

“中式”极简的道与术——杭州九里云松度假酒店的改造与重生

The Paradigm of Chinese Landscape Minimalism

—The Rejuvenation of the Pins De La Brume Bouquet Hotel Hangzhou

张 东 / ZHANG Dong

唐子颖 / TANG Zi-ying

摘 要: 位于杭州西湖风景名胜区北山区(灵隐景区)的九里云松度假酒店是一个由占地8 000m²旧的国营招待所改造的项目。设计与改建的方案需要经过严格审查与报批。设计的方向是中国的现代极简景观。展开探讨了设计者理解并一直实践的“中式”极简景观的含义、设计方法及手段,并结合项目中主要的设计空间(中心庭院,入口庭院),将其中的设计难点、要点一一展开分析。希望通过设计思考过程的阐述,为风景园林同行提供一个完整的设计参考案例。

关键词: 风景园林;中式;形式;极简;空间;庭院

文章编号: 1000-6664(2015)11-0035-09

中图分类号: TU 986

文献标志码: A

收稿日期: 2015-09-01;

修回日期: 2015-10-10

Abstract: With around 8,000m² for landscape renovation, the Pins De la BrumeBouquet hotel is located in the West Lake historical resort area in Hangzhou. The design and renovation plan is required to be strictly examined and approved, and the design direction is Chinese modern minimal design. The article focuses on the interpretation of the contemporary Chinese landscape with minimal design, at same time taking into consideration the essence of a traditional Chinese garden. The process of design and construction is implemented with the concept as well as the materials and scales are strategically designed and created. The design thinking process is expounded to provide a full design reference for landscape architecture design professionals.

Key words: landscape architecture; Chinese style; form; minimalism and simplicity; space; courtyard

1 概况

九里云松度假酒店是一个酒店改造项目。其原型是20世纪80年代初一个废弃的招待所。地处杭州灵隐寺风景保护区,背靠北高峰,面朝茶园,位置隐秘而安静。当然,改造的建筑需要原拆原建,现状中一草一木的变更也颇受局限(图1)。

改造定位在“现代中式”。“现代中式”在设计界是一个由来已久的话题。20世纪80—90年代,当时流行在所有或高或低的建筑上加各色坡屋顶,比如九里云松的建筑当时是蓝绿色琉璃瓦坡屋顶——下面用方整的建筑代表“现代”,坡屋顶代表“中式”;现代中式景观的概念在当时尚不明晰,主要以解决基本功能为主——侧面入口为三五个车位的停车场,主要院落是一条混凝土车道,没有特别功能需求的空地上种植香樟、桂花等江南常绿树。2个后院主要用来处理各种设备和管线。其荒废破败的境况从九里云松改造前的照片可窥见一斑(图2)。

改造项目比起新修项目本来难度就大,加之景观总面积虽小(8 000m²),现状却复杂,而做精品酒店的景观更

是要边边角角、事无巨细地考虑。所以这个项目从2010年3月签约,到2012年12月竣工,历时近3年。

所谓慢工出细活。中间虽然修改无数,现场讨论无数,但项目处在园林行业发展历史悠久且工艺精良的杭州,甲方和设计师价值观一致,互相信任,所以堪称目前我们碰到的最好的项目之一。

2 思考过程

全园的地面部分为4个院落:中心庭院是设计的核心,也是概念的核心;入口庭院涉及整体形象,也是设计的焦点;后院和侧院由功能主导(一个以泳池为中心,一个为餐厅花园)。另外,屋顶花园部分以餐饮功能为主导(图3)。

现在总结一下贯穿整个设计过程的几个焦点问题。

2.1 何为“中式”

这个问题提纲挈领,贯穿项目始终。如果从空间、形式、材料、色彩几个方面探讨“中式”的手段,后3项更加趋于表面,比较容易识别——例如灰砖,就是目前被普遍认为最具代表性的中式景观元素;再比如,门前做抱鼓



图1 从茶园眺望九里云松
Fig. 1 The view from tea farm
图2 改造前庭院现状
Fig. 2 Before the renovation
图3 总平面图
Fig. 3 The Master plan

石，庭院置拴马桩——这些都是专业或非专业人士头脑中固有的中式景象。放置具有代表性的“中式”形象，是最普遍、最易于接受，其实也是设计过程中最为省时省力的做法。

“中式”，如果从表面看，其实具备某种根深蒂固的复杂性，与现代主义中的极简是背道而驰的。比如小到中国结、剪纸、刺绣，大到雕梁画栋、亭台楼榭，无一不是变化的、复杂的、多样的。正是这种形式上的复杂性往往掩人耳目，容易掩盖中式的精髓——意境或者情感上的关注与表达。

