

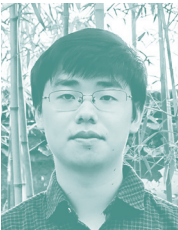
解读俞孔坚：
通向生态文明的建设性后现代主义途径
On YU Kongjian:
A Constructive Postmodernism Approach Towards Ecological Civilization



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摘要

5月29日，2021年约翰·柯布共同福祉奖颁奖典礼在线举行，该奖项是世界范围内生态哲学领域的最高荣誉之一，北京大学建筑与景观设计学院教授俞孔坚获此殊荣。在颁奖仪式上，杰伊·麦克丹尼尔博士致辞，总结了俞孔坚的景观设计思想和实践；小约翰·博斯维尔·柯布及其他多位学者也对俞孔坚的作品给予了高度评价。本文是对这些致辞和评价的记录和补充。致辞嘉宾表示，俞孔坚的作品体现的是一条“建设性后现代主义”的途径，将现代的理想生活方式与过去的智慧相结合，指向一种更绿色、宜居的未来。他们认为，在当前生态危机背景下，俞孔坚的景观设计思想和实践的确是一门“生存的艺术”。从建设性后现代主义的视角来看，俞孔坚将传统知识融入其前瞻性思想，帮助人类和地球设计了一种更具光明前景的未来。本文探讨了生态文明理念如何通过审美、规划和设计观念的转变“落地”，以及俞孔坚的景观设计思想和实践探索是如何帮助中国在世界生态文明转型中确立其引领地位的。

关键词

约翰·柯布共同福祉奖；景观设计；建设性后现代主义；生态文明

ABSTRACT

On May 29, the 2021 John Cobb Common Good Award presented online was awarded to Yu Kongjian, professor of College of Architecture and Landscape of Peking University. This award is one of the highest honors in the field of Ecological Philosophy offered throughout the world. In the award ceremony, Dr. Jay McDaniel gave a speech to summarize Yu’s ideas and practices; and other scholars, including John Boswell Cobb Jr. also commented on Yu’s works. This article is a record and supplement of the speech and these comments. The speakers showed that Yu’s works reflect an approach they call “constructive postmodernism,” which combines poetic modern ways of living with wisdom from the past, pointing toward a greener and more habitable future. In light of the current ecological crisis, the speakers proposed that Yu’s Landscape Architecture is indeed “an art of survival.” In the spirit of constructive postmodernism, Yu combines traditional knowledge with a forward-looking attitude, helping to design a more promising future for humanity and the Earth. This essay explores ways that the idea of ecological civilization can “come down to earth” through shifts in attitude towards planning, designing, and aesthetic appreciation, showing how Yu’s thoughts and explorations will help China establish its leading role in the world’s transformation toward global ecological civilization.

KEYWORDS

John Cobb Common Good Award; Landscape Architecture; Constructive Postmodernism; Ecological Civilization

1 引言

什么是共同福祉？共同福祉造福于谁？概而言之，共同福祉是一种善：是令人向往的、健康的、美的、令人满意的。但实际上问题的关键在于：共同福祉应当造福于谁？令谁感到满意？一种现代观点认为，共同福祉应当造福于人，或更确切地说，造福于作为个体、寻求满足自身需求的城市精英。这是这个问题的一种答案。但建设性后现代主义观点与此不同。不同于解构性后现代主义，建设性后现代主义肯定现代文明的积极成果，在（批判性）借鉴和吸收现代文明成果的基础上构建一种更为美好的后现代社会^[1]。其理论基础——过程哲学认为不同事物间存在联系，并且任何事物均处于动态过程中，强调鲜明的生态维度和整体系统观，追求人与自然（相和谐）的共同福祉^[2]。在这种思维模式下，共同福祉应当造福于人类、动物，甚至地球，因为它们不仅是独立存在的个体，更彼此共存，作为相互联系的有机体而存在。因此共同福祉不应当仅仅造福于城市精英，而应当造福于所有人；甚至不仅仅局限于人类，也应当造福于整个地球。

在过程哲学的思维模式下，我们感兴趣的是，如前文所述的共同福祉这样宏大的想法如何落地？我们为这种共同福祉起名为“生态文明”，它源自中国。依据生态文明的理念，在当下，要想生存下去，人们在生活中可以且应该尊重、关心生命共同体。在中国语境中，生态文明是人与人、人与地球创造性地和谐共存。柯布强调理论需要付诸实践。如此，这样的宏大想法——富有创造性、慈悲心、参与性，善待动物、善待地球，不落下任何个体——可以落地于地方社区，落地于乡村、城镇。耶稣曾有这样的宏大想法，甘地、马丁·路德·金也曾有同样的宏大想法。柯布，以及获奖者俞孔坚教授也有这样的宏大想法。借助于他的景观设计理念和实践项目，通过建造有益于健康（包括身体、智力、社会、精神层面）的基础设施，我们得以助力于建构富于慈悲心的、繁荣的、宜居的、生态的社区共同体。这样的构建是践行过程哲学思想的一种体现。

俞孔坚是一位生态基础设施专家和生态环境建设者，他有着独特的人生经历：出生于浙江省位于白沙溪和婺江交汇处的东俞村，在那里一直生活了17年。农民家庭出身的他骑过水牛，也干过农活，而后他努力学习、辛勤工作，给中国带来了些许转变。他曾先后就读于北京林业大学和哈佛大学，是北京大学建筑与景观设计学院的创始人、拥有600余名员工的土人设计的创始人、国内外200多个城市规划设计项目的总设

1 Introduction

What is the common good, and who is it good for? Basically, it means something that is good: desirable, healthy, beautiful, and satisfying. But the real question is: who is it good for and who gets to be satisfied? A modern view is the idea that common good is good for people, and maybe even more specifically, for urban elites, understood primarily as individuals, seeking their own personal satisfaction. That is one way to answer the question who is it good for. But the constructive postmodernism view is different. Different from deconstructive postmodernism, constructive postmodernism affirms the positive achievements of modern civilization, and aims to build a better postmodern society based on the reference and absorption of modern civilization^[1]. Its theoretical foundation, process philosophy, insists on the connections between different things and the dynamic process of all things, emphasizes on a distinct ecological dimension and a holistic system view, and seeks for the common good between human and nature^[2]. In this view, the common good is good for people, animals, and the earth, as they live independently, have their own lives, and also as they live in community with one another. So common good is this good for all of us, not just the elites, and actually not just good for people, good for the earth, as well.

