



时间 2020年5月3日 **地点** 江西省婺源县严田村 **拍摄** 俞孔坚

婺源“天下第一樟”。在中国徽州地区，村口的古树往往是由历史上躲避战乱、到此重建家园的祖先栽下，有着与村庄同样悠久的历史，并承载着村民的全部期许。它们承载了人们在陌生的土地上获得立锥之地的期望，以及对平安、健康、良缘佳偶与儿孙满堂的祈愿，是从生存与安全等基本欲望到归属感与认同感等高层次欲望的表达，亦逐渐成为子孙后代对这方土地的归属与认同的标志。在这里，人类的欲望与自然景观和谐共生，并经由自然提供的景观服务得到了满足。

Date May 3, 2020 **Location** Yantian Village, Wuyuan County, Jiangxi Province **Photographer** Yu Kongjian

This is a photo of “the World’s Greatest Camphor” in Wuyuan County, China. Historically, the trees at the gateway of ancient villages in Huizhou Region were often planted by the ancestors who fled from wars and rebuilt homes there. These trees have the same long history as the villages, as the symbol of villagers’ desires and wishes for survival, refuge, safety, peace, health, marriage, and children and grandchildren. They also manifest high-level desires such as having a sense of belonging—the ancestors gained the foothold in strange land and the descendants regard the trees as a sign of the ownership and identity of the land. In such villages, human desires harmonize with the persistence of natural landscapes, and are satisfied by the landscape services.

欲望与景观

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摘要

景观与人类的欲望密不可分，从生存和生理需求，到归属感与认同感的获得，再到自我价值的实现，人类的欲望都应景观而生。景观承载了人类的欲望，人类的欲望造就了景观。然而，无止境的欲望会使对景观的营造、改变变得毫无节制，甚至可能会破坏景观本身，为人类带来难以预料的灾难，使人类毁灭于自己的贪欲之中。所幸，人类可以通过合理运用从自然中获得的生态系统服务（景观服务），而非一味消耗自然资源，来实现欲望与景观的和谐共生。这不仅可以保障人类最基本的生存与安全需求，也可以满足更高层次的欲望。

关键词

景观服务；人类欲望；自然；进化美学；文化景观；人－自然关系

景观滋养了人类的身体和心灵，连同人类的欲望——从生存和生理需求，到归属感与认同感的获得，再到自我价值的实现，也都应景观而生。

从脱离树栖、以双脚立于地面的第一天开始，人类便在生存欲望的驱使下，游猎于草原与森林的边缘，垂涎着成群的食草动物，并时刻警惕着潜伏在高草中的猛兽；学习判别地形和地貌、原野上的石头与草木走兽的益害；学习运用感官寻觅伴侣，并寻找安全的栖居地，以满足繁衍的欲望。进化人类学和进化美学认为，正是生存和繁衍这两大基本欲望，培育了人类对于景观的感知和审美^[1]；与人类的生存欲望相关的景观结构和元素，成为唤起崇高的刺激；与人类繁衍欲望相关的景观，成为唤起优美的风景^[2]。这当然是高度简化的景观特征与人类情感的关系模式，而景观也因此被赋予了意义：荒原上的一棵孤树如同大海中的一个岛屿，便是生的希望；崖壁上的平地 and 山间的洞穴，承载着人类个体和群体的延续。

人类的欲望也造就了大地上的文化景观。历史的景观是过往人类的欲望在大地上的烙印，现实的景观便是当今人类的欲望在大地上的耕耘。绵延的牧场、农田及连片果园，都是人类欲望的展现，烟囱林立的工业区和不断蔓延的城市更是人类欲望膨胀的写照；无论是横亘于山脊大漠之上的长城，还是穿凿于黄河长江之间的大运河，都是人类对自然征服欲的具现；无论是凡尔赛宫园林还是颐和园，都是法国王室和中国皇家统治欲望的展现；无论是古罗马的凯旋门，还是第三帝国的胜利林荫道，抑或是今天泛滥于中国城市的恢弘广场和超大尺度的景观大道，无不是城市决策者权利欲望的流露与宣示。

