

重赋土地以灵魂——城市景观视觉主义批判

Reviving the Soul of Land — Criticism on Ocularism of Urban Landscape



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摘要

“景观”一词，以及它在西方景观史上的意义，都与权力的象征有着某种联系。这个词语从表面上看与“自然”有着千丝万缕的联系，但无论是“Landscape”一词的最初指涉，还是后来发展起来的“风景园”，其内部都隐藏着人类充满权力的注视目光。通过对“景观”词义发展史的简单梳理，本文将呈现东西方对于景观概念在视觉问题上存在的差异，并对当下景观设计中的视觉主义做出批判。

关键词

景观；视觉主义；自然；栖居

Abstract

The word “landscape”, as well as its meaning in the western history of landscape, has something to do with the symbol of power. The word has seemingly countless ties with “nature”, but both the original reference of “landscape” and the landscape garden that rose later has the attentive eye for power hidden inside. By analyzing the development history of the word “landscape”, this paper will highlight the different concepts of “landscape” between the eastern and the western world, and make criticism of “ocularism” in current design of landscape.

Key words

Landscape; Ocularism; Nature; Residence

什么是“景观/风景”（Landscape）？在今天的语境中，从广义上说，可以指任意尺度下被设计或未经设计的自然场所；从狭义上说，是一个行业，它的影响已经超过了人们对其自身的关注。当人们将这个词语概念化之后，景观就形成了一种惯性的认知范式，而鲜有人再去重新思考“什么是景观”这个原初的话题。如果能够细细揣度“Landscape”在英文和中文中的含义，将有助于更加透彻地了解景观以及景观在人类社会生活中的含义。

“Landscape”从字义上说是“地景”的概念，这个词语的前半部分表明其与土地的关系，看上去如同大自然的另一个名称。

“Landscape”的另一个翻译“风景”一词最初被应用于文学和艺术作品之中，正是为了表达对自然的赞美。然而，风景和自然之间还是存在很大的区别，这便源于“Landscape”的另一个词根——“-scape”。这个来自于希伯来语的词汇，最初被用来形容所罗门王都城耶路撒冷以王宫为中心的壮丽景色^[1]，从而将其与荒野区分开来。在西方哲学自然和人工二元对立的结构中，自然通常指那些没有被人所触及的领域，因而充满神秘和可怖色彩的荒野就成为自然形象的一个代表。而“Landscape”指的是被人类所塑造的地域，它代表了人类掌控大地的雄心。

自16世纪荷兰风景画派诞生后，风景画（Landscape Painting）

成为了一种重要的绘画类型。当画家将风景作为一种艺术对象时，首先要通过视觉对其进行观察，于是风景便成为了画家敏锐目光中的一个影像。“-scape”作为“景”的意义，不仅仅是单纯的外在物，而与视觉这种人类最为重要的知觉方式紧密相连。这将之前的景观概念中关于人类对土地的所有性和改造力的含义，转变成一种“无功利”的审美行为。德国哲学家伊曼努尔·康德又进一步将之称为“合目的性”^[2]。因此“Landscape”的观念，不是出于人的主观意愿，而是由自然的形式所唤起的主体的意识活动。“自然”似乎又一次走入了风景之中。

18世纪对自然的审美风尚几乎波及了人文艺术的各个领域。这一时期，意大利的风景画、英国的浪漫主义诗歌、经验主义和新柏拉图主义观念^[3]，在美学、艺术和空间感知的各个领域，都在为18世纪英国风景园（Landscape Garden）的诞生创造氛围——一种对自然美的渴望。这时，中国园林沿着由好奇心所开拓的旅途进入了欧洲人的视野。中国园林中的切近自然的特点立刻吸引了英国人浪漫的目光。“自然讨厌直线”，“不是光滑，而是粗糙，使之‘如画’”，英国人意识到他们在东方寻找到了与自我文化中的那个令人激动的契合点^[4]。18世纪，这种风格风靡整个欧洲，这也说明了“自然式园林”的某种普遍的魅力。

What is “landscape?” In a broad sense, it can mean a designed or undisturbed natural site at any scale, while on the other hand, its influence as an industry has gone beyond its initial sphere. Nowadays, landscape has become a familiar cognitive paradigm, and people rarely question it. However, an in-depth investigation of the meaning of “landscape” in both English and Chinese context will be helpful to greater understand the concept of landscape, and more profoundly, to understand its meaning in human social life.