In this process world we are interested in the question how do big ideas come down to earth? We have a name for this common good, which is called “Ecological Civilization” originated from China. It is the idea that at this stage, for the sake of survival, people can and should live with respect and care for the community of life. In Chinese terms, ecological civilization is in creative harmony with one another and in harmony with the earth. John Cobb emphasizes that we have to get practical. So a big idea like this comes down to earth in local communities, in rural and urban settings, that are creative, compassionate, participatory, good for animals, and good for the earth—with no one left behind. In his time Jesus had a big idea like this, and more recently Gandhi and Martin Luther King had a similar idea. Cobb has an idea like this, too. And so does the honoree of this award, Professor Yu Kongjian. With help from his many ideas and projects, and with infrastructures (physical, intellectual, social, and spiritual), we can help build compassionate and flourishing communities that are both poetic and ecological. Such building is part of what it means to practice process philosophy.

Yu is an expert on ecological infrastructures, and is an ecosystem builder who has a unique history. He was born to a peasant family in Dong Yu village in southeast China’s Zhejiang Province, located where White Sand Creek and the Wujiang River meet. He lived there until he was about seventeen. He rode on a water buffalo, among other things, and then did a good fortune and hard work and changes in China. He went to Beijing Forestry University and then on to Harvard University. Today he is the founder of the Graduate School of Landscape Architecture at Peking University; founder of the design group Turenscape in Beijing, with over 600 employees; chief architect for more than 200 projects in urban settings in and beyond China. He is an international member of the American

计师、美国艺术与科学院院士，是在世界范围内产生卓著影响的屈指可数的专家。

2 与过程哲学思想相符的景观设计思想

俞孔坚的景观设计理念与过程哲学思想有异曲同工之处，两者都承认事物之间存在普遍联系及人类生态系统整体观。为了建设一个更美好的世界，过程思想家们关心宏大的想法如何落地。俞孔坚将这个问题进一步深化，追问宏大的想法如何落实在基础设施建设中、落实到我们驾车驶过的道路和生活中的公园上。

2.1 整体理解人类生态

俞孔坚景观设计理念的一大特点是对人类生态采取整体理解观：把生态看作是万物间的相互关联，并认识到生态包括了有形和无形、物质和精神的存在；把所有这一切编织成一个不断演化的整体——既包括我们所感受到的、记住的、期望的东西，也包括我们周围的山、水、风、土。这也意味着生态涵盖了我们彼此间的社会关系（如朋友、家人），以及能够促进这些关系的景观。虑及此，俞孔坚和他的团队提出了城市生态基础设施建设的十大景观策略，包括保持和强化山水格局的完整性和连续性、保护和恢复多样的原生生境，将城郊绿带纳入城市绿地系统等^[3]。

这种观念可能来源于俞孔坚的童年经历，如他在最近的一次演讲中所述：“夏天，我在小溪里游泳，春汛季节，我在小溪里抓鱼。年幼的我曾经负责照料过一头水牛，放它在水边和田埂上吃草。村子里有7口水塘，村前是一片神圣的风水林和两棵大樟树，我在树下听说了许多关于祖先的传奇故事……这里的每一寸土地和每一滴水都非常珍贵。但是面对不可捉摸的天气，我们必须合理地设计和管理田地，遵循自然的运行节律，避免浪费并懂得适应，才能生存下去。我们敬拜土地爷、水神和‘治洪水、理九州’的大禹，也敬仰那些能适应自然、开荒辟地、充满智慧的祖先。”^[4]

2.2 美丽的大脚：选择深层生态而非肤浅美

2009年，俞孔坚在《哈佛设计杂志》上发表了一篇题为《美丽的大脚》的文章。这个标题源自对中国古代一种审美观的批判：女人以小脚为美，因此贵族妇女皆为裹足小脚，而农家妇女则保留了天生的大脚。他将美丽的大脚作为一种新的“建设性后现代主义”审美的象征，即一种新的，对于美和美的城市形象的思考方式^[5]。

Academy of Arts and Sciences, and is one of the most influential ecological architects in the world today. He is one of a handful that really have a marked influence around the world.

2 Ideas Matching Process Philosophy

Yu’s thinking is so similar to the process philosophy, such as recognizing the ubiquitous connections between things and the holistic view of human ecosystem. Pursing to construct a better world, theologians would like to talk about big ideas coming down to earth. Yu deepens that question by asking how can big ideas come down to infrastructure, how can it come down to the roads on which we drive and to the parks which we live.

2.1 Adopt a Holistic Understanding of Human Ecology

The big characteristics of Yu’s thoughts is to adopt a holistic human ecology. Think of ecology as the interconnectedness of all things, and recognize that it includes the invisible as well as the visible, the spirits as well as the physical, woven into an evolving whole: what we feel and remember and hope for, as well as the land (water, wind) around us. Recognize that ecology includes our social relations to one another—friendships and family, for example—as well as the landscapes that can facilitate such relationships. Considering these, Yu and his colleagues proposed ten landscape strategies to build urban ecological infrastructure, including keep and intensify the overall natural landscapes, protect and restore diverse native habitats, and integrate sub-urban greenbelts into urban green space systems^[3].

