

## 身体经验与时空想象 ——基于场地、场景、场域的 景观建构原型研究

# PHYSICAL EXPERIENCE AND SPACE-TIME IMAGERY —RESEARCH ON THE PROTOTYPE OF LANDSCAPE DESIGN BY UNDERSTANDING SITE, SIGHT, AND INSIGHT

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### 摘要

当代景观作为抵抗环境同质化、提供丰富文化想象力的重要媒介，对身体体验的忽视更易造成人与环境之间的感知矛盾与割裂。本文提出将身体-时间-空间的关系原型作为研究基于差异性要素建构的场地、场景、场域三种设计维度的抽象话语，分别表征为物质建构、意义建构和场域建构；随后探讨了如何通过控制空间序列与内外向、阈的设置、文本与句法的建构、激发事件与社会想象力等具体施行路径的作用，构成物质空间中的推拉运动、意义空间中的侧显与完形、场域空间的统觉，从而加深人对景观空间的感知。本文以身体经验与时空想象为切入点，提取并梳理了不同维度的景观建构思维，认为合理的差异要素组织设计方式可以通过以上三元维度建立深刻且亲密的人地关系。

### 关键词

体验景观；原型；时间-空间；阈；社会互动；景观构建

### ABSTRACT

Contemporary landscape is an important medium that resists the environmental homogeneity and diversifies the cultural imagery. The neglect of physical experience would intensify the perception contradiction and separation between people and the site. This paper proposes to use the prototype of the interactions between the body, time, and space to build an abstract discourse to study the design dimensions of site, sight, and insight based on different elements—the three dimensions are represented as perception, conception, and live. It then focuses on how to employ design methods (including the arrangement of spatial sequence and direction, the design of thresholds in the space, the creation of texts and syntaxes, and the stimulation of events and social imagery) to form the push-pull movement in the material space, the abschattung and gestalt of ideographic texts in the meaning space, and the apperception of the social field, so as to enhance people's perception of the landscape. This paper studies physical experience and space-time imagery to extract and deduce the thinking of landscape design within varied dimensions, and argues that a profound and intimate relationship between man and the site can be established by organizing different elements under the ternary system of site, sight, and insight.

### KEYWORDS

Experiencing Landscape; Prototype; Space-Time; Threshold; Social Interaction; Landscape Design

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## 1 景观设计空间建构的深层结构与原型

当代景观设计已经从“平面描绘”转变为“场地作业”，由如绘的设计思维转向关注场地的特质并对其进行放大，以揭示场地当下与历史的状态。当代设计理论研究已不再囿于“手法”“构图”及“比例”，而强调如何引导认知主体的直接体验、如何提供场地适应性、灵活性及事件激发性，从而进一步明确相关实施路径。生命哲学、现象学、实用主义哲学、解释学、体验哲学等学科都强调了身体体验的重要性，将之作为引发人与外界的交互作用，以及理解与解释生命与存在的前提。<sup>[1-4]</sup>身体美学<sup>[5]</sup>观念的涌现展现出的回归生活的趋势、时空作用下认知主体的身体经验特质与规律，以及通过身体延伸走向本真生活的过程，被认为具有多种意象图式。

景观建构从物质空间限定、心理体验延伸，以及精神生活支撑三个方面完成人与场所的互动。景观中“深刻而亲密的关系模式”<sup>[6]</sup>存在于各种时空模式中，影响着社会的基本构成形态。景观空间能够化解社会焦虑，促进社会资源良性循环，也是提升社会成员效能感的有效路径。<sup>[7]</sup>在此过程中，众多学者探寻着美学范畴外的深层结构索引，即透过浅层的意义表征与行为互动来探寻感知更深层的存在意义——正如彼得·艾森曼援引艾弗拉姆·诺姆·乔姆斯基的语言学框架，探寻表面结构的知觉性结构和深层结构中的概念结构关系：艾森曼以人的空间感知和体验为锚点，基于谱记形式发生的深层结构体系寻求所谓更纯粹的自治状态，形成设计原型的表征，并作为后续创作来源的典型模式。<sup>[8]</sup>

## 2 差异要素组织下的身体—时间—空间潜藏体验维度

后现代语境中对场地信息的强调，使景观成为抵抗环境同质化、提供丰富文化想象力的重要媒介。而在时空压缩的背景下，多元纷杂的场地信息过于碎片化的状态更易造成时空分裂，后现代激进观念中

## 1 The Deep Structure and the Prototype of Spatial Construction in Landscape Architecture

Contemporary landscape architecture has gone beyond plane depiction towards site works, from creating picturesque landscapes towards exploring and magnifying the uniqueness of the site to narrate the present and the past. Contemporary design theories are no longer prospecting skills, composition or proportion of drawings; they rather emphasize how to guide the direct experience of the cognitive subject and how to enhance the site's adaptability, flexibility, and the generating of an event, in order to concretize the design. Disciplines such as Philosophy of Life, Phenomenology, Pragmatic Philosophy, Hermeneutics, and Experience Philosophy, emphasize the importance of physical experience and consider it a prerequisite for the interaction between the subject and the outside world, as well as for the understanding and explanation of life and existence.<sup>[1-4]</sup> The concept of somaesthetics<sup>[5]</sup> manifests the return to life, the characteristics and laws of the cognitive subject's physical spatio-temporal experience, and the process towards authentic life through body extension, all of which have multiple image schemas.

In landscape design, the interaction between the viewer and the site is constituted with physical space limitation, psychological experience extension, and spiritual life support. The deep and intimate mode of relationship in landscape<sup>[6]</sup> exists among the spatio-temporal patterns, referring to those forms and ideas that structure society in general. Landscapes can alleviate social anxiety, form virtuous circles of social resources, and enhance the sense of efficacy of community members.<sup>[7]</sup> In this process, scholars explore the index of the deep structure beyond the aesthetics, that is, comprehending the deeper connotation of existence through meaning representation of shallow space and interactive behavior—Just like how Peter Eisenman adopted the linguistic framework proposed by Avram Noam Chomsky to explain the relationship between the perceptual structure of the surface structure and the conceptual structure of the deep structure. By underlying people's spatial perception and experience, Eisenman seeks the so-called “pure form of autonomy” upon the system of deep structure interpreted with notational orders, to form the representation of the design prototype which serves as a typology to inspire design.<sup>[8]</sup>