Literally the word “landscape” means “scape of land”. The first half of the word indicates its connection with land, which seems to be another name for nature. Another Chinese translation for the word is “scenery”, which is first used in literature and art so as to express the admiration of the nature. However, there exists remarkable differences between scenery and nature because of “-scape”, the other root of the word “landscape”. Originating from the tradition of Hebrew, “scape” was first used to describe the splendor of King Solomon’s capital city, Jerusalem^[1], with the palace as its center, distinguished from wilderness. According to the duality of the concept of nature and human in western philosophy, nature refers to the areas untouched by humans. As a result, the mysterious and awful wilderness becomes a representative of the nature. On the other hand, “landscape” refers to the spaces modified by man, illustrating human’s ambition for controlling the earth.

Since its emergence in the Netherlands in the 16th century, landscape painting has become an important style. Taking landscape as a type of artistic object, a painter first needs to observe it with their eyes, rendering the landscape as an image in the sharp eyes of the artist. In the sense of “scenery”, scape is not only an external object, but also closely connected with the sight, the sense we rely on most. The meanings of ownership and transformation ability, once found in the concept of landscape, have been replaced with a “purposeless” and aesthetic meaning. Immanuel Kant, the German philosopher, took it further to call it “purposiveness”^[2]. Thus the concept of landscape is not because of human’s subjective aim, but the conscious activity of the subject aroused by forms of nature. Once again, “nature” has seemingly entered the landscape.

The fashion of appreciating nature prevailed in almost every corner of humanities and arts in the 18th century. During this period, the concepts from Italian landscape painting, British romantic poem, empiricist and neo-Platonist philosophy^[3] in various fields of aesthetics, arts and spatial perception all aspired for the same ideal



1. 肯特郡的版画，请注意画面下方正在使用望远镜观察的庄园主人。
1. An engraving of Kent, please notice the manor owner who is observing through the telescope.

— the desire for natural beauty. Meanwhile, with much curiosity, the Chinese gardens joined the view of the Europeans. The near-natural taste of Chinese gardens immediately attracted the attentions of the romantic British. “Nature hates straight lines,” “not smooth, but coarse, and make it ‘picturesque.’” The British felt that this aesthetic of the picturesque, found in the oriental world, was an exciting medium and meeting point^[4] for their own culture. This style was extremely popular throughout Europe in the 18th century, displaying its universal charm.

However, the British did not realize, when the perception of “picturesque” was created via Chinese gardens, a sense of subjectivity had been attached. The picturesque aesthetic experience originated from the way of panoramic views by the only medium of vision. In the opinion of Kant, the pleasure of enjoying “picturesque” in nature has actually limited the experience with nature within a visual experience. Yet is this to be our whole experience towards garden?

Chinese landscape painting (or the painting of mountains and waters) is different from its western counterpart, and this understanding of the visual sense is one of their important distinctions. Guo Xi, a famous Chinese landscape painter living in the Northern Song Dynasty (960-1127), had a brilliant remark on the feeling of appreciating landscape, saying “(within it) to walk and to see is not as good as to habitat and to ramble”.^[5] In other words, as for mountains and waters, the function of viewing is far less important than habituating and rambling. This sounds odd to the visual artists. However, it is such theory that reflects the fundamental anti-ocularist tradition of Chinese arts that are remarkably different from the vision-centered European culture.

然而，英国人并没有意识到，在经由中国园林产生“如画”观念的时候，他们已经带有了某种主观性。很显然，“如画”是在一种全景的观看方式下，对某个对象产生的审美经验，视觉无疑是这种经验产生的唯一媒介。康德认为自然的景观能够使人产生“风景如画”的愉悦感，而同时也将自然的经验囿于视觉经验内部。然而，视觉真的是我们对园林的全部体验吗？

中国山水画相较于西方风景画，其对视觉的认识不同是一个重要的区别。北宋时期，著名的山水画家郭熙对风景欣赏的观感做出过精辟的描述。他称“可行、可望，不如可居、可游”^[5]。也就是说，对于山水而言，观看的作用远不及栖居和游赏的意义。对绘画这种视觉艺术来说，这似乎是一种很奇怪的理论，但正是这一点，反映了中国艺术中一个基本的反视觉的传统，这与以视觉为中心的欧洲文化十分不同。