This view may origin from Yu’s childhood experience, as the following excerpt from his recent talk: “I swam in the creek during the summer and caught big fish when the monsoon season came. When I was small, I took care of a water buffalo, which grazed along the waterways and between the paddy fields. There were seven ponds, a patch of sacred forest and two big camphor trees in front of the village, under which many legendary stories about my ancestors were told.... The land and water was precious, but the weather could be unpredictable, so we had to design and manage our farm fields wisely, following the nature’s cycle, wasting nothing, and adapting in order to make a living. We worshipped the Earth God, Water God, and Yu the Great, the legendary king who knew how to manage water and plan the land. We also worshipped our ancestors, who had the wisdom of adapting to nature and cultivating the land.”^[4]

2.2 Beautiful Big Feet: Choose Deep Ecology over Shallow Beauty

One of Yu’s articles, published in the *Harvard Design Magazine* in 2009, was titled “Beautiful Big Feet.” His title plays upon the idea in ancient China that elite women had small feet, the result of binding, whereas rural peasants had big feet. He is using the image of big, beautiful feet as a symbol for a new “constructively postmodern” aesthetic: that is, a new way of thinking about beauty and what beautiful cities can look like^[5].

在俞孔坚看来，小脚美学意味着仅供观赏，毫无实用价值。在寻常的观赏者眼中，观赏性园林可能很漂亮，但实际上在人们的生活中并无用处。他提出并切实倡导其大脚美学——这不是一种仅供精英玩赏的美，它与实践生活密不可分，为所有人所共有。因此当有人质疑他为什么反对艺术，他回答道：“请不要误解我的意思。从某种意义上说，所有的艺术、音乐、舞蹈都是‘无用的’——就维持生物生命而言它们是无用的。我并非在主张废止这一切，也不是在主张贬低我们生活中美与快乐的价值。我想说的是，在我们这个资源贫乏、生态受到损害和威胁的时代，环境建设必须也必将适应一种以欣赏具有生产性和生态支持性事物之美为基础的新美学。我们对脱离实用性的美的渴望应该受到节制。理应如此！在我们这个新世界，由于生存岌岌可危，因此浪费即使不被视为不道德，也从本质上失去了吸引力。好在有用的东西中也时常能令人快乐。”^[5]

这实际上是一个关于深层生态与肤浅美的问题。小脚美学是一种肤浅的美，将美与实用性同自然中原生的杂草分割开来，导致其仅具观赏性。它所强调之“美”存在于孤立的花园之中，而不存在于梯田式农田景观之中。俞孔坚鼓励我们采用生态美学观，重视平常事物之美，与自然中原生的“杂草”和谐共处；认识到实用性之美，在平常的事物（城市和乡村平常的景观和习俗）中发现美；在与人（朋友、家人、邻里、需要帮助的陌生人）平常的交往中发现美；在善中发现美，不把实用性与美截然分割，创造美且实用的东西。他还谈到了自然界中表层形态和深邃之形间的区别^[6]。后者源于自然本身，产生于风、水和水文过程之中。

这种新的思维方式并不是要用由钢筋水泥、摩天大楼和大坝所主导的，基于城市工业化的理想“现代”去取代过去的农业。旧的、“现代”美学将人为的装饰视作美，如一个与世隔绝的花园。新的后现代美学可以在日常生活和自然界中发现美，如农民在土地上劳作，在不超出其产出限度的条件下，转化出能够造福于人类和地球的各类作物，在收获时节共同庆祝丰收。事实上，俞孔坚视“庆祝”本身为农业生活的一个重要特征，在城市环境里也能够且应该享有庆祝之喜悦。农业庆祝活动通常是集体的，充满活力的，但如果引入城市环境，也可以表现为一家人静静地坐在湿地附近的长椅上享用野餐。

2.3 即使生活在大城市里，也要像农民一样思考

工业文明的生活方式与自然界相疏离，充斥着钢筋水泥、硬堤高坝、摩天大楼，以及一种对万物的征服意识，我们称之为“现代

In Yu's view, small feet beauty sharply separates from the practical, where it is ornamental. An ornamental garden may look pretty to a casual observer, but actually serves no practical function in the life of people. He wants to propose and does propose what he calls Bigfoot beauty. It is a kind of beauty that's not elitist, and available to any and all, and it is not separated from practical life. So people ask him: why are you against the arts. And he speaks to them, "Please don't misunderstand me: In one sense all art, music, and dance is "unproductive"—it is useless for sustaining biological life. I am not arguing for the end of all this or for any demeaning of the value of beauty and pleasure in our lives. What I am arguing is that in our resource-depleted and ecologically damaged and threatened era, the built environment must and will adapt a new aesthetic grounded in appreciation of the beauty of productive, ecology-supporting things. Our desire for beauty detached from utility is weakening, and it should be. In our new world, survival is at stake. Wastefulness becomes viscerally unattractive, if not immoral. But there is plenty of opportunity for joyful pleasure in useful things."^[5]

Actually, that is a matter about deep ecology or shallow beauty. Small feet beauty is a kind of shallow beauty, which is ornamental, separating beauty from what is practical and messy. It emphasizes what is "pretty" as in an isolated flower garden, but not what is beautiful, as in a terraced landscape for farming. Yu encourages us to adopt an ecological aesthetic to value the ordinary and make peace with "messiness" of wild nature. Recognize beauty in the practical. Find beauty in the ordinary: ordinary landscapes, rural and urban, ordinary customs, and ordinary human connections. Find beauty in ordinary human connections: friendships, family, your neighbors, and strangers in need. Find beauty in kindness. Do not sharply separate utility from beauty: make things that are useful and beautiful. He talks about the difference between the shallow forms in the natural world and the deep forms^[6], which emerge from nature itself, in the wind and water, and waterways.