## 2 The Dimension of Body-Time-Space Experience under the Organization of Different Elements

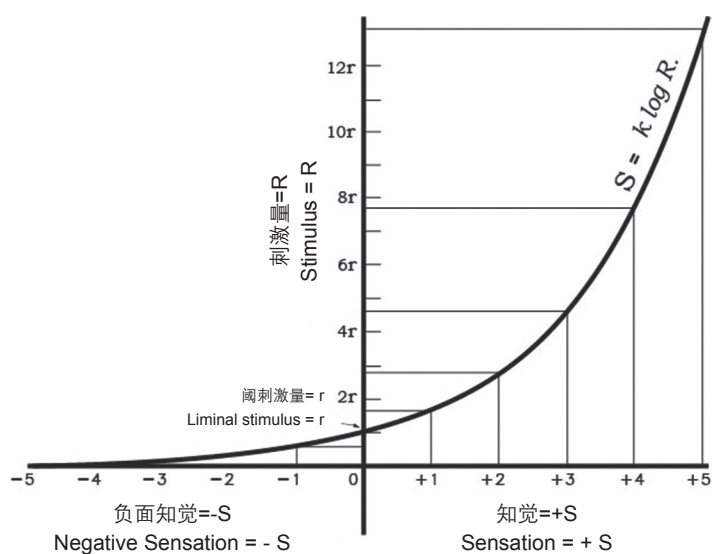
In the discourse of post-modern design, the emphasis on the site elements or components makes the landscape an important medium that denies the homogeneity of the environment and

对所有事物的通盘接受使人与环境之间产生感知矛盾与割裂。认知主体在认识世界过程中产生的虚妄与无意义感，其核心是缺少了对身体体验的强调。

吉尔·德勒兹的身体美学研究逻辑、莫里斯·梅洛-庞蒂的身体-知觉理论等，均开启了主体与空间互动关系的大门，再到约翰·迪克逊·亨特提出的以人为本、注重质量和体验感受的观点，学者日益关注设计与心理学之间的关系，一定程度上对抗了创造性思维被逻辑推理取代的状态，并实现了对人与环境的关联及内涵的重新重视。<sup>[2][9][10]</sup>人与物质环境属性相互作用并构成持续动态的进化，借由文化脉络形成一种秩序或序列构成原型特征，其空间秩序也被表征为身体-时间-空间的体验质量，这种人与物质空间环境的持续调和会形成一定时期内的稳定性，这为提取原型本质提供了可能。

古斯塔夫·西奥多·费希纳提出可衡量的感觉单位、感觉阈，以及最小可觉差异等概念，认为感知者的内部与外部世界不再有隔膜且呈现一定的互动规律<sup>[11]①</sup>（图1）。景观空间同样呈现了对复杂差异要素进行组织的需要，界限模糊的景观要素交织关系显示出审美价值与视觉张力，引导主体对场地形成完整的介入式认知——差异是种种生成之流，个体之间的差异也促成了景观空间的内在性、过程性与不确定性。体验本身基于异质要素的不同编排结果，实现历时的、可变的，塑造动态表征、场景整合、事件组织的空间。

差异性的表征与意义也体现在人与环境互动的不同维度，亨利·列斐伏尔<sup>[12]</sup>、爱德华·W·索亚<sup>[13]</sup>、约翰·迪克逊·亨特<sup>[10]</sup>都将空间分为不同的三元层级，论述了景观视野中设计师针对场地的感知、对景象的认知与社会观想的过程<sup>[10]</sup>。这种较为普遍的空间认知方式也辅助构建了景观空间价值研究的三个基点——物质建构（场地）、意义建



费希纳定律:  $S = k \log R$   
Fechner's Law:  $S = k \log R$

inspires cultural imagination. In a compressed spatio-temporal context, when the diversity and complexity of site elements fragments, it is more likely to cause space-time splits, and the overall acceptance of the elements in the post-modern radicalism results in the viewer's perception contradiction and separation with the site. The sense of illusion and meaninglessness what the cognitive subject would have in the process of understanding the world results from the lack of emphasis on physical experience.

Earlier efforts exploring the interactions between the subject and the space include Gilles Deleuze's research on body aesthetics and Maurice Merleau-Ponty's theory on body perception, and since John Dixon Hunt's emphasis on people-oriented spatial quality and experience, scholars have increasingly paid attention to the relationship between the design and Psychology. This, to a certain extent, confronts the shifting that creative thinking is being replaced with logical deduction, and re-emphasizes the connection and connotation between people and the environment.<sup>[2][9][10]</sup> The interaction between human and the attributes of the physical environment evolves continuously and dynamically, forming an order or a sequence of prototype characteristics by the cultural means. The spatial order is represented as an interactive experience quality of the body, time, and space. This continuous reconciliation of human and physical environment forms a stability in a certain period of time, which makes it possible to extract the essence of prototype.

By putting forward concepts such as measurable units of sensation, thresholds of sensation, and just noticeable difference, Gustav Theodor Fechner argued that to the viewer there is no longer a separation between the internal and external worlds, where the interaction follows certain patterns<sup>[11]①</sup> (Fig. 1). The landscape also reflects the need to organize the complex elements. The blur interweaving relationship of the landscape elements manifests the aesthetic quality and the visual tension, and leads the subject to form a complete interventional cognition of the site—the differences are the streams of generation, and differences between individuals also intensify the internality, process, and uncertainty of the landscape. The variety of experience depends on the different orchestrations of heterogeneous elements, realizing diachronic and variable spaces that define the dynamic representation, scene integration, and event organization.

The representation and meaning of the dissimilarity also reflect in various dimensions of the interaction between the subject and the environment. Henry Lefebvre<sup>[12]</sup>, Edward W. Soja<sup>[13]</sup>, and John Dixon Hunter<sup>[10]</sup> all defined the space into ternary levels, though upon different theories, discussing the

