

# EDITORIAL

主/编/寄/语

城头山考古遗址：历史、文化与斑斓的田园美景相映生辉，一丘一壑，一草一木，都在讲述着或久远或昨天的故事。承载这些故事的景观元素，如被泥水浸泡的层层书页，被叠压在一起，但只要仔细分离、认真辨析，仍然可见那些重叠着的文字和图画。在这里，考古学和景观设计学有了一个共同的对象与目的：阅读大地，解释历史并品味其含义——社会的、文化的、物质的，抑或精神的。图为没有被园林美化之前的影像。

Chengtoushan cultural relics: History, culture and gorgeous country complement each other; every inch of the earth and every plant tells a story of yesterday. Landscape is a compellation of these stories, like book pages soaked in the mud. The archaeologist and landscape designer have the same object and goal: read the land, explain the history and explore its meanings — the social, cultural, material and spiritual. This aerial image was taken before the landscape programs.



图片来源：湖南省澧县政府提供  
Source: Li County Government, Hu'nan Province



## / 精读大地

主编 / 俞孔坚

2014年11月28日，应湖南澧县政府盛邀，我带着无限的憧憬和期盼，前往城头山遗址考察并承接其周边的景观设计任务。城头山古文化遗址拥有距今6 000余年的历史，是迄今在中国境内发现的年代最早、内涵最丰富、保存最完整的古城遗址，被认为是“中国最早的城市”。我早已从教科书上知道其存在，也心向往之。从航拍影像上看，这是一个镶嵌在田野间的多彩的岛屿，其上阡陌纵横，覆盖着稻田和旱作，周边是高起的土台，外围被水体环护——这是给人以无限遐想的迷人之境。

然而当我从机场迫不及待地直奔现场时，我失望了，眼前的景象让我大吃一惊：一条4km长、6车道的景观轴线，“堪比”香榭丽舍大道；轴线上矗立着一座巨大的博物馆和一个巨大的接待中心，都正在做最后的装修工程；景观大道两侧是五彩花木和整齐的银杏树，其投资数以亿计；还有中央领导的题词巨碑，小桥流水环绕，奇石异木簇拥，用心可谓良苦；再往前行（必须乘车），将至古城遗址，但见一占地近2hm<sup>2</sup>的广场正在修建，原来的稻田已全然不见，推土机正在挖湖堆山；再绕古城遗址外围，护城河边，那航拍影像上看到的稻田湿地、茅草和树丛，已被奇巧的园林之花木、观赏置石和九曲步桥所取代，一条精致的花岗岩路面的车道绕城池一圈。

令人倍感悲哀的是，在过去6 000年中，当地农人们为了生存需要的开垦种植并未曾毁掉一座城市遗址，而是在其上一层层覆盖着历史的印记，为之增加了富有内涵的年轮。而这些农民及其住宅却已被与历史环境不符的名义，被迫搬迁，稻田被改成了花木。富起来的一代，却堂而皇之地在国之瑰宝上，留下了难以弥合的伤疤。然而讽刺的是，这些都是在国家拨款以“保护古城遗址、美化环境和发展旅游”的名义下进行的。而更令我深感悲哀的是，这样的园林和旅游景观工程不仅仅在此地发生，而是在全中国成千上万个考古遗址上发生着。

可休也！荒唐的考古遗址的园林美化工程；可休也！祖先遗产地上的无知无畏的景观大道和广场工程；可休也！无依无据的仿古工程和古建筑再造工程；可休也！以保护和恢复考古遗址为名的农民搬迁工程。

考古学是通过发掘和分析人类遗留的物质文化和环境数据，包括物件、建筑、生态因素和文化景观，来研究过去人类活动和理解其社会文化状况的学问。在人文地理学家的视野里，景观本身就是人类活动在大地上的烙印，是人类社会及其价值观、审美观和生活方式在大地上的投影。所以，作为一个景观设计师，对待每一寸土地时，我们都应怀着无限的敬畏，轻轻地拂去尘土，显露其历史的年轮，揭示完整的物体与环境及其关系（就像负责任的考古学家那样）；然后用可逆的方法和可分离的技术创造一种可以阅读、理解它的内涵的方式，并将其设计成一种可供人体验的方式。每一方土地都是一个有着富藏的博物馆，都是人类的文化公共空间（源于2014年与博物馆专家盖儿·罗得女士的一次个人交流）。所以说，景观设计学本质上是考古学的一部分，或者说考古本质上是景观设计学的一部分，两者水乳交融，一个告诉我们大地上的含义，一个告诉我们如何去理解和体验真实的大地。