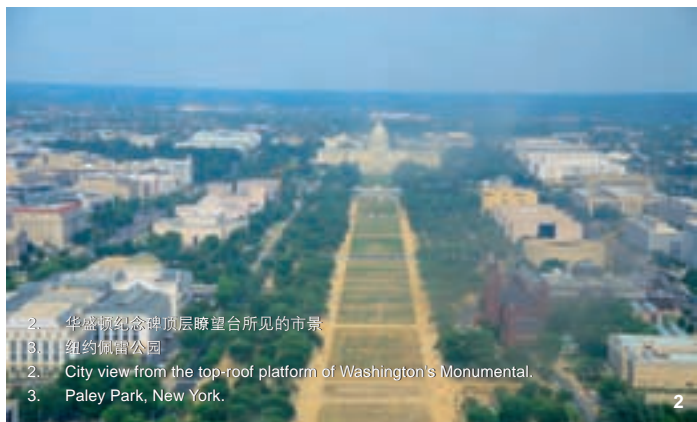
老子言“五色令人目盲”，又称“为腹不为目”，这些说法是对追求悦目的一种拒绝。他认为，放弃华美的视觉体验，反归于本心之中，才是最合乎人性的。中国园林是在继承了山水画的思想中衍生出来的，而郭熙的“可居、可游”之思也正是园林最重要的美学观念。所谓“可居、可游”，并不是如一般观念中可以居住、旅行的意义，而是强调一种整体的生命形态。如果仅仅将园林看作一个视觉的对象，这不但将园林本身与人割裂开来，视觉经验也与人的身体和生命相互割裂。这是文化和个体的双重碎裂，也是18世纪英国造园者对中国园林误解的开端。当钱伯斯用他的目光发现中国园林时，大概并没有真正领会“远香亭”、“听鹂馆”这些景观建筑的真正含义。生命是一个整体的形构，在因分工而组织起来的城市中，人的经验变得碎裂，而园林正是为人类重新寻求一个完整生命体验提供了场所。

视觉和权力之间存在一种天然的暧昧。而景观的含义，正是通过视觉的媒介与自然之间产生的一种沟通。欧洲文明和艺术为

其提供了构架。无论是古代罗马高山上的辉煌宫殿，还是法国巴洛克式的几何园林，甚至英国的风景园，都脱离不了对权力的一种热衷。后者似乎很难理解，但如果阅读了肯特郡的园林版画以及那个时期英国最伟大的画家约翰·康斯泰伯尔的风景画之后，人们总能在那如画的景观之中，寻觅到贵族和庄园主的身影。无疑，这片风景，实际上隐藏着土地所有者对其“拥有”这片秀丽景色的骄傲。

这样的一种占有欲在资本主义社会高度发展的过程中并没有丝毫减退。视觉对于景观的要求越来越急迫，集中体现在超高建筑的发展中。埃菲尔铁塔在作为1889年世博会的惊喜的同时，也引来了不少争议和忧虑。其中之一就是对于在铁塔的塔顶设置瞭望台的担忧，许多人对于在高处的视觉经验，竟有一种“不胜寒”的感受。法国哲学家米歇尔·福柯早已卓有见识地预示到了这样一个社会中无处不在的“监视”与“规训”^[6]。高层建筑的瞭望台，正显示了人类视觉权力对更大尺度空间的控制。在人们的观念中，纽约作为第一个摩天大楼的集中营，正是西方资本主义商业文明建构下的典范。走在纽约的街道上，无论是林立的高层建筑还是炫目的电子屏幕，都在用一切力量捕捉人的目光。而那些在高楼顶端工作的人们，那些以俯视的目光窥探着这个城市的人们，通常是征服者的雄心和恐惧感并存于心。

显然，当下的中国已经在不知不觉中全盘地接受了这种外来的观念，并且不断地进行着土地扩张。“一种震撼人心的疯狂的视觉过度”^[7]无处不在，中国大城市的发展正在朝“纽约”走去。我们的城市越来越朝着纽约发展的趋势，显示了对商业和金钱的狂热，尤其表现在对视觉的无度追求上。其中的典型代表，就是每座城市普遍追求的令人骄傲的地标。北京的国家大剧院，坐落于中国的权力中心，其光滑的几何造型、炫目的灯光以及宽阔的水景，都暗示着这里是建来给人“看”的。建造这座建筑所花



2. 华盛顿纪念碑顶层瞭望台所见的市景
3. 纽约佩雷公园
2. City view from the top-roof platform of Washington's Monumental.
3. Paley Park, New York.