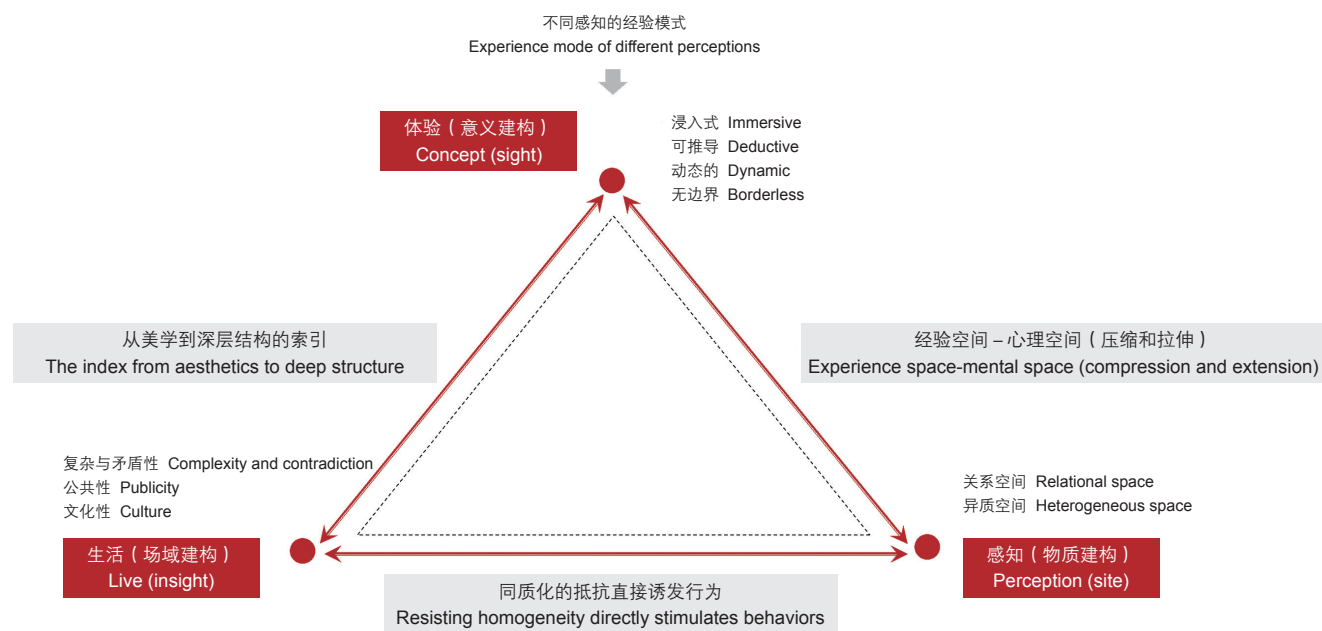
① 韦伯-费希纳定律可用于表明心理量和物理量之间的关系。这一定律从韦伯定律发展而来：德国生理学家恩斯特·海因里希·韦伯发现，同一刺激差别量必须达到一定比例，才能引起差别感觉。

① The Weber-Fechner Law is used to study the relation between the perceptual stimulus and physical stimulus. The law is stemmed from the Weber's Law, by German physiologist Ernst Heinrich Weber, which states that the just-noticeable difference between two stimuli is proportional to the magnitude of the stimuli.

1. 费希纳定律对感知的定量测度（改绘自参考文献<sup>[11]</sup>）

1. Fechner's Law offers a quantitative measure to perception [Adaptation source: Ref. [11]]

2. 景观空间三元关系是身体经验与时空想象的载体
2. The ternary relationship of landscape space shapes the place where physical experience and space-time imagery occur



构（场景）、场域建构（场域）——从而建立新的空间情感与社会场域，形成流动性与体验情景的推动力，从而抵抗平面单一的“瞬时”体验过程，运用整个身体和所有感官更好地接近意义<sup>[14]</sup>，产生知觉和物质现象的交织，实现场地的增值<sup>[15]</sup>（图2）。

在这三个维度中，通过场地（物质空间）引发身体的推拉运动，场景（意义空间）中文字、句法的传递，以及场域空间中的情境构建、事件激发、社会效能提升，均体现了主体身体经验与时空想象在景观空间的可获得性与建构意义。在三元关系的发展与相互影响的过程中，景观空间分别在这三个维度中行使着主客体交互媒介、表意媒介与社会交换媒介的不同身份职能。

### 3 场地：物质空间中的推拉运动

物质空间中异质性元素的分布体现在时空层面<sup>[16]</sup>、文化与自然层面<sup>[17]</sup>，以及历史与考古层面<sup>[18]</sup>。梅洛-庞蒂及克里斯蒂安·诺伯格-舒尔茨探讨的身体图式和经验模式，作用于外部空间异质多元要素构建中的主体解读过程。物质空间中的行为可持续、停顿和逆转可以使

process in the designer's perception of the site, the cognition of sight, and the meditating and reconsidering of social insight<sup>[10]</sup>. This universal method of spatial cognition also assists in the building of the three basic points of the research on landscape space value, namely perception (site), conception (sight), and live (insight). This situates emotion and social fields in space, forms the flows and the impulse of experiencing the sight, and then resists the instantaneous, flattened experiencing process—using the whole body and all senses to approach the meaning<sup>[14]</sup>, producing the interweaving of the perception and material phenomena and realizing the value-adding of the site<sup>[15]</sup> (Fig. 2).

In these three dimensions, the push-pull movement of the body in the site (material space), the convey of text and syntax in the sight (conceptive space), and the scenario construction, event impetus, and social efficacy improvement in the insight all emphasize the availability and constructive significance of the subject's physical experience and space-time imagery in the landscape. In such a triadic interplaying process, landscape performs different identities among the subject-object relationships, as agencies for interaction, ideography, and social exchange.

### 3 The Site: Push-Pull Movement in Material Space

The distribution of heterogeneous elements in the material space is amplified in the spatio-temporal level<sup>[16]</sup>, the cultural and natural level<sup>[17]</sup>, and the historical and archeological

连续、均质与抽象的心理空间产生压缩与拉伸。观者以知觉画面为线索构建对于场所的整体认知，以自发完成的蒙太奇方式实现意义的重建。在这一过程中，通过空间序列、空间方向，以及转换中的节点与阈<sup>②</sup>设置，充分建构了主体与外部环境的互动以及推拉运动的形成条件。主体视域在一种可指明的接受性感觉和自发性运动之间统一，形成运动中的动知觉与现象序列，并充实了空乏视域，使得场地内涵的在场与缺席形成交互关系。

### 3.1 序列与内外向空间

不同场地之间的要素链接定义了一种网络结构，以及引导运动产生的引力节点，促生了递进关系及序列空间中运动的可行性：运动以和谐及切分的节奏编排方式，结合方向感设定形成坐标系，其中除了对差异元素本身的关注，还包括了编排节奏中空间距离、路径组成的差异，异化的路径与非线性编辑引发时空的压缩、延伸或叠合互渗，强化了超序空间中的身体意识。景观空间的沉浸式体验——主体在运动当中获得感知累积——延长了心理上的体验时间。运动和场所借由路径关联形成空间的流动性、固定性、生成性与推拉运动，突出特定空间片段中运动的具体特征，通过空间编排形成节点之间视觉与地形上的链接<sup>[19]</sup>。

