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## 氛围： 景观设计中的质量、感知与时间概念

**Atmosphere:**  
Quality, Perception and the Concept of Time in Landscape  
Architecture

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**摘要 /** 什么是景观设计的质量？我们如何对氛围进行定义？时间又在城市设计中扮演着怎样的角色？斯蒂格·L·安德森在本文中对这些问题进行了回应。他强调环境背景的重要性，以及景观设计中数量与质量的差别，并倡导通过新颖和充满惊喜的方式，建立一种能够创造新意义、新体验和氛围，并吸引我们融入城市和自然的景观设计。

**关键词 /** 氛围；质量；环境背景；融入

**Abstract /** What is quality in landscape architecture? How do we define atmosphere? And what is the role of time in relation to urban design? These are the questions addressed by Stig L. Andersson in this article. He stresses the importance of context and the difference between quantity and quality in landscape design, arguing for the importance of a landscape design that creates new meanings, new experiences and new contexts that force us to engage with city and nature in new and surprising ways.

**Key words /** Atmosphere; Quality; Context; Engagement

1 根据《牛津高阶英语辞典》中的定义，“大气”（atmosphere）是指“围绕在地球或其他星球外的气层”。地球的大气层由几个不同的层次构成，其中距地球最近的是对流层。对流层的厚度极薄，但大气中大约80%的物质以及99%的水蒸气和气溶胶都存在于对流层中。

“atmosphere”这个词源于希腊语“atmos”（蒸气）和“sphaira”（球体或天体）。字面上来说，大气即蒸发的水汽。水是由两个氢原子和一个氧原子组成的简单分子——H<sub>2</sub>O，它所具有的特殊的化学和物理特性，是被大气层所包围的生命能够存活的决定性因素。因此，如果没有这个充盈着水汽的大气层，地球上也许乃至其他星球上的生命都将无法生存。

2 水存在于三种状态之中：比如气态的云和雾；比如液态的瀑布、海洋和雨水；比如固态的冰、雪和冰晶。

冰，水，雾。寂静。水化作冰时呈现出一种洁白之美。我们常会在认知层面中将白色与寂静联系在一起。我们常会说“雪静静地飘落”，的确，在大多数文化中，白这种颜色通常含有宁静及平和之意。在日本文

化中，白不仅仅被视作一种色彩：白是一种状态，一种境界。我们通常赋予冰和瀑布以诗意，认为它们是美丽而迷人的自然现象，能够令我们充满能量，感到愉悦、生机勃勃。当我们站在瀑布前，或观望冰封的泻湖时，总能触动那些隐藏在我们心底的情感。然而，令我感兴趣的并不是这些现象的表象，而是当你看到它们时的感知与看过之后所引发的感想这二者间的关联。先有感知，而后有感想，继而你会开始思索“我所感为何？所见为何？”

3 在禅宗文化的“枯山水”中，无水不成景。在这些



1 According to the *Oxford Advanced Learners Dictionary*, atmosphere is “the envelope of gases surrounding the Earth or another planet”. The Earth’s atmosphere consists of several different spheres. The troposphere is the one closest to Earth. The depth of the troposphere is extremely thin; the troposphere contains approximately 80% of the atmosphere’s mass and 99% of its water vapor and aerosols.

The term atmosphere derives from Greek: “atmos” (vapor), and “sphaira” (ball or globe). Atmosphere is evaporated water. Water is a simple molecule of two hydrogen atoms and one oxygen atom (H<sub>2</sub>O) with exceptional chemical and physical qualities which make it crucial for the life processes within the atmosphere. Thus, without our vaporous, water filled atmosphere, life on Earth — or indeed life anywhere — would not have been possible.

2 Water exists in three different states: in aerial forms like clouds and fog; in liquid forms like waterfalls, the sea or the rain; and in solid forms like ice, snow and crystals.

Ice, water and fog. Silence. Water turns white when frozen. We often cognitively combine white and silence. Quietly the snow falls, we say, and indeed, in most cultures the white color usually signals serenity and calm. In Japan white is not even seen as a color: white is a state, a condition. Often we attribute ice and waterfalls with poetic values. We think of them as beautiful and attractive natural phenomena, and they tend to fill us with energy, pleasure and life. Standing in front of a waterfall or an ice-filled lagoon invariably evokes feelings hidden deep within us. What interest me, however, are not the images or the looks of these phenomena; it is rather the correlation between what you sense when seeing them and the thoughts you have after seeing them. First you sense. Then you think. And then you start to reflect on “What did I sense? What did I see?”