欲望是无止境的，因而人类对景观的营造或改变存在着无节制的风险，甚至会带来破坏。从人类进化和发展的历史来看，人类并没有约束自我欲望的基因，却在追求欲望满足的过程中不断暴露出攫取、扩张的贪婪本性——拥有财富和权力的权贵们的宫殿和园林无限制扩大，以便收储不断膨胀和更新的欲望。技术进步和工业化大生产在满足资本家的财富野心的同时，也让更多的人在欲望的驱使下，试图更高效地攫取自然资源：农田、工厂和城市因此不断蔓延，农药、化肥因此被无节制地使用。这一切都致使人类唯一的家园面临巨大危机：气候变化、洪涝频发、海平面上升，大地景观正在经历剧变，人类或将自身埋葬在欲望的深渊之中。如圣雄甘地所言：“地球上提供给我们的物质财富足以满足每个人的需求，但不足以满足每个人的贪欲。”^[3]

幸好，欲望是可以和自然和谐共生的。当最基本的生理和安全需求得到保障以后，人类可以通过合理利用自然景观的服务，而不是一味消耗自然资源，来满足其他更高层次的需求。为了满足对认同和归属感的欲望，人们可以开采大量的石材，用尽人力物力，来建造高耸入云的纪念碑和宏大的庙宇，也可以在村口种植一片风水林，立一根木柱，如同早年汉族先民在跨越

https://doi.org/10.15302/J-LAF-0-010001
收稿时间 RECEIVED DATE / 2020-11-21
中图分类号 / TU984
文献标识码 / C

本文引用格式 / PLEASE CITE THIS ARTICLE AS

Yu, K. (2020). Desires and Landscapes. Landscape Architecture Frontiers, 8(6), 4-9. https://doi.org/10.15302/J-LAF-0-010001

DESIRES AND LANDSCAPES

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ABSTRACT

Landscapes and human desires are inseparable: from survival and physiological needs, to the sense of belonging and identity, and self-actualization, all of which arise from landscapes. In other words, the landscape is the tangible representation of human desires. However, human's desires are endless. They would lead to the unrestrained creation and change, or even irreversible damages to the landscape. Eventually, human beings may bury ourselves in the abyss of desire. Fortunately, such a doom could be avoided if humans can wisely utilize the ecosystem services (landscape services) obtained from nature, instead of immoderately consuming natural resources, to maintain the harmonious relationship between human (desires) and nature (landscapes). This can not only meet human's primary needs like survival and safety, but also realize higher-level desires.

KEYWORDS

Landscape Services; Human Desires; Nature; Evolutionary Aesthetics; Cultural Landscapes; Human-Nature Relationship

Landscape nourishes not only human's body and mind, but also human desires, from survival and physiological needs, to the sense of belonging and identity, and the self-actualization, all of which arise from landscapes.

From the first day of standing on the ground with both feet—instead of arboreal inhabitation—human beings, driven by the desire for survival, hunted herbivores around the edge of grasslands and forests while protecting themselves from beasts hidden in the tall grass; they also learned to make best use of natural environment, knowing the uses and dangers of terrains and landforms, the rocks in the wilderness, and plants and wild animals, and to use body senses to find companions and safe places for inhabitation and reproduction. Evolutionary Anthropology and Evolutionary Aesthetics hold that human's inherent desires for survival and reproduction shape our perception and aesthetics of landscapes^[1]. The landscape structures and elements related to survival are the stimuli to sublimity, while those related to reproduction provoke the desire for beauty^[2]. This is of course an extremely simplified interpretation on the relationship between landscapes and human emotions, where the landscape is meaningful: a lone tree on the barren, as “an island in the sea,” means the hope of life, and the flat ground on cliffs and the caves in the mountains symbolize the birth and reproduction of human beings.