在比利时海里纳利斯公园项目中，设计师通过在游览项目中融入第一次世界大战历史线索，并重新刻画场地表面，结合线路设置与相关设施排布串联起了场地内的战争遗迹。场地内弹坑周边低洼地积聚的雨水促生了新的植被群落类型，进而产生了新的生态斑块与场所记忆。设计按照战争时期军队的实际前进路线设置了一条“前线路线”，并利用色彩鲜艳的灌木林线界定这一沿线空间。观者可以同时感知到当代农业生产的场地文脉与旧时战场的氛围，当代农业与战争遗迹得以交互展现。<sup>[20]</sup>空间层次之间的关系处于动态震荡的状态，随着观者的注视而稳定，在整个过程中实现印象的叠加与整体空间结构的获取。受场地历史的持续影响，情景中的物质景观与抽象认知得以混合，在不断打破与整合中形成“视野融合”。主体的视觉目标与行走路线之间的关系形成了变化的张力，促进了主客体的合并融合，自身意识在可识别的差异中不断重新定位。在主体对有限的、非连续的、异质的空间信息进行感知的过程中，外部时间呈现均质线性的特征，内部时间又充满了压缩、延展、暂停与返回（图3）。

除了序列空间中的链接关系，彼得·拉茨基于空间的多重属性提出了一种设计观念，即区分“内向空间”与“外向空间”<sup>[21]</sup>。他认为德

level<sup>[18]</sup>。According to Merleau-Ponty and Christian Norberg-Schul's arguments, the body schema and empirical pattern act on the process when the subject interprets the construction of heterogeneous elements of external space. The continuity, pause, and reversal of the subject's behavior in the material space can compress or stretch the subject's mental space that is continuous, homogeneous, and abstract. The viewer uses the perceptual images as clues to construct the overall cognition of the place, so as to reconstruct the meaning through spontaneous montages. In this process, the design of spatial sequence and direction, as well as the nodes and thresholds<sup>②</sup> in the space transition, substantially defines the interaction between the subject and the space and the formation conditions of the push-pull movement. The unity of the subject's vision between the specifiable, receptive sensation with the spontaneous movement forms the kinesthetic and phenomenon sequence in the movement, fills in the vision vacancy, and establishes an interplaying relationship between the presence and absence of the connotation of the site.

### 3.1 The Sequence and the Introvert and Extrovert Space

The linkages of elements between different sites define a network structure and the tensional nodes within the conduct of the movement, which generates the progressive relationship and the separability of the movement in the sequence space: the rhythm of movement is choreographed by harmonization and syncopation in a coordinate of the sense of direction, which emphasizes not only the elements themselves, but also the spatial distance and the difference of path composition in rhythm choreography, the disparity of path and the non-linear editing, the spatio-temporal compression, extension, and overlapping or mutual penetration, augmenting the body consciousness in the hyperspace. The immersive experience of the landscape—when the subject accumulates his / her perception during the movement—prolongs the psychological experience. By establishing path relatedness, it leads to the fluidity, fixity, generativeness, and push-pull movement in the space, highlighting the characteristics of movement in a given space section, and forming visual and topographical linkages between the nodes through spatial arrangement<sup>[19]</sup>.

In the project of the Herinnerings Park, Belgium, designers incorporated historical clues of World War I into viewers' touring experience by resurfacing the site and combining the war relics with the route setting and the arrangement of structure. New ecologies and new types of vegetation are spawned at the crater sites, where rainwater gathers in the deep spots, cultivating new memories of the site. Front-line pathways were designed along the actual front-lines during wartime and

② 在动知觉理论中，阈指空间中忽然产生变化的重要节点，是一种具有分隔及联系作用的中间状态。

② According to the theory of the Kinesthetic Sense, threshold refers to the just noticeable difference of the change of the space, and an immediate and abrupt nature that separates and connects the sides of it.

③ 马科斯·韦太默于1912年发表了《关于运动知觉的实验研究》一文，研究了所谓的“似动现象”“频闪运动”，由此得出结论：事物的运动并非是其本身在运动，而是大脑皮质的完型组织作用所致。他借用了“生理短路”的物理学概念来解释兴奋的迅速传递。

③ In his publication *Experimental Studies on the Perception of Movement* in 1912, Max Wertheimer explored the so-called “phi phenomenon” and “stroboscopic motion” and concluded that the illusion of the apparent motion of an object is formed by human’s gestalt organization in the visual cortex. He also explained the rapid neurotransmission of excitement with the concept of physiological short-circuit.



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国北杜伊斯堡公园通过建立外向空间的视觉联系链接了外部环境，这些视觉形象使场地具有相对侵入性的外部特征；同时，内向空间只有主体在内部进行游历时才可获取，但其外部信息也是构成场所质量的重要组成部分。鉴于内向空间与外向空间共同构成了认知主体在其中的身体体验，设计团队将全景图作为分析工具，来展现不同信息之间的联系，并评估要素信息的种类与密度（图4）。<sup>[21]</sup>

### 3.2 阈

空间连接与转换的整合性作用引发了“阈”的概念<sup>[22]</sup>。它基于空间序列内部发挥作用，主体由此获得双重空间结构信息，形成持续观察累积，拓展看待世界的方式，最终形成自成一体的感知体验：时间或空间仿佛混合进入主体心理的连贯维度之中<sup>[23]</sup>。韦太默试验<sup>③</sup>指出频闪实验中屏幕上的运动现象事实上是片段跳跃和不连续的，而观者最

were marked as brightly colored coppice-lines. The design “re-orientates the visitor itinerary to the geographies of the war, and choreographs a series of ephemeral plantings and atmospheric effects that give presence to the battle fields within the context of working agricultural fields.”<sup>[20]</sup> The relationship between varying spatial levels dynamically oscillates, which gets stabilized when the viewer gazes, forming a superposed image of the whole process and a perception of the overall spatial structure. Continuously affected within the historical ambience on the site, the physical landscape and the subject’s abstract cognition intermingles, forming a “vision fusion” through such continuous breakings and integrations. The subject’s walking route and his / her focal objects interact which forms a changing tension and promotes the merging of the subject and the object by constantly repositioning the self-consciousness during the perceiving of discernible differences. When the subject perceiving the space information that is limited, discontinuous, and heterogeneous, the external time is defined by the linear homogeneousness, while the internal time is shaped by the sense of compression, extension, pause, and return (Fig. 3).