3 In the so-called “dry gardens” of Zen Buddhism, the landscapes and gardens are composed without water. In



1, 2. 云/哥本哈根Nykredit银行广场（2011年）。在这个名为“云”的设计中，包含了水的三种形态：如“冰晶般”的办公大楼、从水注中喷射而出的雾和绿色池中的流水。水、雨、风、天空及云一同构成了场地以水的三态为设计中心的景观氛围。

1, 2. CLOUD / Nykredit Urban Space, Copenhagen (2011). At the Cloud there are three states of water: the ice-like crystal office building, the mist of the water jets and the green pond of water. Water, rain, wind, sky and clouds play together in a symbiosis of atmosphere centered around the three states of water.

these dry gardens we also find waterfalls without water. It is the arrangement and the shape of the stones that make up the waterless waterfall’s shifts in form and flow. The Japanese book *The Secret Book of Garden* describes how to arrange the stones in the dry waterfalls. But the book is without images — it is only text: only factual descriptions on how to arrange the waterfalls. Like the traditional Chinese Gōngshí scholar’s rocks they are pure abstractions, removed from context: Their prime aim is to generate emotions, feelings, sounds, flow and ambiances.

The composition of spaces created by the arrangement of stones reflects a knowledge about nature, at the same time scientific (the understanding of stone formations, vegetation, the flow and the nature of water, etc.) and poetic (the sense

枯山水园中，我们也能找到没有水的瀑布——通过石块的排布和造型选择，这些不见水的“瀑布”在园中流淌了起来。日文书《花园的秘密》中描述了如何在枯山水园中对置石进行排布。这本书中没有插图，书中呈现的仅是对如何排布石块的一一描述。正如中国传统的供石一样，它们是纯粹抽象的、能够脱离背景的：它们的存在是为了激发观者的情感与思绪，营造出无声的声乐、无形的流动和无以言表的氛围。

通过排布置石所创造的空间构成反映出了一种对自然的认知，这种认知既是科学严谨的（包括对石块的构成、植被、水的流动乃至水的特性的理解），同时也是富有诗意的（例如平衡之感、场地氛围等）。对这些人造空间的排布和创造基于我们对于自然现象和自然界中的过程的体验。但是这也同样适用于我们对于人造空间的体验：为了能够充分地感受日本枯山水中的无水“瀑布”，你需要去观察水、去感知水，感知“常态”瀑布中水的流动、水的潮湿、水面上的粼粼波光 and 弥散在空气中的凉爽水汽。只有这样，才能理解纯粹抽象化了的无水“瀑布”。

中国观赏石同样能够激发出你心中的感受——如果你能够对其抱有开放的态度。当置石真正打动你时，你会涌现出一种临场感，并唤起你的往昔——也许会令你脑海中浮现起孩提时代的记忆。

#### 4

氛围就像是某一特定场所中的空气。氛围是你在某一特定情形中的所感所知。氛围既包括某些具体的事物，也包括这些事物所处的环境背景。这是人造景致中的氛围所具有的双重价值，我们称之为“惬意价值”。

这引发了几个重要问题：什么是品质？品质和氛围又有着怎样的关系？当我们注视一个事物的时候，我们需要对事物本身和其所包含的属性进行区分。因此，任何事物都包括事物本身和事物属性。如此一来，当我们处理城市空间时，我们需要处理的其实是事物（例如建筑物、植被、道路等）的物质范畴及其属性范畴——属性范畴是指场地能够激发感知、创造氛围的能力。

与此同时，我们还必须对事物的实际存在的属性，和我们赋予事物的属性进行区分。后者是可以被我们的感官所体验或感知到的，它也是我们情感的投射。前者可被视为感知的数量，后者可被视为感知的质量。一个

事物的感知数量是能够被衡量的：它们是事物的实际信息。而感知质量是一种体验性属性，不可被衡量：它们是能够激发出我们情感的氛围。

#### 5

我认为我们——景观设计师——的工作即为在城市环境中通过设计创造出能够激发人们感情、唤起从其他场地和体验获得的相关感知的框架。在这些通过城市空间构成的框架中，你可以体验、感知到一种特定的氛围。这种氛围之所以会产生是因为：首先，当下你是用你的身体来感知的——前提是抱有开放的态度，并有感知察觉意识。其次，天气和既定环境背景，以及这些因素对场地设计的影响会形成一种可被人感知的氛围。而这会产生比场地实际内容（例如自然的石材铺装、灯光、光栅等）更加丰富的价值。这需要掌握与这些元素及其特性相关的知识，或者说，需要知道如何运用这些能够为场地创造出环境条件的元素来进行设计，从而使人们能够感受到景观中的完整氛围。

创造氛围需要将焦点集中在如何使人们融入城市空

3. 哥本哈根腓特烈堡城市广场（2006年）。在这片哥本哈根人口最为密集的区域中，水、声和灯光共同构成了一种充满冒险性和能够提供感官体验的氛围。
4. 哥本哈根“城市之丘”（2010年）。通常城市力求使人们能够感受到处处便捷、永不迷失，或被过多的自然所包围。在“城市之丘”项目中，我们的设计理念恰恰与之相反：在这一项目中，我们必须沿着奇怪的路径行走，用我们的身体去感知，并融入自然。
3. Frederiksberg Urban Center, Copenhagen (2006). Water, sounds and lighting combine to create an adventurous and sensuous atmosphere in the most densely populated area of Copenhagen.
4. The City Dune, Copenhagen (2010). The goal of the normal city is that we do not experience inconvenience, get lost or feel too much of nature. In The City Dune, the opposite is actually the point: Here we are forced to move in a strange way, to use our body, to engage with nature.