Human desires also influence the formation of cultural landscapes on the earth. The historical landscape is the imprints of human desires on the land, and the existing landscape traces the cultivation of human desires nowadays. The continuous pastures, farmlands, and orchards all manifest human desires; industrial areas and urban sprawls all mirror the human's desire for material abundance; the Great Wall lying on the borders of ancient China and the Grand Canal contacting with the Yellow River and the Yangtze River illustrate human desire to control the nature; the Versailles Park and the Summer Palace display the desire for ruling of the French and Chinese royal families; the Triumphal Arches in ancient Rome, the Victory Avenue of the Third Reich (Siegesallee des III Reiches), or the enormous squares or the large-scale landscape avenues often found in today's Chinese cities all accent the overweening desires of urban decision-makers.

Desire is endless. Therefore, human's unrestrained creation or alteration might cause irreversible damages on natural landscapes. The history of human evolution and development tells us that inherently human beings do not constrain their desires; rather, human beings' greed keeps increasing in the process of satisfying desires. The wealthy and the powerful expand their palaces and gardens unlimitedly for new desires. Technological advance and large-scale industrial production not only satisfy capitalists' growing desires for wealth, but also accelerate the exploitation on natural resources, resulting in continuous sprawls of farmlands, factories, and cities, and the reckless use of chemical pesticides and fertilizers. All of these have caused the earth, the only homeland of mankind, to face severe crises such as climate change, frequent floods, rising sea levels, etc., and the landscape is undergoing dramatic changes—human beings may bury ourselves in the abyss of desire. As what Mahatma Gandhi once warned, “There is enough on earth for everybody's need, but not for everyone's greed.”^[3]

Fortunately, human desires can harmonize with nature. When the primary physiological and safety needs are met, humans can wisely utilize the services of natural landscapes—instead of immoderately consuming natural resources—to satisfy our higher-level needs. For the identity and the sense of belonging, humans build towering monuments and grand temples by extensively mining stones, which exhaust manpower and materials. Alternatively and wisely, this desire can be realized by simply planting a Fengshui forest, or erecting a wooden pillar at the gateway of the village where we live, just like what the early Han ancestors did when they fled from the war-torn Central Plains

千山万水，从战乱的中原大地来到南方山林中，在陌生的土地上寻求安身立命之所时所做的那样。而当他们在旷野上播下一粒种子、栽下一棵树苗时，他们便在自然中留下了印记，这些生命不仅将成为他们与这方土地连结的象征，也将塑造其生于斯、长于斯的后代们的归属与认同。为了实现自我价值，人们可以像愚公移山那样叩石垦壤，也可以在崖壁上用矿物颜料描绘秀美山川、奔腾的野马和舞动的恋人——这便是艺术。对景观的艺术性想象和再现，包括景观的设计和创作，都可以最大限度地满足人类的欲望：缥缈的海上仙山和高峻的昆仑仙境，都是人们对死亡的恐惧和对长生不老渴望的表达；陶渊明所描绘的武陵秘境是对安宁与和谐社会的期盼的流露；《溪山行旅图》和网师园则承载了人们对远离尘世、遁迹山水之间的自由生活的向往。

正因为如此，人类高层次的欲望可以在不破坏自然的前提下得到最大满足，而这正是现代生态科学意义上的生态系统服务，即景观设计学中所称的“景观服务”。**LAF**

to the hilly and forested southern region. The seed they sowed, or the sapling they planted have linked them with the new land and the nature, and further become symbols of homeland to their descendants. For the self-actualization, one can move away hills by removing or flattening rocks and cliffs, or regard them as prototypes for art creation by depicting beautiful natural sceneries, galloping wild horses, and dancing lovers on with mineral pigments—this is art. The art of imagination and reproduction of landscapes, including the landscape design and landscape creation, can satisfy human desires in the greatest sense. In Chinese culture, such creations include the fairy tales of the misty Mount Penglai in the sea and the majestic Kunlun wonderland in the mountain, both expressing the fear for death and the desire for immortality; the Land of Peach Blossoms described by Tao Yuanming, representing an ideal society of harmony, tranquility, and peace; and the painting *Travelers among Mountains and Streams*, as well as the Master of the Nets Garden exactly illustrating the expectation of free life in nature away from the mortal world.

In this sense, human’s high-level desires can help achieve the greatest satisfaction without destroying nature. This is precisely the ecosystem services in modern Ecology Sciences, or the landscape services in Landscape Architecture. **LAF**

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