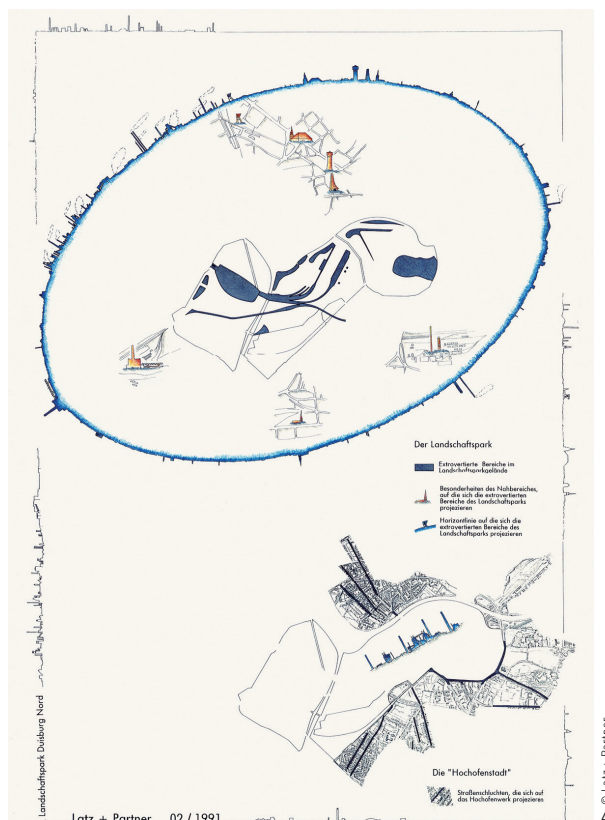
In addition to the linkages in the sequence space, Peter Latz also proposed a pair of design concepts upon the multiple attributes of space: introvert space and extrovert space<sup>[21]</sup>. He believes that in the Duisburg-Nord Park in Germany visual connections with the panorama was established with extrovert space which draws attention to special features in the surroundings. Although the inward space can only be conceived when the subject situates and tours inside the park, the quality of the place is primarily shaped by its external information. In view of the fact that the introvert space and extrovert space together shape the physical experience of the cognitive subject, panorama was used as an analysis tool “to absorb information from the outside and signal information to the outside,” and evaluate the type and density of the element information (Fig. 4).<sup>[21]</sup>

### 3.2 The Threshold

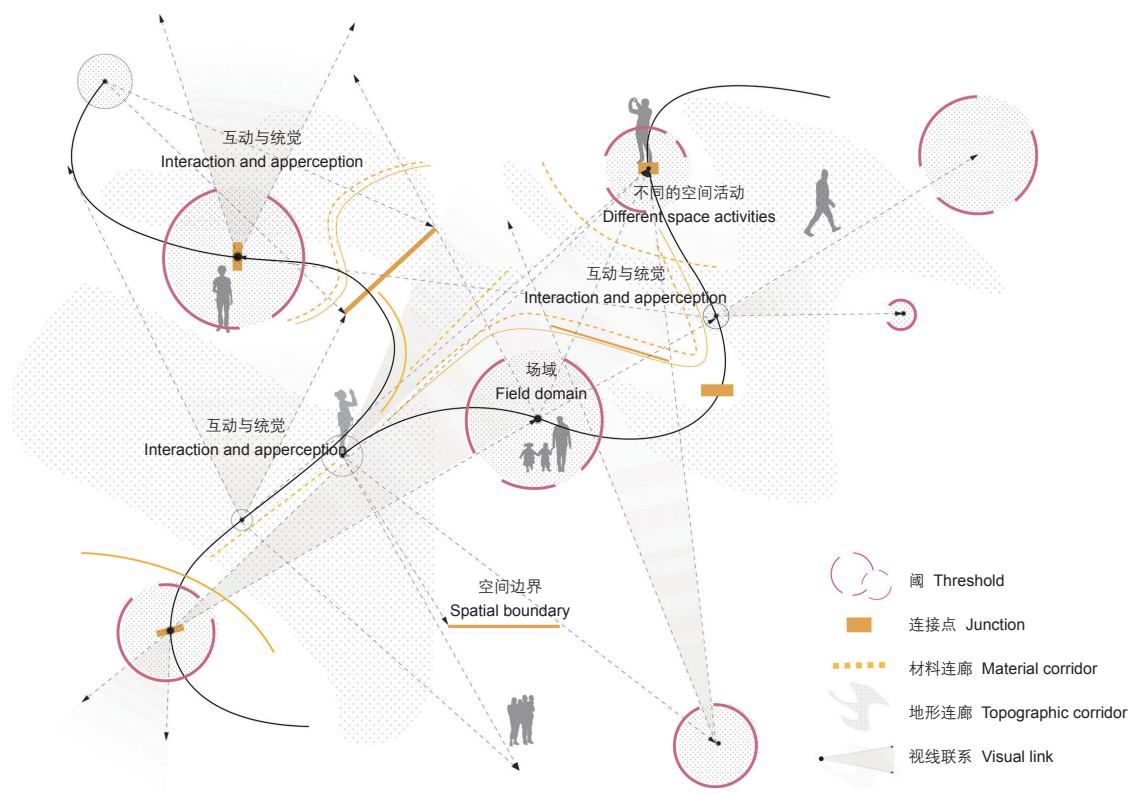
The integration effect of the connectivity and transition of the space introduces the concept of “threshold”<sup>[22]</sup>. It acts on the internal spatial sequence which makes the subject obtain the spatial structure information from both the inside and outside, form continuous accumulation of observation that expands the way of looking at the world, and finally shape the subject’s own perception experience: time or space seems to be mixed into the coherence of the subject’s mental world<sup>[23]</sup>. The Wertheimer Experiment<sup>③</sup> verified that the apparent motion that arises when an object is viewed on the screen is formed with discontinuous image intervals, and the viewer finally perceives a continuous

3. 比利时海里纳利斯公园的行走序列体验

3. Sequential walking experience in Herinnerings Park, Belgium



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4



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5

终获得连续的心理认知“阈”及“转换”空间，这其中包含主体已经产生和预知要发生的感知的层叠<sup>[24]</sup>。

阈的作用在于美学经验在时间持续作用中会呈现延迟，发生于主体感知与其知识经验的交换过程中<sup>[22]</sup>。当两个单独的景观画面具有分别的显性意义时，其间的状态和情感诱发也同时存在；主体在不断的运动状态之中感知世界，两处景观视觉之间的中间状态也是主体感知体验中的重要一环<sup>[25]</sup>。在预想的驱动下，主体体验过程中的感知速度被加速或放慢，感知到的空间丰富度得以提升；通过关系空间的制造，不连续碎片式信息得到有意义的连续解读，观者的空间性得到重要反馈与重塑。阈作为在运动状态下不同空间的转换处，标志着差异的连接，其中边界共享的视觉特征与对场地整体性的压缩式洞察使观者对世界的想象超越了纯粹的视觉印象，借由经验与想象，碎片式的空间要素得以完形（图5）。