This new way does not seek to replace the agricultural past with an urban-industrial ideal of "modernity" governed by concrete and steel, skyscrapers, and dams. The old, "modern" aesthetic saw beauty in terms of artificial ornamentation, as in a floral garden separated from the world. The new postmodern aesthetic finds beauty in ordinary life and the natural world, as illustrated in farmers working with the land, living within its limits and rendering it into forms of production that benefit human and the earth, and celebrating together at the end of a harvest. Indeed, Yu identifies "celebration" itself as one of the key features of farming life that can and should be enjoyed in the city as well. The celebration at issue can be collective and vibrant but translated into an urban setting it can also be the quiet "celebration" of a family enjoying a picnic while sitting on a bench close to a wetland.

2.3 Think Like a Farmer Even if You Live in a Big City

Alienated from the natural world, the way of industrial civilizations uses steel and concrete, dikes and dams, skyscrapers, and will-to-mastery, and we consider

性”。人们涌入城市，快速且不可持续地消耗着自然资源，忘记了他们与乡村和自然界之间的联系。

俞孔坚呼吁人们尝试一种新的生活方式。这种方式不会像工业文明那样把农业和自然界抛诸身后。相反，即使我们住在城市里，也需要像农民一样思考。这样，我们可以常怀相互关爱之心，与自然界协作，就像生活在一个小村子里一样。因此，俞孔坚将“农民智慧和实践”应用到城市设计中，展示了古老的乡村智慧如何能够丰富城市人文。他指出，现代的基础设施往往使人相疏离。它们看似要把我们联系在一起，但实则是在将我们分隔开来。要想建成真正的绿色城市，我们需要向农业社会学习，像农民一样思考。这要求我们遵循自然循环规律，不浪费，去适应我们所居住的环境，建立美且简单、经济的社区共同体。

3 建设性后现代主义途径

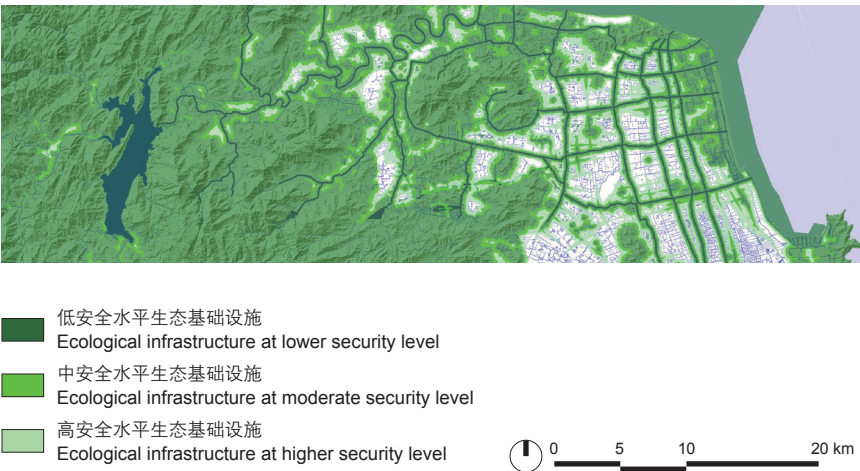
3.1 逆向规划途径与生态基础设施

逆向规划（“反规划”）途径与常规规划反向而行。常规的城市规划模式以人口增长为基础，以经济发展为导向。经济发展是关注的焦点，往往会分配一定面积的土地来建造新的、利于经济发展的基础设施。然而，其生态过程对环境的影响即使没有完全被忽视，也在很大程度上被忽视了。考虑到这种情况，俞孔坚提出逆向途径规划理念，逆转了规划的方向。这意味着生态基础设施规划和设计作为城市发展的基础，先行于其他规划以保护生态过程和文化遗产（图1，2）。

1. 浙江省台州市保障不同生态安全水平的生态基础设施可作为发展性规划的依据。

2. 台州市不同重现期的洪水淹没范围研究。城市建设应当避免洪水淹没高风险区域。
1. Ecological infrastructure that ensures different ecological security levels in Taizhou of Zhejiang Province can provide basis for further development planning.

2. Flood inundated area study in different return periods in Taizhou. Urban construction should avoid the high-risk areas of floods.



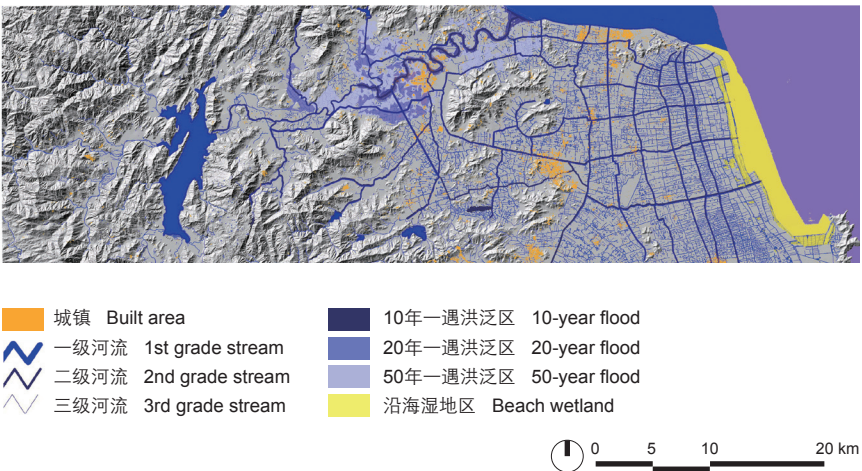
this way as “modernity”. People move into the cities, consuming natural resources in a high-speed and unsustainable way, and forget their relationships with the rural land and natural world.