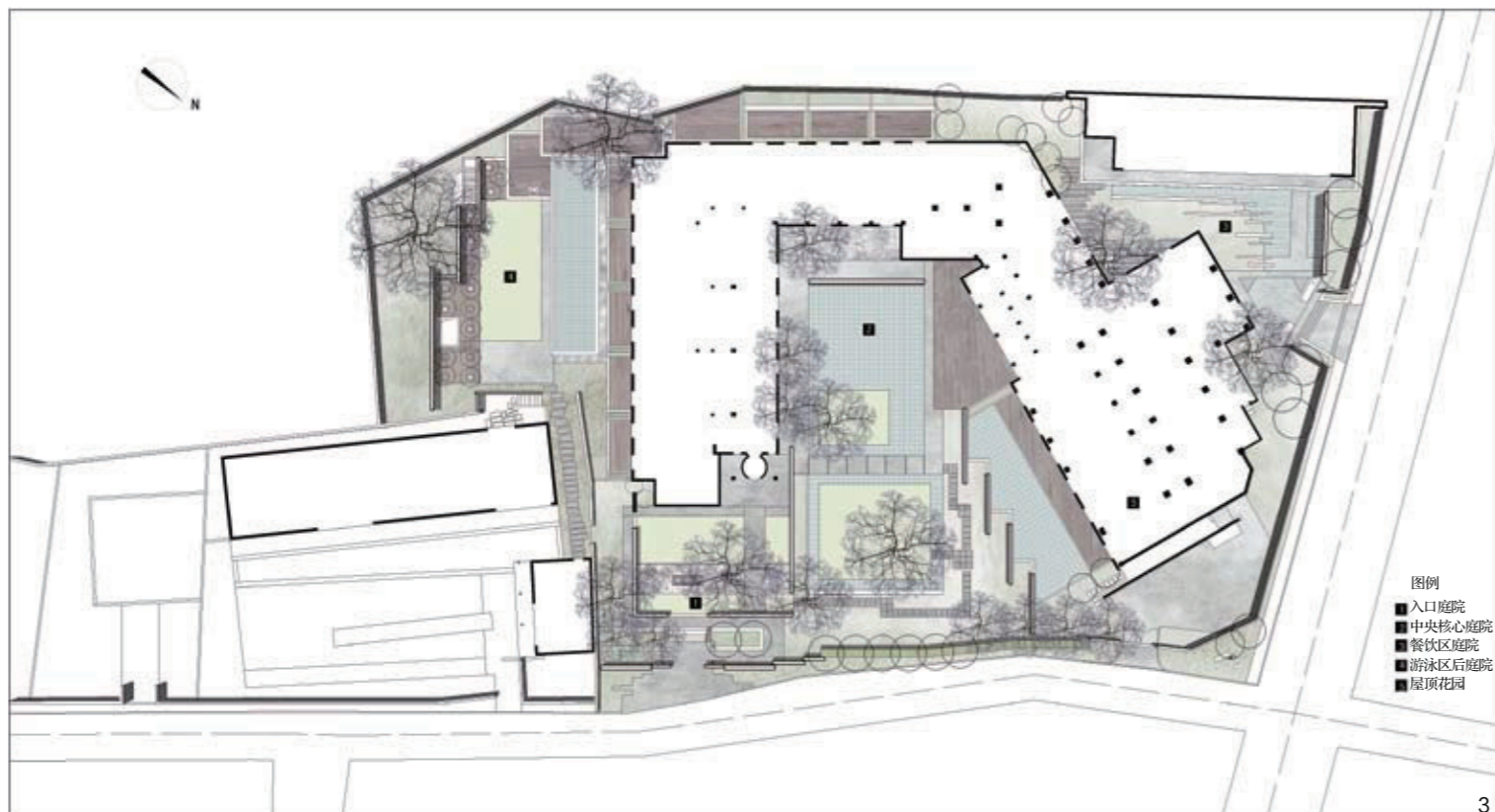
“中式”的精髓应该是创造一种意境。如果说用形式表达感受，问题是，形式是有限的，感受是无边的；形式是肤浅的，感受是多样的。任何艺术形式——音乐、绘画，甚至舞蹈都可以比形式更好地表达精神感受，这也是建筑学在古时不被列为六大艺术类别的原因之一。形式如同工具，是设计的过程和手段，不是目的。但是在设计行业中，我们经常会形式所羁绊，纠缠于形式的美与不美，在校的课程训练也常常以此为主。虽然熟悉掌握造型会让我们更容易通过它表达精神的含义，但形式本身始终不是最终目标。从景观空间中体现“中式”，才是笔者一直想探讨的。笔者努力要做的是中国的现代极简景观，要去掉这些复杂表面，强调人与自然的联系，提取“中式”的内涵。

2.2 简单与复杂

引用前美国麻省大学景观系教授Dean Cardasis的话就是“简单性是永远难以达到的；复杂性是永远难以避免的(simplicity is unachievable; variety is unavoidable)”。

用简单的形式探讨复杂的世界；用朴素的物质世界更少地屏障人与自然之间的连接；或者对习惯寻找“物体”(object)的眼睛，呈现自然的复杂而不是人为的复杂。

美国研究生毕业后，笔者在北美的一个度假胜地科德角(Cape Cod)工作生活了2年。办公室靠近大海，每天午饭后沿一条小路可以步行到海边。那里的海是北方的海，抑郁的深蓝色，不像迈阿密或者东南亚，海水永远是明快的蓝。海岸边是粗沙砾、荒草，称



3

作自然海岸(natural seashore)，是一种特殊的、受保护的海岸地质。

一年四季，一天12个时辰，这片简单的海水，有时是蓝色、铅灰色；有时温和、平静，有时愤怒、不安。没有一年、一天、一分、一秒是同样的表情。每每站在岸边，默默地观望，心中都是无限感慨——如此简单的东西，又无穷地变化着。通过海，可以看到天的变化，云的变化，阴晴、雨雪……