并不是说我们不能在考古遗址上或周边环境进行创造性的设计，但那种自以为是的景观大道和奇巧园林，除了给遗址及其环境氛围带来不可弥补的损坏外，（如果“有幸”这些景观大道和园林被大水淹没而成为覆盖遗址的又一层堆积）也给后代考古发掘者对这代人的鄙俗与无知留下笑柄；可逆性和可分离的环境解释学途径，才是景观设计与考古遗产地的最恰当的结合；当然，那种试图绝对保护遗址、拆迁农民房屋、毁掉良田、企图恢复古代景观或恢复定格在某个时代的景观的做法既没有意义也没有可能，这是对考古学试图揭示场地完整性和历史的连续的初衷的背叛，这样的做法并没有比在遗址上造园林和景观大道高明多少。

但希望并没有彻底破灭，当地领导们已经意识到了上述行为的谬误，发现那些矫情的园林小品和恢弘的景观大道及广场，其实不但与考古遗址主题格格不入，也没有产生美感，更不可能带来旅游效益。而摆在我们面前的景观设计任务——恢复当地生产性的稻田和湿地——将是艰巨而复杂的，要远比园林化之前的、田园上的考古遗址的设计艰难得多，那么问题是，早知今日，何必当初呢！



俞孔坚  
2014年12月21日于徽州西溪南

## / A Thorough Reading of the Land

Chief Editor / Kongjian YU

I went to Chengtoushan with an infinite longing and expectation, to survey the land and undertake a landscape design for the Li County government. The Chengtoushan cultural relics date back 6,000 years and are considered amongst the oldest and the best preserved ancient city in China with rich cultural heritage. I have long wanted to visit this place. Aerial photos show it as a colorful island, with fields of interweaving trials with paddy fields and dry farming field. It is surrounded by an elevated dike and sorrounded by outside water. This wonderland enables unlimited fantasy.

I was filled with disappointment when I arrived at the site. The view in front of me was shocking: an avenue as a landscape axis is 4 km long with six lanes of traffic that could compete with Champs-Élysées. Colorful flowers and aligned ginkgos had been planted on both sides of the avenue, and a giant museum and a huge reception center were undergoing final decoration. The total investment was in the hundreds of millions. There were tablets carved with inscriptions by the central government leaders, intentionally framed by affectedly naturalized landscapes of bridges, creeks, stones and plants. As I traveled around the site by car, the relics of the ancient city emerged in the midst of the construction. The original paddy fields that could be seen in the aerial photos had been bulldozed to create a lake and hill. The historic agricultural landscape had been replaced by a landscape of stones and walking bridges. A granite road for electric bikes now circled the city.

In the past 6,000 years local farmers never destroyed the relics of the city for the purpose of survival. Today, the farmers and their residence have been relocated under the name of conformity. The paddy field was changed to ornamental flowers and trees leaving an eternal scar on this national treasure. Ironically, these actions have been carried out with the state financial allocation for preservation, environmental protection and tourism. Perhaps the most mournful part of this story is that it is happening to hundreds of relic sites.

It is time to stop. These absurd landscape improvement projects on top of archeological relics must stop. These ignorant landscape and plaza projects on the land of agricultural and ancestral legacies must stop. The groundless pseudo-reconstruction of ancient buildings must stop. Farmer relocations under the guise of preservation and archeological recovery must stop.

Archaeology is the study of human activity in the past through the recovery and analysis of the material culture

and environmental data that has been left behind, including artifacts, architecture and cultural landscapes. The landscape itself is human activity branded on the land. It is a reflection of human society, our values and life. We should bear respect to every inch of land, we should sweep off the dust, reveal the histories of the relationship between object and surrounding, in a rigorous, archaeological way. Every inch of land is potentially a rich museum, a human cultural space of the common human experience (personal communication with museum expert Gail Lord in 2014). Landscape Architecture is therefore considered as a part of the field of Archaeology, or, the realm of Archaeology could be understood as a part of the territory of Landscape Architecture. The two disciplines are intertwined, with one telling us the meaning of the land, the other how to interpret and experience the land.

I do not want to imply that creative design is forbidden on archaeological sites. But, the current practice of pretentious naturalistic landscape design and grandiose gardens brings irrevocable damage to the relics and environment. If these landscape gardens were flooded and became another layer to the relics that would make us a laughingstock of future generations because of our vulgarity and ignorance. Environmental interpretation is the best method of landscape design in archaeologically sensitive sites. However, the way of preserving a site at all costs, completely relocating farmers and destroying their villages, and recovering the ancient landscape to a certain era is meaningless and impossible. Complete landscape restoration would be a betrayal to the original intention of revealing the site's layered history.

Hope is not completely ruined. More and more local leaders have realized the absurdity of the above practices. They have realized that grandiose landscapes are incompatible with the themes of archaeological relics; they will not add aesthetic value or increase tourism revenue. The design and protection of these landscapes will be arduous and complicated, we need to restore the productive farmlands and wetlands. But the conundrum is why are we still doing these while feeling contrite now (Translated by Xiao WU, Proofread by Sara JACOBS).



Kongjian Yu  
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