



时间 2017年11月18日 **地点** 辽宁省沈阳市 **拍摄** 俞孔坚

在-9℃的气温下，我有幸重新踏入冬日里沈阳建筑大学的校园。刘万迪老师自豪地带我参观已经过了最美季节的校园稻田，不停地向我讲述其间春夏秋冬的故事！此时，田埂上紫金色的白茅草（*Imperata cylindrica*）在寒风中瑟瑟作响，整齐的稻茬犹如编织入黑色面料中的织文；收割完的稻穗堆成一垛垛，点缀在田间，引来一群群麻雀；挺拔的白杨（*Populus tomentosa*）整齐地排列在南北向的田埂上，界定出田块之上的三维空间，一个个读书台分布其间。对此景观，不同的人会有不同的感受。可以听得出，刘老师是多么喜欢这片稻田，他欣赏这里的美景，享受这里的场所体验；鸟儿、雨水、稻谷、茅草及杨树的时空关联，又分明定义了稻田作为生态系统的载体功能；袁隆平先生为这片稻田题词“稻香飘校园，育米如育人”，又表达了校园稻田对于耕读文化的传承；而在设计之初，之所以选择以稻田作为校园景观，的确是出于经费紧张的考虑；但这里的所有元素，包括水泥道路夹缝中的白茅草，却又都是经过精心设计的……这看似简单的校园稻田，恰恰成为了唐纳德·W·迈尼希“一景十解”观点的最佳注解。

Date November 18, 2017 **Location** Shenyang City, Liaoning Province **Photographer** Kongjian Yu

It was my honor to revisit the campus of Shenyang Jianzhu University, even if it was below freezing. Although autumn is the most beautiful season for the campus, the winter campus also deeply attracted me. There were purple-gold cogon grasses (*Imperata cylindrica*) swaying in the breeze, trim rice stubbles left in the paddies like textile patterns embroidered in black cloth, stacked straws attracting sparrows, white poplars (*Populus tomentosa*) arrayed along the south-north field ridges, and seating and reading spaces dotting in the paddies. Perceptions of these scenes vary. For Professor Wandi Liu, who accompanied with me during this visit, the field was a beautiful scene. With regard to the ecology, the birds, the rainfall, the rice, the cogon grasses, and the white poplars all constituted a cyclical ecological system. For Longping Yuan, an agricultural scientist, the paddies were a rejuvenation of the traditional Chinese practice of part-time studying and part-time farming, which reinforce the vision of educating students as cultivating rice. For the client, the paddy landscape was a result of the limited budget, while for the landscape architects, the paddies were designed, down to the cogon grasses growing in the crevices of the concrete road. This paddy landscape, although plain and simple, explains the “ten versions of the same scene” concept developed by Donald W. Meinig.

论景观评论

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景观评论，确切而言是指对景观作品的批判和品评。评论之于景观正如家庭教育之于子女：健康的景观评论犹如常怀关爱之心的父母，总是为子女日后的成才而苦口婆心，即使偶有责备，却也无碍；不健康的评论犹如对子女不负责任的捧杀或恶意的惩罚，其并非出于对子女未来成长和成才的考虑；缺乏评论的景观则如同孤儿流落街头，往往容易走向畸形的发展。

景观评论亦是一项艰巨的工作，其难度堪比培育孩子的成长，远甚于创造景观本身。早在1979年，美国人文地理学家唐纳德·W·迈尼希就曾提出“一景十解”的经典观点，即景观可以理解为自然、栖息地、艺术品、物质系统、尚待解决的问题、财富、意识形态的表达、历史、场所，以及优美的风景^[1]。如迈尼希所言，“景观不仅仅是我们眼前所见，更是心中所想。”^[1]人们对景观的感知和评价并非是客观的，它是观者人生观、价值观和审美观的反映，且融合了观者彼时或喜悦、或悲伤的心境。由迈尼希的观点可见，景观评论是复杂的，应从上述10个甚至更多的角度展开，概括而言即自然生态、社会经济、历史文化和审美等方面。

在中国的景观学界，学术意义上的景观评论几乎不存在。其原因是多方面的，作为一个现代学科，景观设计学资历尚浅，景观设计行业尚处在幼年阶段。因此，如同年轻一代的景观设计师一样，潜在的景观评论家也尚在成长。我们呼唤富有责任感的景观评论家尽快出现和成长，呼唤景观评论作为一门学科尽快出现。正如儿童的成长离不开父母的呵护与引导，发展中的景观设计行业和景观作品也亟待健康的评论环境。新时代中国的景观既不需要阿谀奉承的捧杀，也应远离不着边际的谩骂和批判，其真正需要的是学术而全面的、以推动学科进步和促进学科发展为伦理底线的批评。我们呼唤健康的景观评论，犹如呼唤良好的教育体系！我们呼唤优秀的景观评论学者，犹如呼唤肩负推动社会发展使命的灵魂工程师！



ON LANDSCAPE CRITICISM

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Landscape criticism means to consider the meaning and place of landscape as a form of cultural production, which is an education for landscape professionals just as the education from parents to children. Helpful landscape criticism is like parents’ advice with the best of intentions, even though it is sometimes difficult to hear. Criticism that lacks a cultural critique, on the other hand, might become irresponsible attack or harmful flattery. Landscape architecture lacking criticism is easily misled.

Landscape criticism is in many ways more challenging than creating a landscape itself. In 1979, Donald W. Meinig, an American historical geographer, stated that “any landscape is composed not only of what lies before our eyes but what lies within our heads.”^[1] As suggested by Meinig, there are “ten versions of the same scene” — ten ways to read the same scene — Nature, Habitat, Artifact, System, Problem, Wealth, Ideology, History, Place, and Aesthetic^[1]. Meinig implied that perceptions and comments on the landscape can hardly ever be objective because they are a reflection of the viewers’ outlook on life, values, and aesthetic standards, incorporating their moods at that time. Thus, landscape criticism, derived from Meinig’s concept, can unfold in ten or more ways, including the natural and ecological, social and economic, historical and cultural, and aesthetic aspects.

In Chinese academic landscape architecture, meaningful criticism hardly exists. One reason is the short history of modern landscape architecture and the emerging professionalization of landscape architecture. We need more landscape critics and scholars to continue to establish landscape criticism as a discipline, since academic and inclusive criticism can help grow and develop China’s landscape profession in ways that continue to challenge the field’s role and responsibility without excessive flattery or diatribe. We call for landscape criticism, as if calling for a sound education system! We call upon outstanding landscape critics, as if calling upon soul engineers responsible for the future of humanity!

REFERENCE

[1] Meinig, D. W. (1979). The Beholding Eye: Ten Versions of the Same Scene. In D. W. Meinig (Ed.), The Interpretation of Ordinary Landscapes: Geographical Essays. New York: Oxford University Press.