一个简单的元素(水、植物)，本身的变化就是无穷的、复杂的。我们想要探讨的，是如何使用尽可能简单的元素，提炼并创造(升华)其复杂特征，通过艺术性表达，让人体验自然之美。

2.3 景观与建筑的关系

景观是否需要与建筑有明确界限？景观应该是建筑的延伸？服从？衬托？在景观材料的选择、构筑物设计上，经常会牵扯到这个问题。

当景观和建筑的关系非常紧密的时候，景观可以延续建筑的元素，用同样的材料、相近的颜色，重复或抽象某些建筑上的符号。当然这是最省事的做法，一般不会出现突兀、不协调的问题。

景观和建筑还有一种关系，景观就是它自己，但不与建筑脱离；可以让建筑显得更好，但还要有自己独立的面孔。从空间的角度讲，建筑是竖向上的纵深，它越高给人的距离感越近，而景观是平面上的纵深，它越长给人的距离感越远。这2个维度给人带来的视觉影响是完全不同的，但在质感、颜色上是可以互补、衬托的。

在建筑密度太大的时候，景观的独立性很难实现，更何况建筑是纵向上进深，对场地的影响更大。即使如此，我们努力的方向仍然是创造独特的景观空间，与建筑协调，不张扬但有个性之美。

无论什么样的形式，景观可以帮助人再次感受自然。通过墙上的树影——看到风的摆动；透过静水——看到树的波动；在绿色的草坪——看到阳光的透明度；听着流水声——感受落雨声。现代人，不管忙于什么，心闲不下来，看不到、听不到、触不到生命的本质。而人工的景观，即使不能向忙碌的人们展示更多的自然，至少不会成为自然的屏障。这就是我们去繁就简的根本目的。

3 设计过程

3.1 中心庭院

中心庭院的基本条件是保留现场的3棵大树。看似没有或者很少限制的时候，设计反而不容易(图4、5)。

在主体建筑三面围合的情况下，中心庭院显得相对封



4



5

图4 现场保留的大樟树
Fig. 4 The protected existing Camphor tree
图5 现状中的樟树与场地的关系
Fig. 5 The existing Camphor tree within the yard

闭、狭小。比较了各种可能性以后，我们一致认为水院(倒影水池)最为适合这里的尺度和氛围。给建筑一个简单的底面，水中的倒影可以让景观与建筑更加一体化且不繁杂，这是狭闭景观空间极简处理的方法之一。“几”字形的建筑围合空间还造成了景观空间的不规则，于是中心庭院的边界处理在不规则处就显得格外突出。几轮方案下来，都是在讨论中心庭院空间的平面形态、边界与建筑的关系以及可能的材料、颜色。

有水就要有路，水上的路称汀步。九里云松初期的草图都是在水、建筑、汀步之间找出几个基本元素的逻辑关系。这个关系不是从现状条件直接推导的结果——比如因为建筑有一条斜边，所以庭院的形状不能为方；而是符合现有条件的自成一体的逻辑关系——在四方的庭院与斜边的建筑之间建立一道协调的边界(图6)。

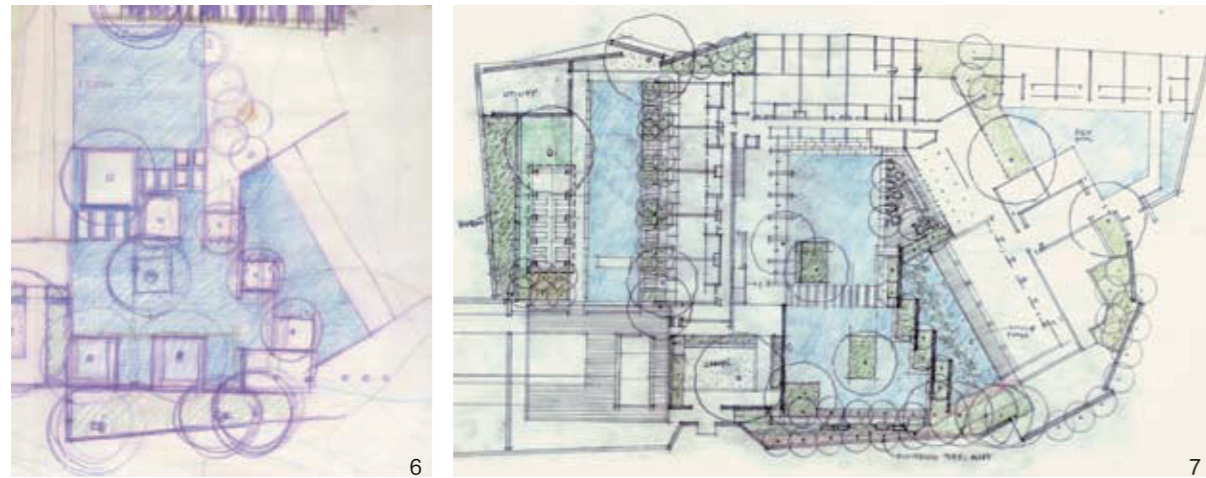


图6 草图概念
Fig. 6 The concept of central yard
图7 中心庭院设计过程中的手绘平面图
Fig. 7 The hand drawing of master plan in process