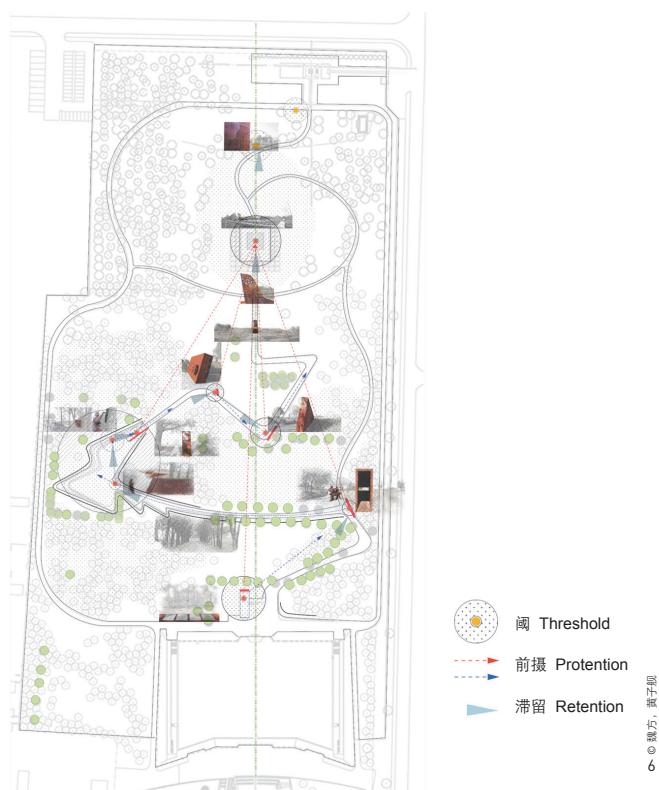
在青海原子城爱国主义教育基地纪念园项目中，设计通过叙事结构的安排，在空间转换处呈现出阈界面的双重性质（图6），即主体在结构关系转换处可以分别获得上一段信息的留存与下一段信息的暗示。人在亲身介入空间的过程中，产生身体—空间—时间的组织与辩证关系，引发持续性的感知、思想和行为。设计通过设置阈限和地形变化来引导重力运动及推拉运动，并建立视觉关联，从而形成了空间深度；通过空间距离设置异化的路径与视觉通道，建立了迭代指示作

space through the “threshold” and “transition” in the cognition, where the subject’s perception cascade has occurred or to occur<sup>[24]</sup>.

The function of the threshold lies in the phenomenon that one’s aesthetic experience delays in the exchange process between the perception and personal knowledge and experience<sup>[22]</sup>. When two separate landscape images become spatially distinct, they will become increasingly different, physically and emotionally; the subject perceives the world through constant movement, and the transitioning state between the two landscape visions is also constitutive to the subject’s perception experience<sup>[25]</sup>. Subject to one’s anticipation, the perception in the experience process is either accelerated or slowed down which increases the perceived spatial richness; the creation of relational space interprets the discontinuous information fragments into meaningful and continuous perceptions, during which the viewer’s spatiality is reacted and redefined. Threshold, as the turning point between different spaces in the state of motion, marks the connection of differences, and the visual characteristics of the sharing boundaries and the compressed insight into the integrity of the site enable the viewer’s imagination of the world to transcend

4. 德国北杜伊斯堡公园的内、外向空间信息的全景分析
5. 物质空间中引导推拉运动的阈与方向
4. In the Duisburg-Nord Park, Germany, panorama was used as an analysis tool of the information from both introvert space and extrovert space.
5. The threshold and direction leading the push-pull movement in material space

6. 中国青海原子城爱国主义教育基地纪念园项目中的空间转换——阈  
(底图来源: 朱育帆工作室)
6. The interface of threshold in the design of the Memorial Park of Qinghai Atomic City Patriotism Education Base, China (Site plan source: Zhu Yufan Landscape Atelier)



用; 通过将阈作为内部界框, 主体对交互性双重系统的同时感知使得其在运动中不断切换关注重点, 产生对空间理解的新意义, 加之内在时间意识的控制形成滞留与前摄的连续性体验流, 从而标记所有运动轨迹。

#### 4 场景: 意义的侧显与完形

景观依赖于主客观的集合形态, 众多学者对现代主义的批判指出感知即智识, 挑战了启蒙主义运动之后的科学观念<sup>[26]</sup>; 景观是一种可以被阅读的文本, 并且包含了多层意义及文学性<sup>[27]</sup>。将景观看作一个物体、将客体从对复杂现实的参与中进行分离的狭隘观念会影响主体的意识形态及审美。作为表意媒介, 景观以多种方式表征场所被赋予的意义, 形成无法被替换的、直接的身体经验及引人深思的可读观点。景观要素的碎片信息组合中包含不同的文本意义, 并通过一定的句法结构使其得以表征和完形。

##### 4.1 文本

在当代, 多样与差异激活了地方的复原与整修。例如, 历史文本和传统建筑的保留与纳入揭示了场地先前的历史沉淀, 将场所置于时间与运动的某一历史节点, 创造景观的开放性, 多元并重和共同延展

the pure visual impression—Through experience and imagination, fragmented spatial elements can form a gestalt (Fig. 5).

Through the arrangement of narrative structure, the design of the Memorial Park of Qinghai Atomic City Patriotism Education Base presents the dual nature of the interface of threshold (Fig. 6) at the transitions of the space, where the subject can obtain both the persisting information from the previous space section and the hint from the next section. In the process of being in the space, the subject comes into an organizational and dialectical relationship between the body, space, and time, which triggers continuous perceptions, thoughts, and behaviors. The design guides the gravitational movement and push-pull movement by choreographing thresholds and terrain changes and establishing visual relationship to define the spatial depth; the disparity of path and visual channels is designed through the arrangement of spatial distance to instruct the iterative indicative function; by using thresholds as internal frames, the subject's simultaneous perception of the dual system of interaction makes the focal objects keep changing during the movement, continually reshaping one's understanding of the space; the control of the consciousness of the internal time forms the continuous experience flow of retention and protention, thus marking all the trajectories of movement.