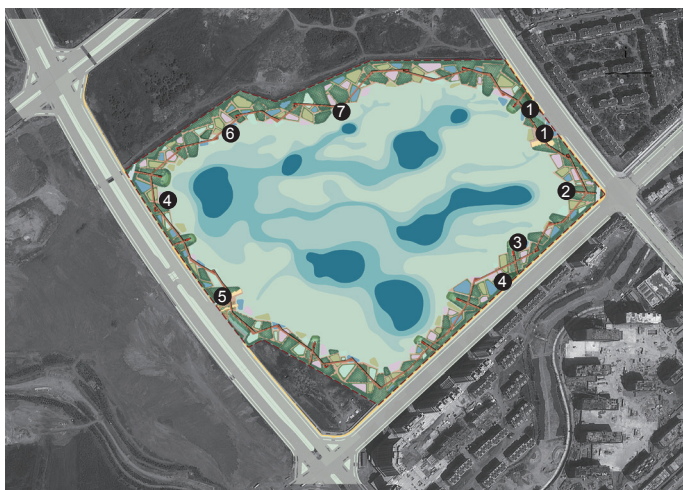
Yu urges a kind of new way of living. This way does not leave the farm and natural world behind like the industrial civilization. On the contrary, even if we live in cities, we need to think like a farmer. We do this in collaboration with the natural world and with an impulse to care for one another, as if we lived in a small village. So Yu applies what he calls “peasant wisdom and practices” to urban architecture, showing how human cultures in urban settings can be enriched by ancient rural wisdom. He notes that modern infrastructures are often alienating. They seem to connect us, but often disconnect us. For truly green cities to emerge, we need to learn from agricultural societies: to think like a farmer. And that involves following nature’s cycles and wasting nothing, adapting ourselves to the landscapes in which we dwell, building communities that are simple, inexpensive and beautiful.

3 Approaches With Constructive Postmodernism

3.1 Negative Approach and Ecological Infrastructure

Negative approach is contrast to conventional planning. The conventional model of urban planning is based on population growth, and oriented towards economic development. Development is the focus, with a certain amount of assigned land to build new infrastructure that allows for the development. However, ecological processes and environment impacts are largely ignored, if not completely ignored. Considering this status, Yu proposed his idea about negative approach to reverse the conventional planning steps. The reversed approach means that we should plan and design ecological infrastructure first, and this should be the basis for urban development, and occur before other planning is done. This kind of plan safeguards the ecological process and cultural heritage. In the circumstances, landscape is to lead the way (Fig. 1, 2).





- 1 东入口
East entrance
- 2 观光塔
Observation tower
- 3 池塘
Ponds
- 4 覆盖白桦林的山丘
Mound covered with birch forest
- 5 西入口
West entrance
- 6 空中走廊
Skywalk
- 7 亭子
Pavilion

0 100 200 400 m

景观人生 3



景观人生 4

3. 哈尔滨群力城市湿地公园是城市中的绿色海绵，为城市提供了多重生态系统服务。
4. 群力城市湿地公园中的水塘作为雨水过滤和净化带，是城市与自然湿地之间的缓冲带，促进自然与城市协同发展。

3. Qunli Stormwater Wetland Park serves as a green sponge that can provide multiple ecosystems services.
4. Ponds created in Qunli Stormwater Wetland Park act as stormwater filtrating and cleansing buffer for the core wetland, promoting the coordinated development of nature and city.

这套生态基础设施系统整合了雨水管理系统、洪泛区、生物多样性保护、文化遗址、绿道等。在美国，人们称之为“绿色基础设施”，但也常用“生态基础设施”来专指确保生态服务功能的生态过程完整性的基础设施，这些功能包括提供洁净的水、清新的空气、生物多样性，以及审美启智、休憩和娱乐等文化服务。

3.2 海绵城市与海绵国土创建

除了方法上的创新之外，俞孔坚还提出了一种全新的城市设计理念——建设海绵城市。海绵城市是指取代了防洪堤坝、排水管等灰色基础设施的生态友好型城市，其基本理念是通过将水留在它落下来的地方来恢复自然的水循环体系。借助于一系列的海绵设施，还可以在更大的尺度上创建海绵流域和海绵国土。

海绵城市不同于现代城市。现代城市由钢筋、水泥、玻璃等材料建成。它们的外观和属性都与自然相背——吸热且疏水。与之相反，海绵城市设计的理念是尽可能地模仿自然环境。与会阻止雨水下渗的不透水系统相比，海绵城市更似一块海绵，就像中国的乡村一样，吸收雨水，使其通过土壤自然过滤下渗，进入城市的含水层（图3，4）。

吸收雨水的方法包括在屋顶绿化、培育湿地、建设可渗透雨水的道路。“海绵城市”项目建设启动于2015年，目前已经完成了在上海、武汉、厦门等30个中国城市进行的探索试点。该计划目标是：中国80%的

This ecological infrastructure integrates storm water management systems, flood area, biodiversity conservation, cultural heritage sites, green corridors, etc. In America, it is called green infrastructure, but the term ecological infrastructure is also used, which specifically focuses on ecological processes to secure ecological services, including clean water, clean air, biodiversity, enjoyment, recreation, and cultural heritage.

3.2 Sponge Cities and Creating Sponge Land

In addition to the methodological innovation, Yu proposed a brand new idea to build the city, the sponge city. A sponge city is a city designed with ecologically friendly alternatives to traditional flood defenses and drainage systems. The basic idea of a sponge city is to replicate the natural water cycle by keeping water where it lands. By means of a series of sponge facilities, we could also create sponge basins and sponge land on larger scales.

The sponge city contrasts to modern cities. Modern cities are made of concrete, glass, and steel. They look and act unnatural—absorbing heat and repelling water. The idea behind a sponge city is to imitate the natural environment as much as possible. However, like a farming village in rural China, a sponge city is not an impermeable system, preventing water from filtering through the ground. Instead, it is more like a sponge, absorbing the rainwater, which is then naturally filtered by the soil and allowed to reach into the urban aquifers (Fig. 3, 4).