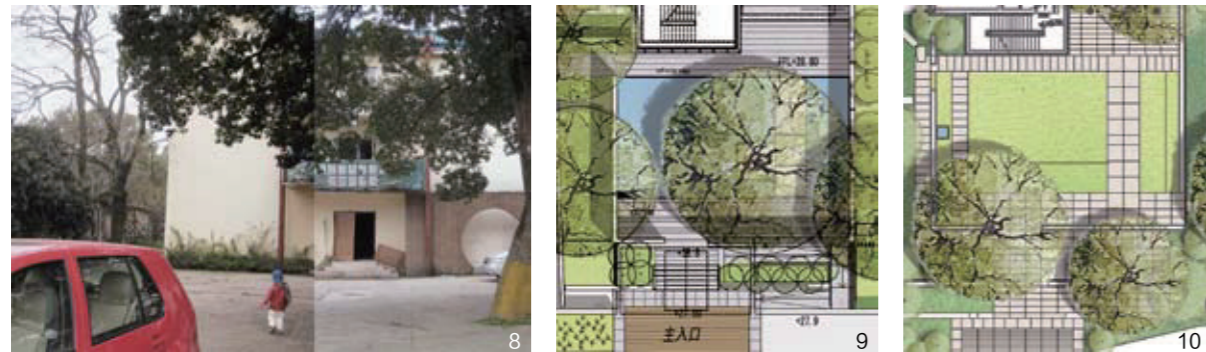


图8 改造前的入口庭院
Fig. 8 The entry yard before the renovation
图9 入口庭院的水院方案
Fig. 9 The scheme of the water yard concept of the entry yard
图10 入口庭院的草坪方案
Fig. 10 The scheme of the dry yard concept of the entry yard
图11 入口庭院最终方案
Fig. 11 The scheme of the final concept of the entry yard

简单的空间关系才能让人对空间的认知感觉更强烈明晰。强烈的概念，就是要明确地告诉别人这是什么，而设计本身仍然可以是温和的、舒缓的；这个强烈并不意味着热闹、花哨的形式(图7)。

3.2 入口庭院

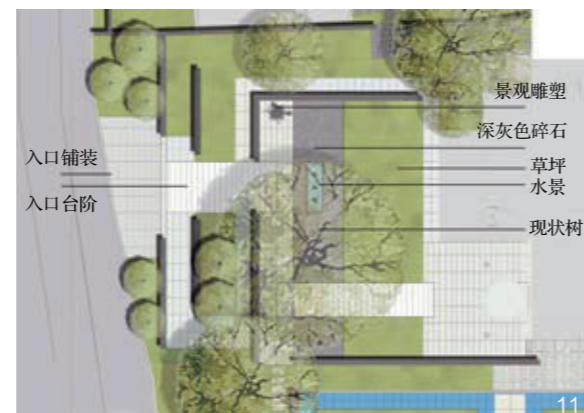
在九里云松改造前的功能布局中，现在的入口庭院位置是一个小型停车场。场地中间有一棵大树。为了不影响停车，枝下点被修剪得非常高。这棵树是现状树木中被要求保留的(图8)。

入口庭院的尺度仍然很小。由于功能需求，它还得相对封闭、四面高墙。于是，这个小空间的景观特质又成为设计的焦点。全部是静水面形成倒影池的效果？草坪为主的比较“干”的绿色为主的底面？小水景构成的某个视觉中心为主的趣味空间(图9、10)？

根据我们后来的经验，倒影池是好，但并不是什么建筑都应该被倒映的，也不是什么场景都适合倒映的。九里云松这里的入口，四周围墙很高，空间的闭合度很强。景观应该是提供一个赞美建筑的平台，但不宜过度称赞。假设在这里，美丽的建筑在地面又重复了一遍，是不是过分强调了？庭院的感觉是否不够安静？

小庭院虽然相对孤立，仍然是九里云松整体景观的一部分。它与其他庭院的关系仍然存在一个大的整体概念之中(图11)。现在隐藏在草坪中的小涌泉，是否可以成为中心庭院大水面欲扬先抑的那个“抑”(图12)？

另外，入口一棵现状大树因为分叉点很高，在人视点就是一根粗大的树干，我们把庭院的位置调节为树的位置处在院角边，让它的树冠覆盖在小院的上方，给庭院以树荫，给地面、墙面以树影(图13、14)。



景观雕塑
深灰色碎石
草坪
水景
现状树

入口铺装
入口台阶



图12 入口庭院实景
Fig. 12 Photos of entry yard
图13 大树位于入口庭院的一角
Fig. 13 The protected Camphor tree located at the corner of the entry yard

3.3 大树的保护

按照风景保护区的规定，现状需要保护的大树有十几棵。在改造项目中，存在着这样几个问题：有的大树与建筑、院墙的位置非常贴近，施工过程中难免要受到伤害；大部分的树木枝下点都非常高，在近人的视点处，换言之如果在靠近树木的地方，看到的都是一根根光光的粗壮的树干，视觉效果并不好；还有，原来的院子，有一个不小的坡度从建筑入口延至路边。水院子必须做平，坡度被推入入口用台阶和无障碍坡道解决掉，这样原来现状树的标高或高于或低于场地设计标高，施工中不得降低或者抬高树下的覆土标高。设计初期，即使在概念阶段，也需要充分考虑总体标高对大树保护的影响。我们做了一系列研究，主要验证设计标高需要调整到什么程度才能保证大树的存活，以及在各种不同的地