#### 4 The Sight: Abschattung and Gestalt of Meaning

Landscape is defined by the collective of subjective and objective forms. Scholars' critiques on Modernism point out that perception is intelligence which challenges the scientism after the Enlightenment<sup>[26]</sup>; landscape is an anatomy of message which consists of multiple speeches and literatures<sup>[27]</sup>. The idea that considers landscape an object and separates it from the complex context of the reality limits the subject's ideology and aesthetics. Being an ideographic medium, landscape represents the meaning of the site in a variety of ways, forming irreplaceable, direct physical experience and thought-provoking legible insights. The combinations of fragment information of landscape elements contain different textual messages that are represented as the gestalt with grammars and syntaxes.

##### 4.1 The Text

In contemporary times, diversity and difference activate the restoration and renovation of the locality. For example, the preservation and integration of historical texts and historic buildings evince the site's existing sedimentation in history, placing the site at a certain historical segment in time and movement, and creating an openness for the landscape. Multiple

的关系使场地具有“谱性”，在“踪迹”<sup>④</sup>中得到自我证明，承载不同的场所意义与群体集体意义。景观要素的表意性可呈现为“意符”<sup>[28]</sup>，以超现实主义和蒙太奇的方法对冲突的非连接元素进行协调，并保持并置关系的模糊性，打破图像框架，使观者可以掌握再现景观的多样性。在德国柏林波茨坦广场项目中，理查德·韦勒探索了文化及人类学层面上的意义呈现过程。他通过拼贴和蒙太奇的方法描述了公园的5个层次，分别为地面形态、白天剧场、夜晚剧场、机器的极乐世界，以及生活的机器，以细微的踪迹揭示了场地的过往，展现了冷战时期柏林的历史状态，形成一种具有差异层次的混合视野（图7）<sup>[29]</sup>。

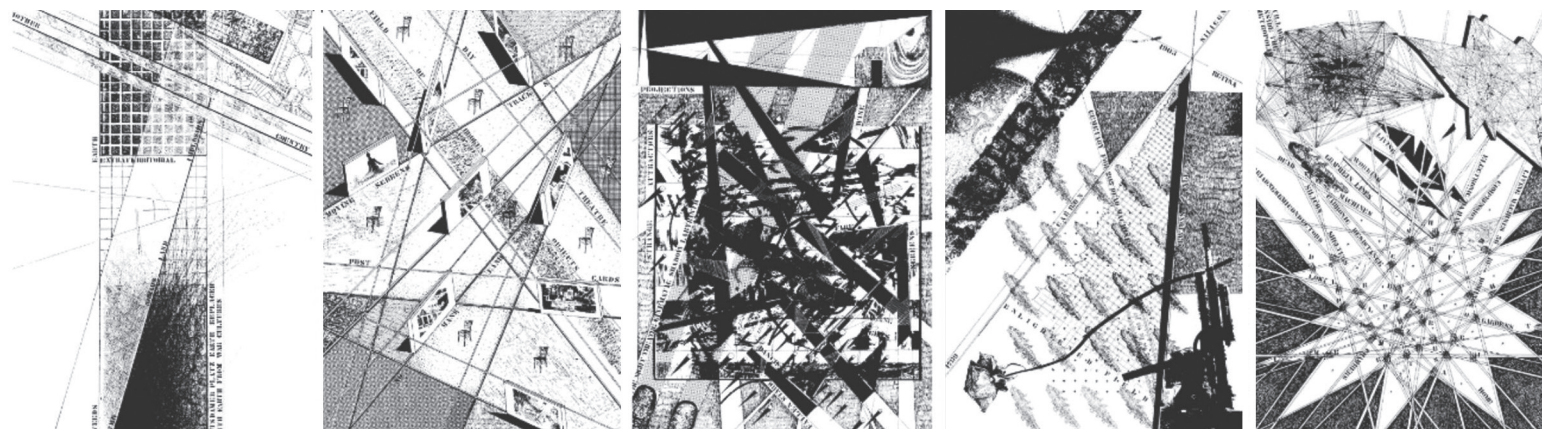
进行表意的媒介以多元要素、景象、尺度等形式集结在超链接中，实现时间性和概念性的延展。例如，通过对不同时期的历史痕迹进行共时呈现，各部分的区别一目了然，同时也共同构建了未来共同生长的可能，使之成为了一种互惠媒介。这种差异性的混合贯穿在继承场地与发展未来的过程中，部分层次承载了新置层次信息，而使差异之间具有更为密切的相关性；不同的表意媒介以交叠状态形成其间相互依存或相互制约的关系，通过组织使主体更倾向于将其作为整体的新的认知。当差异性的要素以整合、渲染、折叠、并置等方式呈现

equal emphasis and coextension bring spectral to the site, which proves itself in the trace<sup>④</sup> and carries the meaning of individual sites and the collective. The ideography of the elements of the landscape can be presented as ideograms<sup>[28]</sup>, which use the means of surrealism and montages to coordinate the non-connected conflicting elements, and maintain the ambiguity of the juxtaposition by breaking the image frame to enable the viewer to grasp the diversity of reproducing the landscape. In the design of the Potsdamer Platz in Berlin, Germany, Richard Weller explored the process of meaningful presentation from the cultural and anthropological perspectives. He described the 5 layers of the park by collage and montage means, namely the Earth Work, the Day Theater, the Night Theater, the Machine Elysium, and the Living Machines, where the viewer can find the subtle traces to disclose the past of the site—the historical state of Berlin during the Cold War—and form a visual mixture of different layers (Fig. 7)<sup>[29]</sup>.

The ideographic medium is displayed in hyperlinks in multiple forms of elements, scenes, scales, etc. to achieve temporal and conceptual extension. For example, by simultaneously presenting the historical traces of different times, the difference between each part is obvious; meanwhile, they jointly build the possibility of future co-growth by acting as mutually beneficial media. This mixture of differences can be found through the process of inheriting the site's history and shaping its future, where the new information levels are integrated into existing levels, so that the differences are more closely interconnected; the different ideographic media, overlapping with each other, form a relationship of either interdependence or mutual restraint, where the organization of space leads the subject to the new perception of the space as a whole. When the elements of differences are presented in the

④ 在彼得·埃森曼的“踪迹操作”建筑作品中，他将踪迹——即建筑外在性——与建筑先在性和内在性相结合，并形成一个叠加的状态；在分析建筑的外在性过程中，文本与场地是图解建筑外在性的重要支撑条件。

④ Among Peter Eisenman's architectural work that appreciates tracing, he combined and overlapped all the traces—the exteriority of architecture—with the anteriority and interiority of architecture; he also makes texts and the site become constitutive to the diagramming of the exteriority of architecture.