3

of balance, the ambience of space, etc). The arrangement and the creation of these manmade spaces are thus based on experiences with phenomena in nature and with nature's processes. But the same also applies to the experience of the manmade spaces: To fully experience the Japanese waterless waterfalls you have to have seen and experienced the water, the flow, the humidity, the reflecting lights, and the coolness of water moist in the air of a "normal" waterfall. Only then will you be able to understand the pure abstraction that is the waterless waterfall.

The Chinese Suiseki-stones can also evoke this kind of sense inside you — if you are open to it. When it really moves you, you get a sense of presence and remember sensory experiences from the past, perhaps from your childhood.

#### 4

Atmosphere is the air in a particular place. Atmosphere is what you sense in a particular situation. Atmosphere is made of both the specific object and the context of the object. This is the two-fold value of the atmosphere of manmade scenery. We call this the amenity value.

This brings us to the important questions: What is quality? And how is it related to atmosphere? When we look at an object we need to distinguish between the object itself and the property of said object. Every object is thus both object and property. In this way, when dealing with urban space, we need to work with the physical content of the object (such as buildings, vegetation, roads, etc), and the properties of this content — that is, the content's ability to evoke feelings and atmosphere.

At the same time we must distinguish between the physical properties of an object, and the properties we ascribe to an object. The latter are the properties that can be experienced or perceived with our senses and that affect us emotionally. These two types of properties can be called as the quantities of sense and the qualities of sense. The quantities of sense of an object can be weighed or measured: the factual information of the object. The qualities of sense are the experienced properties that cannot be weighed or



measured: these are the atmospheres and what evoke us.

#### 5

I believe that our work as landscape architects in the urban environment is, through design, to create frameworks that are evocative and make you reflect and recall associations from other places and experiences. Within these frameworks, the urban space compositions, you can experience, sense and feel a certain atmosphere. This atmosphere happens because, first of all, that you are there with your own body, to sense. But you have to be open and to be aware. And, secondly, the weather and the given context and their impact on the site design provides for an atmosphere which you can experience and sense. This is a value which is much richer than the factual contents (such as natural stone pavement, lighting, gratings, etc.). It is the knowledge of these elements, knowledge on their nature,

间中，以及如何延长他们对此的感受：当人们融入其中后，将会全身心地去感受场地；接下来，是要将这种全身心感受的状态尽可能地延长；最后，我们如果能够令人们进入这样一种“漫长”的空间和时间区段中，他们可以全然地忘却自我，沉浸在空间的审美氛围和气氛中。

## 6

SLA参与设计的项目中有一个很好的例子：在丹麦腓特烈西亚C城中的一块原工业场地上，SLA发起了一种新型自然的开发计划。这种新型自然将成为该区域使用者之间的互动平台，可以在此开展基于当地气候条件的游乐、运动、垂钓和都市农业等活动。

整个项目场地被有意建造成一个随意而粗糙的区域，我们并不想将场地打造得如传统意义上的美轮美奂，而旨在营造一种使用者被自然所挑战，并在自然的影响下改变自身行为习惯的场所。

通常，我们的城市都被设计成与使用者毫无互动——当我们穿行在那些被修饰过的城市空间中时，会发现总是与之“相安无事”。这种城市模式力求使人们能够感受到处处便捷、永不迷失，或被过多的自然所包围。政府努力地使城市变成安全之境。但依我所见，一座安全之城是无聊的、缺少惊喜的、不会令人拥有丰富感官体验的。我相信景观设计师的追求恰恰与之相反：我们要带给人们意想不到的感受，并令人们发出“这是什么？”的好奇。

在该项目中，我们注重营造当人们进入场地后——例如，当你踏入一个水池，或是在风雨中找不到避身之所，或是迷失在遍地花朵的荒野之中——为之惊叹的效果。我们的设计目标是通过项目的氛围、时间和新的感知体验，使公众感受到一些能让他们的日常生活更为充实多彩的事物。效果也的确如此！这种新型自然项目深受市民喜欢，因此它能够吸引人们时不时地尝试新的活动，并会随着时间的流逝而愈发沉浸其中。这种自然需要市民亲身去体验、触摸并感知。在这种新型自然中生活和接触的时间越长，你对自身、所处环境和其他人的了解也会更多。这就是新自然之美的力量。