面处理方式中如何与大树的覆土层结合(图15)。在美国，一般不建议改变现状树根部覆土多于1英尺(大约30cm)；在中国，由于园艺技术不够过关，建议再少些。实际操作中，中心庭院2棵树地面覆土被降低了十几厘米。

3.4 边界的处理

景观的边界是设计的难点。即使是边界这个概念本身都很难界定。一般说来，在我们的设计概念中，边界通常指的是一个空间与另一个空间的转换之处，或者说一个空间的消失之处。从设计元素上看边界，有时是讲一个空间如何结束，有时是向另一个空间转换时使用的手段(软质、硬质，甚至是另外一个过渡空间)。在九里云松项目里，由于空间受限，空间之间的转换，即边界，多数采用了景观墙，节省空间，同时也会显得比较“硬”。而院子里的这几道景墙，至今众说纷纭。在这里，选取最有疑问及争议的屏风墙略作解释(图16)。

根据建筑室内的功能需要，“几”字形的建筑斜边一侧是VIP餐厅，需要完全的私密性，不能让经过中心庭院的人看到。所以这个餐厅的外部景观，其大小、密度度，换言之与中心庭院用什么划分是设计的重点。与甲方、建筑师讨论下来，我们确定在3m左右高度的石墙上(虽然我们的初衷是1.5m左右高度的矮墙，冷灰色调，与地面铺装一致。墙之间种早樱，或者紫薇)。在这个场景里，3m左右的实墙会使本来就狭小的空间更加狭小，本来就密闭的环境更加封闭。同时我们还认为，不符合使用者诉求的设计也不是好设计，它只是单方面满足了设计师在美学上的追求与欲望。

经过反复修改(最后的定稿是在施工过程中敲定的)，设计为4段不连续的，与“几”字形的直角关系平行，但是段与段之间的错落方向与建筑的斜边平行的石墙。4段墙之间穿插种植池，用来弱化石墙的生硬。材料也同建筑，同样可以弱化墙体的孤立、突兀感(图17)。

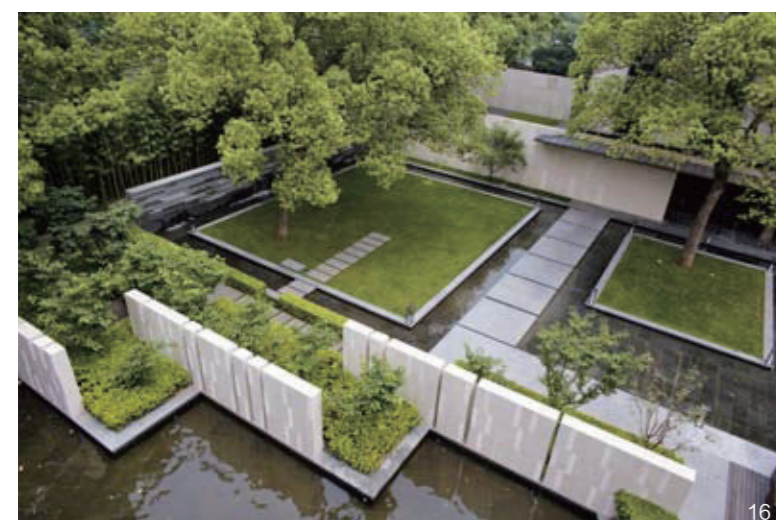
时至今日，回头再来看这段屏风墙，我们仍然认为这部分设计虽然巧妙，但实属过度设计(over design)。我们经历的很多项目中，都遇到类似的情况——外部条件限制又限制，设计师只好在一个最不希望的设计方向上反复雕琢，想尽各种办法弱化它的缺陷。结果有时出乎意料，乍一看也不赖，可能还成为设计新颖的视觉中心，但是从设计的境界上看，却是匠气十足，而不是自然而然的存在，与我们设计的宗旨(设计不着痕)相去甚远。