The means of this absorption include planting on rooftops, the cultivation of wetlands, and laying down permeable roads that absorb rainwater. Launched in 2015, pilot “spongy” designs are completed in 30 cities in China, including Shanghai, Wuhan, and Xiamen. The aim of the initiative is that 80 percent of urban areas in China will re-use 70 percent of their rainwater^[7]. Designs such as these are

城市地区达到70%的雨水重复利用率^[7]。此类设计旨在将生态可持续性
与美相结合，造福于所有当地的生命。

3.3 新乡土：深邃之形与生存的艺术

俞孔坚认识到，人类正处在十字路口，有两条道路可以选择。他强调
生态文明之道，主张与地球和谐共存，与邻里和睦共处，在社区共同
体和爱中获得满足。生态文明之道事关生存，因此俞孔坚将如今的景观
设计定义为“生存的艺术”^[8]，突出景观设计和相应的生态基础设施
建设对生态文明的重要作用。基于这些理念，俞孔坚提出要找到一种新
的解决方案，他称之为“新乡土”，即从地方经验中提取出的，用以服
务普通大众的一种新技术。

首先，这种新乡土应当是基于自然的，即应当使用本土材料和植
物；并且应当直面生存问题，而非单纯用于取乐或装饰。特别是在中国
这样水资源严重短缺，地下水位持续下降，且70%的地表水已遭到污染
的国情下。中国仅占7%的自然资源（水、能源等），却要供给世界上
20%的人口。这实在是一个关乎生存的问题。^[9]

其次，新乡土必须适用于常人、普通人。在过去的5 000年里，中
国形成了一种以农业为基础的、人与土地相互适应的古老本土文化。这
种旧乡土保证了农业中国的存续，映射出长期的适应性经验，但却在某
种程度上被认为是低俗文化，也很少为西方教育界所提及。与此同时，
中国的园林、装饰品、画作、诗词则被视作高雅文化，仅供帝王和上流
社会的精英享用，而它们实则无益于保障生存。因此，俞孔坚认为，我
们不能通过高雅的、传统的园林手段来解决现代中国的问题，而应该
采用新乡土的方式，既不像传统园林那样仅服务于精英，又不像古老
的乡土那样仅服务于农民，而是服务于所有普通人^[9]。通过这种新乡
土的途径，我们可以在城市自然环境中，甚至在整个大地上创造深邃
之形^[6]。

通过学习普通中国人曾经赖以生存的技能，我们可以发展出一套新
的生存技能来应对今天的问题。俞孔坚和他的团队在过去的20余年里用
这种新乡土途径进行了广泛的实践。下文通过两个实例阐述这种途径可
以如何为生态文明作贡献。

3.3.1 中山岐江公园

中山岐江公园的设计体现了通过修复生态系统，在城市中循环、利
用、再生棕地的思想（图5，6）。这个公园同时保留了城市的历史和
记忆，尽管造船厂本身的存在只有30年。造船厂建于20世纪50年代，
于90年代破产。通常我们会把这种废弃工厂彻底清除，因为相较于中
国其他的历史遗址，它们没有什么特别之处。它甚至一点都不美，根本
不符合中国的传统审美。然而本项目的设计理念就在于要呈现普通人，

aimed at synthesizing ecological sustainability with beauty at a human scale, for the
well-being of local life.

3.3 A New Vernacular: Deep Form and the Art of Survival

Recognizing that humanity is at a crossroads with two ways of living, Yu
stresses the way of ecological civilization with its impulse to live in harmony
with the earth and in harmony with neighbors, finding fulfilment in community
and love. The way of ecological civilization is a matter of survival. So Yu defines
the landscape architecture today as “the art of survival”^[8], which indicates the
important role of landscape and corresponding ecological infrastructure towards
ecological civilization. Based on these beliefs, Yu proposes that we should find a
new solution, which he calls the new vernacular—a new technology for common
people from local vernacular materials.

Firstly, this new language should be native in terms of material and plant use. It
should address the issue of survival, not pleasure making or ornament. Especially in
China, it has a serious shortage of water, the underground water is dropping, and
70 percent of the surface water has been polluted. With only 7 percent of natural
resources such as water and energy, China has to take care of 20 percent of the
world population. That is actually an issue of survival.^[9]

Secondly, the new language must be for the common people, normal people.
In the past 5,000 years, China has developed an old vernacular based on Chinese
agriculture to adapt to the land and people. The old vernacular is survival for
agricultural China, reflecting long-term adaptation experiences, but considered
as a low culture in some sense in the past and seldom mentioned in text books by
Westerners. At the same time, Chinese gardens and Chinese ornament, paintings,
and poems were considered as the high culture. This high culture does nothing to
ensure survival. It is only for the pleasure-seeking of the elite, the emperors, only
for the high class. So Yu says, we cannot use the high-culture, traditional landscape
gardening as the solution for modern China, and we should use the new vernacular,
not only for the elites like the traditional landscape gardening, not only for the
farmers like the old vernacular, but also for the normal people, all people^[9]. And
with this peasant’s approach, we can create deep forms in urban nature and the
whole land^[6].

Learning from these skills that normal Chinese actually survive through, we
could develop a new set of survival skills to address today’s issues. Out of this new
vernacular approach, Yu and his team carried out extensive practices over the past
two decades. Here are two examples to illustrate this new vernacular way and how
these approaches contribute to Ecological Civilization.

