationship creation. For example, the Ming Tombs are laid out according to Shan-shui pattern, with 13 tombs and structures that perfectly complement the site's topographical patterns.

At the temporal dimension, Shan-shui pattern is the city's foundation in the urban-rural layout development plan, and the landscape pattern has a profound effect on the city's construction and development mode over time.

3.3 Governance under laws of Shan-shui

The primary objective of ancient Chinese Shan-shui governance was to establish an integrated infrastructure and management system for natural resources and disaster response. Floods and droughts were the two most frequent natural disasters plaguing ancient agriculture in China, so the construction of water conservancy projects was one of the most significant historical activities.

For instance, the Dujiangyan grand water conservancy project serves multiple purposes, including water diversion, storage, and flood control. It also creates an exceptional natural environment that reflects the wisdom of Shan-shui creation and has been designated as a World Cultural Heritage Site. The dam-free water diversion technology used in Dujiangyan enabled the entire water system to operate in good condition for more than 2,000 years. The project was jointly maintained and managed by the state, region, locality, and residents, including the army of multiple counties.

The "annual renovation system" is also an essential manifestation of the Shan-shui wisdom. Every winter and spring, the dam will be maintained and renovated as necessary, and it has also formed a traditional system that the whole society participated. The management theories in the inscriptions and the conventions in the Dujiangyan area have fully embodied the understanding of natural seasonal laws in constructing water conservancy projects.

3.4 Design based on the artistic conception of Shan-shui

Gardening and architectural construction are the primary design practice type in traditional Chinese Shan-shui creation. In the construction experience, the ancients summed up a series of paradigms, concepts, and guiding principles for landscape design. The preserved works of ancient architecture and gardens vividly demonstrate these pearls of wisdom. *Yuan Ye*, an ancient classical Chinese gardening book, summarizes the core

concept of garden design as follows: "Although artificial, it is comparable to a natural wonder." The Chinese garden is modeled after Shan-shui, the natural world. On the one hand, the designer draws inspiration for nature's physical and spiritual connotations. On the other hand, they attempt to incorporate the garden into the Shan-shui landscapes perfectly and harmoniously.

Chinese gardens are all about the pursuit of nature in landscapes, from site selection to foundation establishment, naming, and finally, creating of specific spots. *Yuan Ye* summarized the criteria for evaluating gardens as "to conform or borrow scenery where appropriate, and everything is perfect". It is critical to fully comprehend the potential relationship between the designs and the context to eliminate the dilapidated landscape while bringing in the appealing one. "Perfect" requires that all landscapes consider their scale concerning the character of the site. Simultaneously, the Shan-shui form should be used flexibly. By analyzing the Shan-shui situation of the area, designers can determine the layout of the garden, including locations for artificial mountains, ponds, buildings, and viewing spots.

The perception of time is also ingrained in garden design, sometimes capturing the changes of daylight and other times creating different scenery in the four seasons. In gardens, one can typically appreciate plants in various light, shadow, and weather conditions; there are designated viewing areas for sunrise, sunset, moonlight, and season transitions. Traditional gardens are frequently constructed chronologically to achieve unique viewing effects and sublimate artistic concepts in various periods.

4 Conclusion

The wisdom and practice of Shan-shui are extensive and profound in China. It is a representation of Chinese civilization and a unique part of global landscapes. It is founded on a thorough understanding of the laws of nature, and the transformation of land into "Jing" (high-quality environment) through Shan-shui creation activities, resulting in a profound integration of the physical and spiritual world. The wisdom of Shan-shui landscape creation in ancient China, which was highly developed in agricultural civilization, is a priceless Chinese cultural asset. It provides critical illumination for landscape activities in contemporary China and the world in ecological civilization. From ancient times to the present, the central concept of Shan-shui creation has shifted from

"the myriad things and I are one" to "community of human and natural life" with a clear inheritance. The conservation of natural environments and the development of appropriate human settlements in response to spatial and temporal conditions are at the heart of landscape architecture in the twenty-first century. Studying, absorbing, and applying the wisdom of ancient Chinese Shan-shui creation will contribute to the advancement of contemporary landscape architecture and the pursuit of the ideal state of living in harmony with nature.

(Editor / LIU Xinya)

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