4 结语

九里云松的细节还有很多。比如作为边界的中心庭院末端的水景墙(图18)，比如游泳池部分的后院，大量的屋

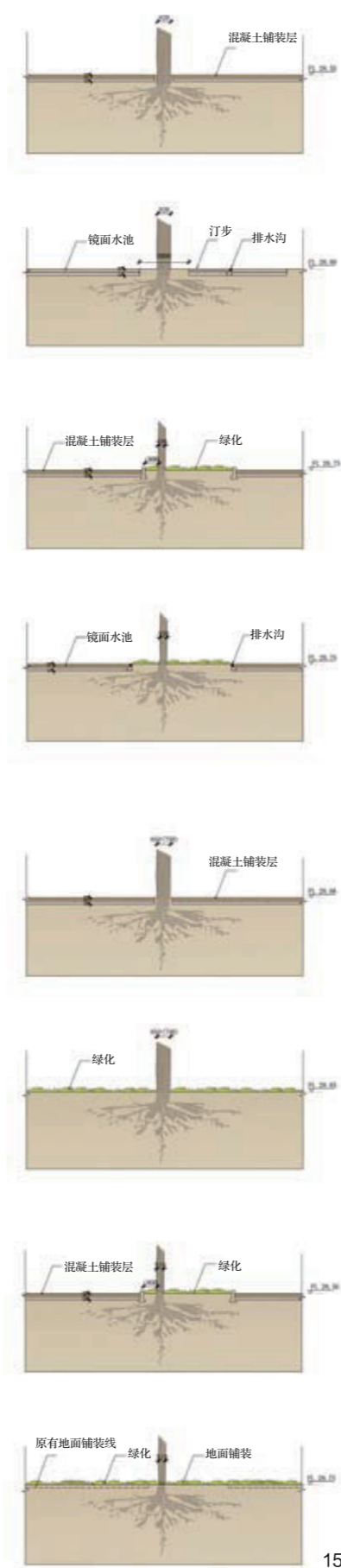


14

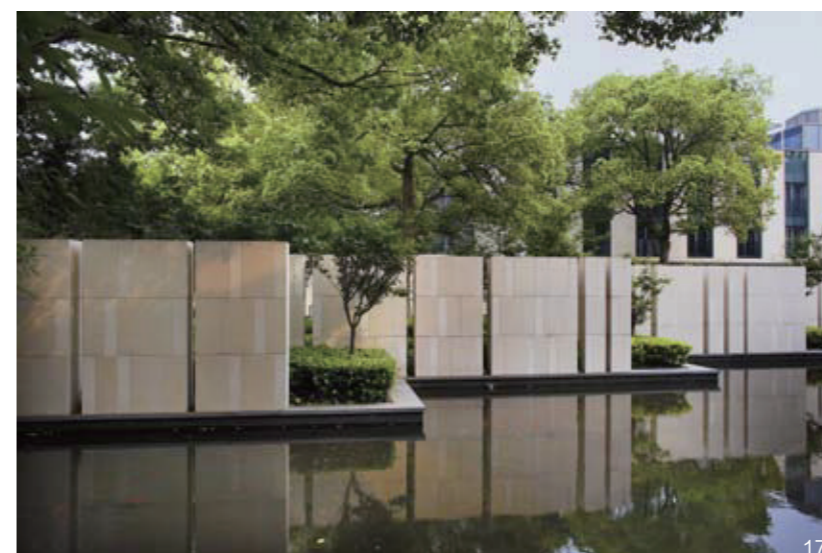


15

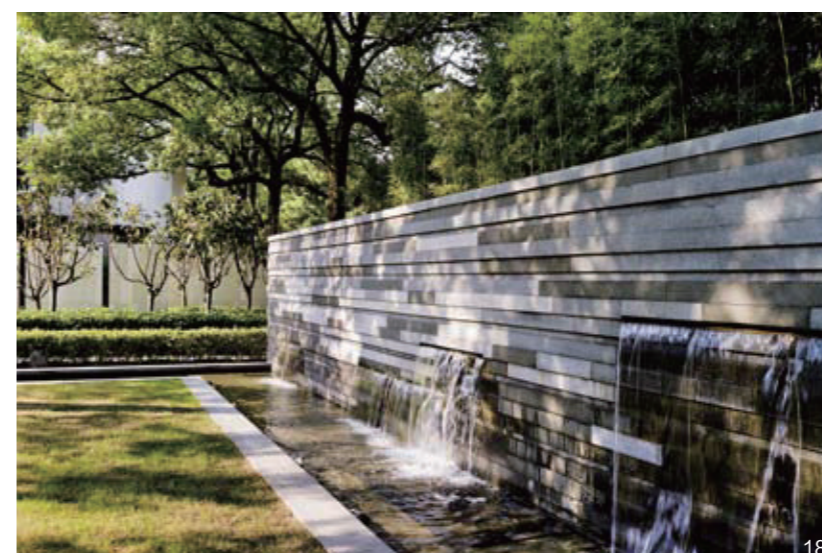
图14 入口庭院的几种材料对比
Fig. 14 Different materials laid on the entry yard
图15 大树保护的各种研究
Fig. 15 Studies of existing trees protection
图16 屏风墙鸟瞰
Fig. 16 The bird-eye view of the staggered walls