2



3

Lao Tzu, the ancient Chinese philosopher, said “colors blind your eyes” and “for your stomach not for eyes”. By saying so, he is refusing to seek visual pleasure. Lao Tzu believed the best conformity to human nature to give up luxuriant visual experience and return to the original state of your heart. Chinese gardens are derived from the idea of the Chinese landscape paintings, and Guo Xi’s principle of being “habitable and ramblable” is the most important aesthetic concept of the gardens. By livable and tourable, Guo Xi does not mean the common concept of being livable to dwell and travel and tour in, rather he emphasizes a type of holistic and integrated experience. By viewing a garden as a visual object, one severs the experiential connection with the garden, in the same way severing the body from the garden of life. This double severing of culture and individual is the beginning of the 18th century British gardeners’ misunderstanding of Chinese gardens. When William Chambers was viewing Chinese gardens with his own eyes, he probably did not truly understand the meaning of landscape architectures such as Yuanxiang Pavilion (Pavilion of Distant Scent) and Tingli House (House of Listening Birds). Life is a holistic form, but human experience has become fragmented in cities where things are organized by division of work. In this context, garden provides a place for humans to rediscover a holistic experience of life.

There is a natural but subtle link between vision and power. The European culture and arts are steeped in this framework. The desire for power can be found in the splendid ancient Roman palaces on the top of mountains, the Baroque geometric French gardens and even the British landscape gardens. The latter seems difficult to understand, and yet if one has seen the engravings of Kent, as well as the landscape paintings of the painter John Constable, he can trace the images of aristocracy and landlords in those picturesque landscapes. Undoubtedly, the owner’s sense of pride in “owning” the beautiful landscape is actually hidden in the landscape itself.

This desire for possession did not vanish with the development of capitalist society. With a growingly urgent demand for landscape, the visual desires are reflected in the development of ultra-high buildings. The Eiffel Tower, as a grandeur at the World Expo in 1889 caused controversies and concerns at that time. One of the concerns was about the setting of observatory on the top of the tower: many people found this visual experience “chilling”. The insightful French philosopher Michel Foucault had been aware of the ubiquitous existence of “supervision” and surveillance in society^[6]. The vantage from high-rise

buildings showcases the control human visual power has on space at the larger scale. In most people’s minds, New York, where the early clusters of skyscrapers were built, is the model of western capitalism, created by vibrant commerce. Walking in the streets of New York City, you can find a forest of high buildings and glaring electronic screens, all trying their best to catch the eyes of the passers-by. While people working on the upper floors of those buildings look down on the city-dwellers, with a mix of ambition and fear in their hearts.

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Apparently, modern Chinese people have, unconsciously, taken on this imported idea, as seen in its rapid spread throughout the country. “An electrifying and crazy visual excessiveness”^[7] is becoming omnipresent, and big Chinese cities are developing in the direction towards New York City. As our cities become more and more New York, they show their craze for commerce and money, which is reflected particularly in this excessive chase for visual excitement. The typical examples can be seen in the proud landmarks of each city. Situated at near the center of power, the Beijing-based National Center for the Performing Arts has a smooth geometric shape, glaring lights and broad waterscape, all implying that the site is for people to “watch”. Half of the total investment of RMB 3 billion is intangible but created for visual purpose only. This pursuit of the visual serves to highlight the disparity between this centre and the livelihoods of the common citizen. For them, alienation, rather than inhabitation, has become the symbol of these buildings to the people. And there are the landscapes in the urban squares and parks, the products of the “panoramic” and pleasing aesthetic, found in the center and the corners of cities. Large areas of flowers and plants arranged into decorative patterns, inaccessible waterscapes and fountains, patriotic public art which are coupled with the slogan, “the spirit of the city”, are all projecting images of power. Public space has become the guarantee of power instead of the site for the expression of individuality.