3.3.1 Zhongshan Shipyard Park

Zhongshan Shipyard Park reflects Yu’s idea of how to recycle, use and recover
brownfield in the city—to recover the ecosystem (Fig. 5, 6). At the same time, the
park keeps the memory of the city and history of the city, even if the history is only
30 years old, like the shipyard. It was built in the 1950s, and went bankrupt in the



图7-8-5

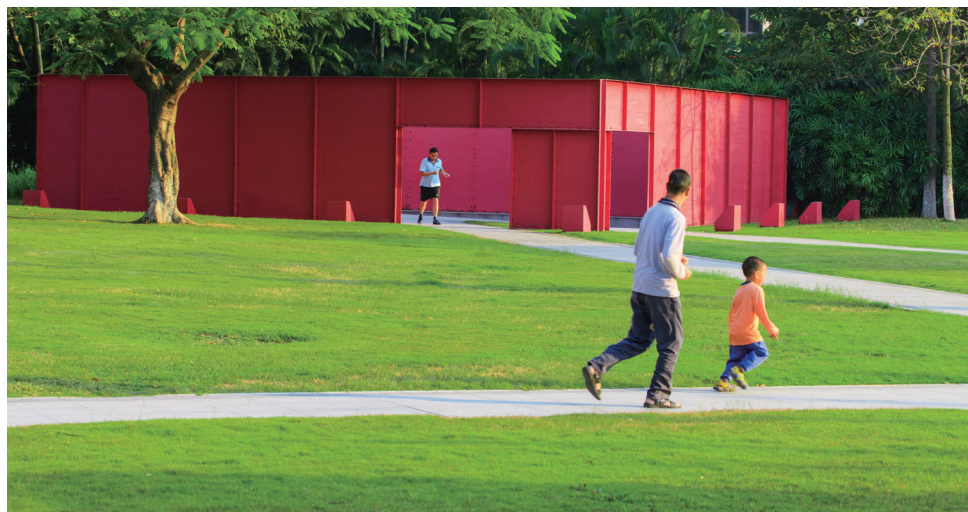


图7-8-6

而非帝王的历史，通过设计诉说平民百姓曾经经历过的那么一段十分重要的历史。

在这个公园里，野草或本地的原生植物可以自由生长，而它们曾经往往被认为是丑恶的，需要被铲除。俞孔坚和他的团队在这个项目里实际上展示了两件事：一是留旧——保留普通的、日常的事物，乡土文化，普通人，旧的、破产的工厂等；二是创新——创造新的美学、新的环保伦理^[10]。

3.3.2 红飘带：汤河公园

汤河公园是俞孔坚众多项目中的一个典型案例，获得了2007年美国景观设计师协会专业奖设计类荣誉奖（图7，8）。汤河公园位于不断发展的秦皇岛市郊，在汤河廊道上。最初这里到处都是随处堆放的垃圾和废弃的灌溉设施。俞孔坚带领的土人景观设计团队在整合生态原则的同时保留了自然环境中的精髓。他们设计并建造了一条与汤河平行的“红飘带”，以红色的玻璃钢为材料，贯穿整个公园。“红飘带”兼具功能性和时尚性，结合了足够的照明、座椅和展示功能。明亮诱人的红色代表了一种中国式的喜悦和繁荣，同时环境也得到了保护。

此外，红飘带还阐释了另一个重要的理念——最少干预的生态极简主义。不同于艺术风格上的极简主义，生态极简主义旨在通过极简的、最少干预的设计方案达成对景观的显著改善。我们不需要宏大的、巴洛克式的景观。事实上，只需要建造一条细小的、实用的红飘带，就足以

1990s. Normally we would wipe out this kind of old factory, because it is nothing special compared to other Chinese historical sites. It can neither fit into the Chinese traditional idea of aesthetics. It is nothing beautiful. The idea here is that we should take care of the common people, not the emperors. These normal people also have a history that is very important.

In this park, weeds or native plants, which have been considered ugly or wiped out, are allowed to grow. The weed is a native grass, native plant. In this park, Yu and his team actually demonstrated two things: one is the common, the everyday, the vernacular, normal people, the old, bankrupt factory; and the second, we should create new aesthetics, the new ethics of the environmental conservation^[10].

3.3.2 The Red Ribbon: Tanghe River Park

As one well-known example of Yu's many projects, Tanghe River Park won the 2007 ASLA Design Honor Award (Fig. 7, 8). The park sits on the outskirts of the evolving city of Qinhuangdao, in a river corridor. Primarily this land was littered with trash and deserted irrigation structures. Turenscape, led by Yu, was able to preserve the environmental treasures while integrating ecological principles. They created a ribbon of red fiberglass that runs throughout the park, parallel to the river. The red ribbon is both functional and fashionable providing seating, and plenty of lighting and plan displays. The red is bright and inviting while symbolizing China's joy and prosperity towards preserving the environment.

Besides, the Red Ribbon demonstrates another important idea—minimal intervention, ecological minimalism. It is not formal minimalism, but ecological minimalism, which means we can create a dramatic landscape through minimal intervention. We do not have to build those gigantic, baroque-style landscapes. We can actually just build a tiny, skinny red ribbon, and it is functional. We integrated all these functions urban people wanted: seating, board walks, and lighting. We

5. 中山岐江公园保留了原有的机器、船坞等工业遗产元素，并赋予场地以教育、美学和功能价值。
6. 建成后的岐江公园表现出一种文化的感召力，深受游客青睐。
5. In Zhongshan Shipyard Park, machines, docks, and other industrial structures were recycled for educational, aesthetic, and functional purposes.
6. The cultural charm of Zhongshan Shipyard Park attracts a large number of visitors.