## 7

对场地所具有的氛围和人所感知到的气氛受环境

背景和对质量的感知的重要影响。因此，氛围是你如何感知背景和周边环境。先有感知，而后思索——这是重点：设计要创造出能够产生氛围和感知的体验、注重对质量的感知、能够激发人们兴趣与好奇的城市空间和景观。这既是设计过程的目标，也是其手段。

如果这一观点成立，那么城市设计和景观设计中最重要的是创造出感官上的体验，并使人们对特定场地的质量上的氛围产生兴趣，然后——依我所见——我们必须对当今所做的景观设计进行重新评估。我们必须更加认真地对我们的重心放在设计的效果和属性上，其次才是设计本身（包括细节、形式、造型等），因为相对于场地中的实际表现而言，项目环境的氛围和质量更加取决于感官体验、时间和体验者的身体。对我来说，在我们的城市中对这一理念的切切实实的贯彻正是景观设计师的职责所在。

景观中，重要的不是表象，而是效果。LAF

## 注释

本文根据斯蒂格·L·安德森于2013年9月16日在北京大学举行的讲座整理。

5. 腓特烈西亚C城（2010-2013年）。我们在腓特烈西亚中的原工业用地中创造了一种新型自然，无序性和临时性是其中的关键。我们关注于当人们进入景观时的实际体验——我们并不想将场地打造成传统意义上的美轮美奂，而是更注重氛围、时间和新的感官体验。
5. Fredericia C (2010 - 2013). In a former industrial area of the city Fredericia a new nature arises. Randomness and temporality is the key. The focus is on the physical effect when you move around in the landscape. This landscape is not about conventional beauty, but about atmosphere, time and new sensations.



so to speak, and how to make design with them, which are creating the conditions, that make you sense the complete atmosphere of the landscape.

To create atmosphere is to have focus on how we can make people get involved in the urban space, and how we can prolong their experience of it. When you are involved you become open-minded and engaged in the sensing of the site. Then next step is to let this open mind-situation last as long as possible. The ultimate feat is if we can have people act in such a long space and time interval that they completely forget themselves and allow themselves into the atmosphere and ambience of the aesthetic of the space.

## 6

A good example of this is our project at a former industrial area in the city of Fredericia C in Denmark, where we have initiated the development of a new nature. A new nature which is developed as interaction between the users of the area which has created a frame of play, sport, fishing and urban farming — all based on the local climatic conditions.

The whole area is randomly and shoddily constructed on purpose. Our aim was not a conventional beautiful site — but a site where nature challenges the users and affects their behavior.

Normally, our cities are designed to ensure that nothing happens to us — when we move through the cultivated urban spaces. The goal of the normal city is that we do not experience inconvenience, get lost or feel too much of nature. Authorities strive for a safe city. But as I see it, a safe city is boring, predictable and poor in experiences. I believe that we as landscape architects are the opposite: to make people experience the unexpected, to sense and start to wonder: What is this all about?

In Fredericia C we are focusing on the physical effect you feel when you step out of line and unexpectedly get surprised. When you, for example, step into a water pool, or cannot find shelter from the stormy weather, or get lost in a wild area consisting entirely of flowers. With our design for the Fredericia C project we aim to make

the public experience something that is helping them to shape themselves as human beings, and which will enrich their everyday life through the atmosphere, time and new sensations. And it actually works! The new nature project is extremely popular with the citizens, because it challenges them to constantly try new activities and to involve themselves more and more as time goes on. The new nature requires the citizens' physical presence to gain experience, touch and feel the site. The more you live in the new nature and use it, the more you learn to become aware — of yourself, of your environment and of other people. This is the empowerment of aesthetics.

## 7

The valuation of the atmosphere and the experienced ambience is decided by the context and by the sense of quality. Atmosphere thus is how you sense the context, the surroundings. First you sense. Then you think. And this is the whole point: To make urban spaces and landscapes that creates atmospheres and sensuous experiences, that focus on the sense of quality, and that make people wonder. This is both a goal and a tool in the design process.

If this is true: that the most important thing about urban design and landscape architecture is to create sensuous experiences, and make people feel and wonder about the qualitative atmosphere of a given site, then we, in my opinion, must reevaluate much of how we do landscape architecture today. We must concentrate more carefully on the effect of our designs, the property of our designs, than about the design itself (like details, form, shape, etc): The atmosphere and the quality of the context are more based on sensuous experiences, on time, and on the physical body, than on the exact physical expression of a site. And to enhance this view into our cities is, to me, the job of a landscape architect.

It is not about how it looks. But what it does. LAF

## NOTE

This article is excerpts from the Stig L. Andersson's lecture held at Peking University on September 16, 2013.