It is comforting that some landscape architects are trying to veer away from such depressing and swelling visual experience in the urban areas. The well-known “pocket” Paley Park, designed by Robert Zion,

费的巨额费用中超过一半是人无法接触、仅仅是为了视觉而营造的。对视觉的无度追求，隐藏了这个地区与市民日常生活之间的遥远距离。疏离，而非栖居，变成了建筑对人的一种隐喻。再看看城市的广场和公园的布景，这种“全景”式的、能够产生视觉愉悦感的产物，遍布城市的中心和角落。大面积的租摆花卉图案和绿植地毯、难以靠近的水景和喷泉、供人瞻仰的公共艺术，再加上口号式的“城市精神”，一切都在重复权力年代的影像。公共空间成为了权力的一种保障，而非表达公众个体性的场所。

令人欣慰的是，仍然有一些景观设计师在试图调节城市中这种令人压抑而膨胀的视觉经验。如由罗伯特·泽恩设计的纽约著名的“口袋”式的佩雷公园，为穿梭在密集的高楼中的行人提供了暂时的安憩之地。瀑布制造出的流水声，掩盖了城市的喧嚣；疏密适度的树阵，既不会完全遮挡视线，又创造出幽闭的空间；看上去散发着拙朴之气的铁丝网座椅和大理石桌台，则给人一种卸下华丽面具的安全感；蘑菇型的地砖增添了清新但绝不张扬的生趣。这是一个可以放下充满目的性的目光的场所，人们可以充分地享受在这片令人焦躁的权力胜地中的片刻安宁。在上海，高密而耀目的楼群代表了最现代和最激情的纽约式发展模式。世博会中保留下的中国馆则表明了现代中国想要以“冠”和“鼎”这种过去的王权之符来证实自身的强大。然而，就在不远处，后滩公园那样低调的、甚至有些荒野意味的处所，则为居民的目光留下了一些“忘却”的空间。来自黄浦江的、经现代工业污染后的流水汇集于此，立刻摆脱了原来的躁动，安静地淌过精心布置的层层水草与卵石，最后变成了一股温顺的清泉，恢复了它们生命的本来面目。

对于“观看”的欲望已经让人们丧失了太多关于“人”本身的东西，而景观在这一方面，无疑起到了推波助澜的作用。20世纪初，美国哲学家拉尔夫·沃尔多·爱默生已经意识到这一点，他认为风景的各个部分应组合成一个适合居住的统一体。这里的居住，并不仅仅指住宅，而是整个人类所触及的自然领域。美学家阿诺德·伯林特强调，城市的设计需要一种像家的设计，设计出的场所应该具有家的感觉，至少这应是设计获得成功标准之一^[8]。而家的感觉，是我们不受监视、也不需要目光去盘查、去凝视的所在。本文的意图并不在于推翻视觉作为景观审美经验的主要来源的意义，而是期待视觉的一种回归，回归到生命个体的有机经验当中。景观也不再单纯为“观”而生，而是回归到土地最初的灵魂之中。LAF

offers place of rest for pedestrians walking through the forest of high rise. The sound generated by falling waters covers up the noise of the city, and trees at regular intervals, provide some screening and privacy. The wire chairs and marble desks, though clumsy at first sight, convey a sense of security without a sumptuous mask. The mushroom-shaped ground tiles add a fresh and yet restrained look. Such place is where you can look around without any purpose and enjoy a tranquil moment inside the heart of a bustling city. In Shanghai, the groups of high dense dazzling buildings represent the most modern New York-style development, while the remaining China Pavilion reflects modern China eager to prove its strength with the “crown” and “tripod”, the symbol of imperial power in the ancient times. In contrast, the Houtan Park nearby, with a low-profile and even wild taste, is the lasting strip for the local citizens to enjoy a moment of reflection. The inflow from Huangpu River, having already passed by the pools of industry, drops its load here, running peacefully over the carefully arranged waterweed and pebbles, and at last becoming a gentle stream, returning to its original state.

The desire for “vision” has deprived us of too many meanings of human life, and undoubtedly, landscape, in this regard, has added fuel to the fire. In the early 20th century, the US philosopher Ralph Waldo Emerson had realized that the various parts of the landscape should be combined into a habitable continuum, where living not only refers to residential, but also refers to the all natural aspects linked to man. Aesthetician Arnold Berleant emphasizes that cities need a home-like design, which means the designed places must have a feeling of home. This is at least one of the criteria for success^[8], and the feeling of home should be without surveillance and away from the gaze of others. This paper does not intend to refute the significance of vision as the main source of aesthetic experience of landscape, but expects a return of vision to the organic experience. Landscape is not born simply for “scape”, but needs to return to the original soul of “land”. LAF

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