7. 秦皇岛汤河公园总体规划鸟瞰图
8. 汤河公园中的“红飘带”



7. Aerial view of the master plan of the Tanghe River Park in Qinhuangdao
8. The "Red Ribbon" structure in the Tanghe River Park

满足城市居民想要的所有功能：座椅、步道、照明。我们不应该拿取超出我们之所需的东西，而应该用最少的干预，用现代的艺术和技术建造我们所需要的东西。这样的设计被认为是现代的，但仍然是中国的^[9]。

人们漫步在红飘带上，同时也沉浸在自然的世界之中。这自然——一处能够蓄水的集水区——比人类世界拥有更丰富的内涵。只有保留好，才能使它发挥应有的作用。当谈论起生态文明的时候，这个公园是人们脑海中浮现的画面之一。关联性也是生态文明的一部分，此处不仅指人与自然界，也指人与人彼此间的关联。

4 引领生态文明之道

将俞孔坚的景观设计理念和实践相结合，可以一瞥生态文明的全貌。生态文明不仅仅指环境或人类本身，而是容纳两者异同的整体。人类文化与自然文化在其中结合，并各自得到尊重。从某种意义上说，俞孔坚将生态文明的理念转化到城市和城市景观设计中，使城市 and 景观能够将可持续性之美融于一体，体现与自然之间的和谐并增进彼此的友谊。他还致信中国的市长们，批评“城市美化运动”，强调生态基础设施建设的策略和重要性^[11]。

正如柯布所评价的那样，俞孔坚是一位深刻的思想者，他将洞察力和智慧用在了关键的问题上。他的作品将乡土的、古老的文化与现代科学最优秀的部分整合在了一起，展现了其治愈现代性所造成的创伤的激情。柯布说，“我了解到，这个世界上有这么一个人，他带来了巨大且实实在在的改变，而且人们期待他带来更多的改变。”俞孔坚的成就表

should not take more than what we need. We should create what we need—minimal intervention and use modern art, modern technology. It is called modern, but it is still Chinese^[9].

When people walk on the red walkway, they simultaneously are immersed in the natural world. This natural world has more contents than human world, which serves as a watershed, capturing the water. In preserving it, so that it can do its good work. When talk about ecological civilization, this is one of the images that comes to people's mind. People's relationships to one another are also part of ecological civilization. It is not simply their relationship to the natural world, it is also their relations one to another.

4 Leading the Way Towards Ecological Civilization

Yu's ideas and practices constitute an image, which provides a holistic view of ecological civilization. Ecological civilization is not “the environment” alone or “human life” alone, but both together in their differences as well as their similarities. It combines human culture and natural culture, respecting each. In some sense, Yu translates the idea of ecological civilization into the design of cities and urban landscapes, such that the city and landscape embody harmony with nature and encourage fellowship with one another, combining sustainability and beauty. He also wrote letters to mayors in China to criticize the city's make-up movement, and stress the importance and strategies of ecological infrastructure^[11].

As Cobb comments, Yu is a deep thinker acts on his insights and wisdom on critical issues, whose work heartfully integrates the rural and ancient culture with the best of modern science, and shows a passion to heal the wounds that modernity has caused. Cobb says, “I am knowing that there is in the world a man who has made the enormous actual changes and that he has looked to by his people

明，中国在全球舞台上的领导力不仅限于经济层面。在思想层面，中国正在逐步实现一种真正的后现代文明的愿景。

世界上越来越多的人希望建立一个友善的、协同合作的新世界，期待中国在生态文明转型中发挥引领作用。这些合作可能会推动世界走向生态文明，拯救无数的生命，并最终拯救我们的星球。

5 结语

约翰·柯布共同福祉奖的获奖证书上写道：表彰他为人类对生态文明的希望做出的卓越贡献。他将中国传统智慧与现代科学技术相结合，创建了兼具地球友好性和实用性的绿色基础设施。它们可以帮助我们重新融入自然，恢复我们彼此间的关系，引领我们朝着更宜居、更可持续的未来发展。从建设性后现代主义生活方式的角度来看，它富有创造性、慈悲心、实用性和美。

俞孔坚的景观设计理念和实践号召我们觉醒：觉醒于设计！在我们设计城市和城市的局部时，要使用基于自然的方法，使土地、空气、水借由深邃之形协同作用。觉醒于生态基础设施建设！觉醒于创造性！觉醒于深层、有用之美！觉醒于农民及“农民智慧”！觉醒于学习农民如何庆祝丰收！他们会举行公开的庆祝活动，尽情享受收获的喜悦。觉醒于希望！我们在建设性后现代主义过程哲学的视角下思考：我们应该从俞孔坚那里学习什么？而这只是开始。**LAF**

for more.” Yu’s work shows that China’s leadership on the global scene is not limited to economy. In the field of thought, China is offering this visions of a truly postmodern civilization.

Around the world, more and more people are prepared to build a new world on friendship and cooperation, and are looking to China for leadership in ecological civilization transition. This cooperation could move the world toward an Ecological Civilization, and save hundreds of millions of lives, and eventually save our planet.

5 Conclusion

The certificate of the John Cobb Common Good Award says: In recognition of his remarkable contribution to human hopes for an Ecological Civilization, by combining traditional Chinese wisdom with modern science and technology, creating green infrastructures that are earth-friendly and functional. They help us reclaim our embeddedness in nature, to recover our bonds with one another and to grow toward a more humane, sustainable future. In the spirit of constructive postmodern approach to life and it is creative, compassionate, efficient and beautiful.

Yu’s ideas and practices issue us some wonderful wakeup calls. Wake up to Design. As you design cities and portions of city, use nature-based approaches that work with the “deep forms” of the land, air, and water. Wake up to Ecological Infrastructures. Wake up to Creativity. Wake up to Deep and Useful Beauty. Wake up to Farmers and “Peasant Wisdom.” Wake up to doing what farmers did at the end of the harvest. They had celebrations, public celebrations, enjoying themselves. Wake up to Hope. And this is only the beginning when we think about what we in the world of constructive postmodernism process philosophy have to learn from Yu. **LAF**

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