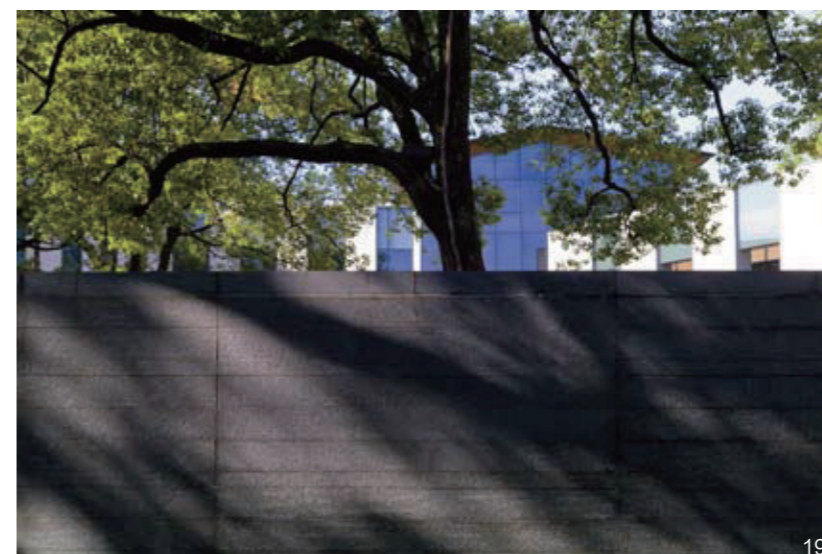
15



17



18



19

图17 从VIP餐厅向外看的效果
Fig. 17 The view from the VIP restaurant
图18 庭院水景墙实景
Fig. 18 The waterfall wall at the back of the central yard
图19 墙、树、影成为九里云松的经典意向
Fig. 19 The representative image of Pins De La Brume Hotel

顶花园；比如后来选择墙体、地面、水体的材料，选择植物。这里不能一一赘述。从专业角度讲，既没什么高科技含量(比如时下流行的雨水生态)，也没有更多玄妙的理念，不过是各种零零碎碎的琐事，需要的也只是无穷无尽的耐心罢了。任何一个项目从设计图纸的完成，到现场的完成，都需要类似的经历：图纸的反复推敲，比较、选择材料，现场的意外状况；对于图纸上拿不准的地方，现场做原大模型(mock up)；现场不确定的，回到图纸上再研究。相信参与过项目的负责人、设计师都有同感，一个完整的设计过程，往往就是坚持的过程(图19)。

致谢：向九里云松项目的所有参与者，甲方、建筑师、施工队、设计师等致敬，并感谢大家的耐心与坚持。

项目概况：

业主：九里云松度假酒店开发有限公司Hangzhou Pins De La Brume Hotel co., Ltd.

景观设计：上海张唐景观设计事务所

设计团队：张东，唐子颖，张亚男，吴叶飞，薛阿男，范炎杰，张卿，郑佳林

建筑设计：GOA大象建筑设计，GOA Architects

灯光设计：中奥光科(北京)国际照明设计有限公司， IDDI Lighting

摄影：张海

(编辑/曹娟)

作者简介：

张东/1972年生/男/美国马萨诸塞大学风景园林硕士，重庆大学建筑学院风景园林学士，硕士/张唐景观设计事务所(Z+T Studio, Landscape Architects)合伙人(上海 200052)

唐子颖/1973年生/女/美国马萨诸塞大学风景园林硕士，北京城市与环境学院旅游规划硕士/张唐景观设计事务所(Z+T Studio, Landscape Architects)合伙人(上海 200052)

The Paradigm of Chinese Landscape Minimalism —The Rejuvenation of the Pins De La Brume Bouquet Hotel Hangzhou

ZHANG Dong, TANG Zi-ying

1 Introduction

Pins De La Brume Hotel is located in the West Lake historical scenic area, a UNISCO site in Hangzhou, China. It has been a great challenge from both the rich historical context and the restrictive regulations. The original structure on the site was a guesthouse with a masonry building constructed in the 1980s. The existing driveway next to the building was eliminated to give space for outdoor activities. Regardless of a series of large and historical trees on the site, the original courtyard space was dysfunctional and poorly maintained. The landscape architect was hired to transform the existence to a new landscape that is functional for a modern boutique hotel with great sensitivities of the traditional Chinese garden.

After a careful study of the rich historical context of the site and the restrictive regulations as well as the program of the hotel, the landscape architect strategically restored a series of large trees and wall structures on the site and merge them into the new landscape. Rather than replicating the physical elements of the traditional Chinese garden, the design focused on the essential sensitivities and philosophy of Chinese traditions to achieve the delicate balancing point. As the new structures were kept simple and explicit, the restored historical elements became the focal points and organizer of the spaces. While it has been anticipated there will be more such landscape projects in China to deal with various existing conditions, the landscape renovation of Pin De La Brume Boutique Hotel has been a model for the design strategy that transcends the given existence rather than simply destroying.

The concept design started from March 2010. The overall construction was completed in December 2012. It has been a 3-year process of renovation in a landscape area of 8 000 m² in this project.

2 Concept

The hotel landscape is rearranged to four different courtyards to provide various outdoor gathering and recreational spaces: entry courtyard, back yard, swimming pool courtyard and main courtyard. The courtyards are carefully designed and arranged to create relationship among them in terms of proportion and sequences. In such a landscape, the visitors are offered specifically composed scenes of different yards. This experience is like to unroll a scroll of a traditional Chinese landscape painting.

2.1 The meaning of Chinese landscape

Chinese landscape has completely different representation

from modern landscape architecture as it seems. Traditional Chinese gardens are famous of varying spatial organization, devious routes, and delicate decoration. On the other hand, the deeper apperception with the spatial sensitivities of Chinese traditional garden is often concealed by the intricacy superficial design element. The meaning of space, exquisite of refinement, and poetic imagery are to be reproduced by modern method of landscape design in Pins De La Brume Boutique Hotel landscape renovation.

