



## EDITORIAL

### 主编寄语

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**时间** 2017年2月21日 **地点** 海南省儋州市峨蔓镇 **拍摄** 俞孔坚

峨蔓的盐田——一处独特的文化景观，它是盐丁一族在严酷环境下的生存智慧、人性、情感、社会关系，以及一切人类文化过程的烙印，是阅读和理解其文化的鲜活档案库。理解和保护这样的文化景观是当代景观设计师的责任，同时，它们也可能成为我们当代设计的灵感源泉。

**Date** February 21, 2017 **Location** Eman Town, Danzhou City, Hainan Province **Photographer** Kongjian Yu

Salt pond in Eman is a unique cultural landscape and an expression of salt men’s survival wisdom, humanity, experiences, social relations, and cultural processes in harsh environment. It is the vivid archives that helps us to read and understand the culture of the salt men. It is the responsibility of contemporary landscape architects to understand and protect these cultural landscapes. These landscapes may also be a source of inspiration for contemporary design.



## 峨蔓的盐田

主编 俞孔坚

译 萨拉·雅各布斯 张健

我走过海南的许多地方，而最让我梦回萦绕的一处景观是儋州峨蔓的盐田。在2017年二月至三月间，我便去了两次。它由一群被称为“盐丁”的人开凿并管理了1 200余年。而如今，其历史面貌却在自然因素影响和人为破坏下，逐渐变得模糊不清，如果不加以保护和善待，此处景观将很快消失。

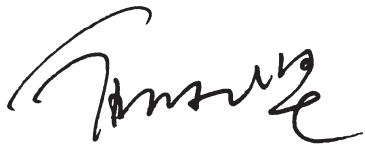
峨蔓的盐田丰富了我对于景观的理解。在荷兰语和法语语境中，景观（landskip或paysage）的古义是“农夫和他耕种的土地”，这近似于中文语境中的“田园”。而绵延千亩的峨蔓盐田则可以被理解为“盐丁和他的领地”。在这里，海水被引入红树林环绕的海滩，盐丁们巧妙利用阳光和砂石将海水不断浓缩，制成高浓度的卤水。随后，卤水被舀入晒盐台中曝晒蒸发，直至结晶成盐。晒盐台由坚硬的黑色玄武岩凿磨而成，形如砚台；同样由玄武岩构筑而成的储盐房，零星分布于盐田之上；一条由巨石铺就的栈道，蜿蜒穿梭于盐田之中。除了这些与盐的生产直接相关的景观元素外，还有镌刻在岩石上的盐神，盐丁们向他祈祷阳光和高温。最令人叹为观止的是矗立在盐田中央的一座金字塔石堆。因为繁重的晒盐工作需要男丁来承担，所以据说每有一位男孩降生，盐丁们便在石堆上添一块石头，日积月累成为了如今的高塔。虽没有玛雅金字塔雄伟，但其背后的故事却远比那些为神灵和君主而刻意堆砌的金字塔更富意味。不远处的盐丁村清一色以黑色玄武岩为材料构建，菱形的石块砌成的山墙敦实而坚固，可耐住最强台风的考验。虽然整个村子建筑风格统一，但每一栋建筑都有自己的性格，甚至从岩石砌块的打磨程度，就能看出主人身份的差异。

在峨蔓的海边，盐丁们的居住、生产和生活与周边的自然景观浑然一体，构成了一处完整的文化景观。它是盐丁一族在严酷环境下的生存智慧、人性、情感、社会关系，以及一切人类文化过程的烙印，是阅读和理解其文化的鲜活档案库。

同样是制盐，不同地域的人们却形成了完全不同的技术和独特的景观。在西藏芒康的澜沧江干热河谷内，纳西族的盐民将卤水从河床中的盐井中取出，用木桶背到盐田里烤晒制盐。这里的盐田是由木头和泥土构筑的，层层叠叠地凌空架在澜沧江沿岸的悬崖绝壁之上。而潮湿多雨的四川自贡也拥有两千多年的采盐历史，发展出了一套令当代人惊叹的深井开采卤水、卤水蒸发浓缩和煎煮成盐的技术。一座座由竹子搭建的卤水提取塔和一片片由稻草搭建的晒盐棚，构成了蔚为壮观的生产性文化景观。