We didn't use grey bricks, hitching posts, and any other typical Chinese garden icon in this project, which would easily remind people the culture background. Meanwhile we are using space organization to reveal different spatial experience inside of every courtyards. Transitions between spaces are also subtle as metaphor based on different location and surrounding. In this garden, the sense of Chinese landscape is not to be "seen" but felt and experienced.

2.2 Simplicity and variety

Dean Cardasis (former professor of the Landscape Architecture Department in the University of Massachusetts) expounds the relationship between simplicity and variety profoundly: "Simplicity is unachievable; variety is unavoidable." Contemporary landscape architects use simple or even minimal elements to reveal the essence of the world, which is a challenge way, and at most of time opposite to the traditional garden. We promote modern design elements under contemporary social conditions and technique skills. A natural element in the world is always simple, such as an ocean, a leaf of plant. But they do have varieties under natural conditions, such as wind, rain or sunshine. Based on our understanding of nature and art, we are using artistic way to abstract the elements and express our understanding the natural world in this garden.

2.3 Relationships between landscape and architecture

Architecture and landscape are always intertwined together especially under the tremendous high-density development in China. The relationship between architecture and landscape could be concluded into different ways:

First of all, staying same with accordant materials, textures and colors when the site is small and tight. It is an easy and safe way which can always avert incompatibility.

Secondly, landscape could also be designed with a flagrant contrast of materials and colors, but gaining architecture appearance in balance. Usually, a building is more dominant onto site with its height dimension, than landscape that is

more two-dimensional and flat. They could be separated and simultaneously integrated together.

We assume man-made landscape is a bridge to help people getting in touch of nature—hearing the sound of rain by waterfall, feeling the sunshine through the shadow on the wall, and seeing the wind by the ripples on the water surface. It is our philosophy of Chinese landscape minimalism.

3 Design

3.1 Main courtyard

The previous concrete driveway to the building entry was replaced with a central courtyard where a large reflecting pool is located. 3 existing Camphor trees are designated as ancient trees to be protected. The organization of access path with the reflection pool are carefully studied. Different schemes provide what is the relationship between the reflection pool and surrounding buildings, how the edges of the pool in each direction would be under different conditions. The simpler and stronger concept of design, the easier perception of space for visitors.

3.2 Entry courtyard

The existing wide open entrance that was paved with mostly concrete was modified to a new entry courtyard, in which a specially designed gate is located at the entry in the smaller size, lush planting and a well proportioned activity lawn. The entry point of the hotel becomes a charming and intimate space. The existing wall on the east side of the entry courtyard was entirely preserved to create an interesting contrast with the newly built walls. Several procedure studies were focused on what landscape feature should be within this enclosed small courtyard. The protected Camphor tree is located at the corner of the yard, in order to provide tree canopy covering the top of the entrance.

3.3 Tree protection and integration

Sixteen existing trees are preserved and integrated into the four courtyards. Since the beginning of the design process, to restore the significance of a series of historical large trees on the site and integrate them into the new landscape has always been one of the driving design principles of the whole work. The entry yard is designed to accommodate four trees at the front part of the site. The large canopies from the trees creates a green background for the entry, which is very welcoming. Another four camphor trees are located in the main yard. Two of them are "floating" on the top of two "green islands". The shallow water provides a distance to visitors, yet a within-a-reach feeling, which is one of the essential techniques in Chinese garden making. The four sizeable canopies make substantial green ceiling for the main yard. Rather than being merely visual, the "green islands" provide the lawn area for activities and also protect the tree root from hard pavement. The swimming pool yard is located on the south side of the hotel building. Three largest camphor trees are located here. The canopy makes comfortable shade for the pool in the summer time.

The tree protection technique under various site conditions

and design orientations need to be specific to the area. The ground level change of trees is suggested to be within 1 foot in the United States. We are using 1/3 of the standard in this project in case the trees cannot survive under heavy construction.

3.4 Edges of landscape

We define the edge as the transformation element between spaces. It could be another space, a wall, or a landscape. In Pins De La Brume Bouquet Hotel, the site is not spread enough to hold gentler switch from one space to another. We use walls as edges to divide different functional yards. The heights and materials of walls are determined by the function of the space. For example, the staggered stone screen walls in the main yard are specific design for the VIP restaurants inside of east wing of building. They have to be high enough (3m) to protect the view from the main yard to the restaurants. On the other hand, one piece of solid stone wall in front of building would narrow the central space down without any break. We finally combined Chinese interior screen idea with this stone wall staggered into 4 pieces of irregular intervals between. In this way, the walls screen VIP restaurants completely, simultaneously leave interspaces between central yard and interior of building.

4 Conclusion

Since the completion of the project in 2013, the hotel has become one of the best boutique resort hotels in Eastern China. The landscape design has been a model demonstrating the sustainable landscape design for such renovation project in terms of both cultural tradition and environment. It has redefined the luxury of such a hotel—being rich in both cultural and physical environments.

Biography:

ZHANG Dong, MLA, University of Massachusetts, Amherst; MLA, School of Architecture of Chongqing University; Co-founder and Principle of Z+T Studio, Landscape Architects, Shanghai

TANG Zi-ying, MLA, University of Massachusetts, Amherst; Master of Human Geography, Peking University, China; Co-founder and Principle of Z+T Studio, Landscape Architects, Shanghai