除却盐文化景观，稻田、茶园、果园、菜园、蔗园、鱼塘，乃至人们的居所，都是人类因适应自然而形成的文化的一系列表达方式。由于不同气候、地理条件所能提供的原材料不同，人类发展了与各种自然条件相适应的方法和技术，并融入情感、价值观和审美观，形成了富有地域特色的文化景观。它们是生存的艺术，而非设计的景观。

这些文化景观也是人类认识自我、认识种群和民族的必不可少的素材。保护这些景观便是保护人类物种的文化多样性，其意义正如保护自然界的生物多样性一般。未来的环境存在诸多不确定性，对这些不确定环境的适应能力，决定了人类生存的几率和生活的品质。因此，对当代景观设计学——由职业设计师主导的、协调人与自然关系的学科和职业来说，过去的文化景观既表明了先人在适应独特自然环境的过程中的生产和生活智慧，同时也为解决全人类正面临的生存问题提供了参考，它们不仅是历史的遗产，更启迪着未来。



## THE EMAN SALT PONDS

CHIEF EDITOR Kongjian YU

TRANSLATED BY Sara JACOBS Angus ZHANG

Among the places I have visited on Hainan Island, the salt ponds in Eman, Danzhou, is the landscape I most remember. In February and March 2017 I visited it twice. Originally exploited and managed by the “salt men” for more than 1,200 years, the salt ponds are gradually fading because of natural forces and human exploitation. If not protected and treated well, this landscape will soon disappear.

The Eman ponds enriched my understanding of landscape. In Dutch and French, landscape (landskip or paysage) refers to the “farmer and his cultivated land,” which is closer to the Chinese “Tianyuan” or “field and garden.” Similarly, the Eman ponds are a landscape of the “salt man and his territory.” The sea water is channeled into the mangrove beach area. Clever use of sun and gravel by the salt men concentrates the seawater, forming it into high concentrated brine. The brine evaporates into crystal salt, while the sun-drying table is chiseled and polished out of hard black basalt and shaped like an inkstone. The salt storage rooms, also made of basalt, are interspersed with the salt ponds and a paved walkway meanders through the ponds. There is also the salt god engraved on rocks, which the salt men pray to for sunshine and high temperature. The most amazing feature of the landscape is the standing stone pyramid in the center of the salt ponds. The pyramid was formed as the salt men stacked stones on the pile over time for each baby boy born in the area for that the heavy salt work was often borne by males. Although not as dramatic as the Mayan pyramids, the story behind it makes it far more meaningful than pyramids built only for gods and monarchs. Black basalt was also used as the building material, strong enough to withstand the strongest typhoon, in adjacent Salt Man Villages. Despite the uniform architectural style of the villages, each building had its own character, identifying the owner’s status by how well their rock blocks are burnished.

At the Eman seashore, the salt men’s dwelling, production and living are seamlessly integrated with the surrounding nature environment, forming a complete cultural landscape. It is an expression of their survival wisdom, humanity, experiences, social relations, and cultural processes in harsh environment. It is the vivid archives that helps us to read and understand the culture of the salt men.

Salt production varies between environments. In the dry-hot valley of the Lancang River in Mangkang, Tibet, brine is taken out through wells in the river bed and carried back to salt fields made of wood and clay, which are amazingly held up on the cliffs along the Lancang River, tier upon tier. In humid and rainy Zigong, Sichuan Province, salt is harvested through a combination of deep well brine mining, brine evaporation, and boiling. The bamboo brine extraction towers and straw salt sheds make a spectacular productive and cultural landscape.

In addition to salt cultural landscape, rice fields, tea gardens, orchards, vegetable gardens, sugar cane gardens, fish ponds, and homes are all expressions of culture formed while human continuously adapting to nature. Due to the differences in climate and geographic conditions, and the resulting varied local materials, mankind has developed various methods and techniques that are compatible with various natural conditions. And by incorporating emotions, values and aesthetics, they created cultural landscapes with rich regional characteristics. These are the art of survival, not designed landscapes.

These cultural landscapes are also indispensable materials for humans to know themselves, their population and their nation. To protect these landscapes is to protect the cultural diversity of the human species, the meaning of which being just as the protection of the biodiversity of nature. The ability to adapt to uncertain futures will determine the probability of human survival and their life quality. Contemporary landscape architecture, which is dominated by professional designers, is devoted to coordinating relationships between man and nature. To it, past cultural landscapes are a reflection of our ancestors’ wisdom of product and life adapting to unique natural environment, and an approach for addressing survival problems we are facing now. They are both the historical legacies and the key to the future.