7. 德国波茨坦广场的5个层次  
7. 5 layers of the Potsdamer Platz in Berlin, Germany

⑤ 埃德蒙德·胡塞尔认为任何知觉都是一种侧显，空间质料决定了从自我出发的意向会指向哪个对象及对象的内容；侧显中的统一性才使得高阶的对象、判断和知识成为可能。

⑥ 从现象学来说，主体认知借由“指月之指”对“目的地”进行占据并形成思考。马克·特雷布以此论述罗伯特·欧文的作品。

⑤ Edmund Husserl argued that any form of consciousness is *abschattung*; spatial materials determine the objects and the implications that the self-oriented intention projects; it is the unity of different visible sides that makes the advanced cognition of objects, judgments, and knowledge possible.

⑥ From the perspective of Phenomenology, the metaphor of the Finger Pointing to the Moon is referred to the occupation of the destination by subject's cognition, and the thoughts then inspired as well. Marc Treib used this to review the work of Robert Irwin.

时，主体意识的获取都是以侧显<sup>⑤</sup>的方式进行的，即通过角度摄取对若干部分侧面与信息产生理解，通过整合瞬时的碎片形成综合的认知形象与多元交叠的意义，而非在一次意识投射行为中把握事物整体。抽象的文化与社会结构性构成运动的物质化，在时空视角下，主体实施着对空间的记忆、想象与意义捕捉，催生在时空作用下情感与思维的相互影响<sup>[30]</sup>。

## 4.2 句法

针对本土化与全球化之间的明显张力，联系场所与地域性的设计方式虽会有助于加强场所意义，但也可能带来场地发展中幽闭的惯性和重复。针对景观表意文本，需要进行合理的句法建构，使用叙事缝合、混合叙事等方式，关注在审美表意过程中的“碰撞”“互动”与“缝合”，呈现出“超文本”和“超链接”的特征。通过对空间中异质结构的叠印关系进行强化，强调连续的震荡和反馈动作，深刻地揭示了易被忽视的类比关联。两个看似具有不同属性的要素既相对独立又形成碰撞，使混合表意强调了自身存在的可能、价值和意义，表现“指月之指”<sup>⑥</sup>的“感知跨越空间”能力。在人的身体运动中，非线性时空利用虚实空间结构与物境和影像中的节点，实现回忆增值。场地和运动之间的张力将故事与地点联系起来，通过在景观实践中使用叠印、错格、分隔、切换、消减、省略等方法将不同的时间折叠在一起<sup>[31]</sup>（图8）。

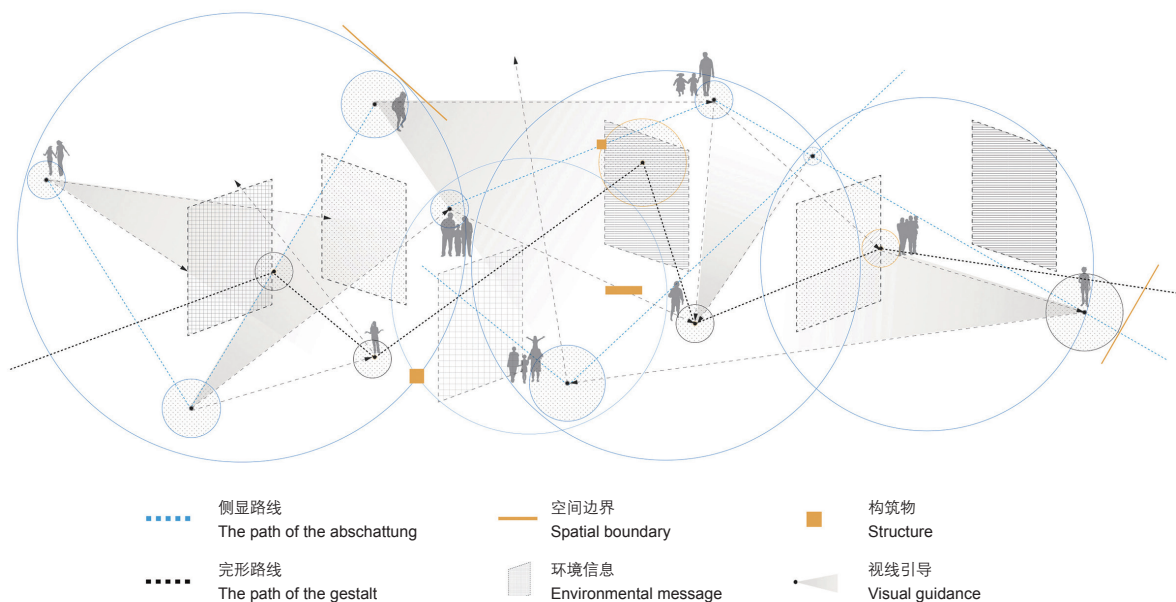
詹姆斯·科纳结合亨特有关场地、场所精神、场所营造等方面的文章中所提的相关观点，强调了“层化”与“想象”的关键技术，提出种群、混合体和克隆这三类空间结构。<sup>[32]</sup>种群是景观新陈代谢中的基础骨架与脉络，以及内部关系的结构；混合体则是利用缝合和嫁接的

form of integration, rendering, folding, juxtaposition, etc., the subject's consciousness is reflected through *abschattung*<sup>⑤</sup>—the understanding of the visible sides and the information of several space parts is shaped through fragment capture, and an overall cognitive image and overlapping meanings are formed through the integration of instantaneous fragments, rather than grasping the whole space with a single projection of consciousness. The abstract significance in culture and social structure constitutes the materialization of movement. From the spatio-temporal perspective, the subject projects his / her memory, imagination, and meaning capture of the space, which generates the spatio-temporal interplay between the emotion and thought<sup>[30]</sup>.

## 4.2 The Syntax

In view of the obvious tension between localization and globalization, although the design method that connects the site and the context helps amplify the meaning of the site, it may bring about the confined inertia and repetition along with the evolution of the site. The creating of the ideographic texts of the landscape requires reasonable syntactical construction which employs methods such as “narrative seaming” and “mixed narrative,” focuses on the “collision,” “interaction,” and “stitching” in the ideography of aesthetics, and characterizes “hypertext” and “hyperlink.” By strengthening the superposition of heterogeneous structures in the space, the continuous shocks and reactions are accentuated, profoundly recounting the analogy connections that are easily overlooked. Two elements that seem with different attributes are both independent and collisional to each other, where the intermingling ideograms emphasize the possibility, value, and meaning of its existence and represent the ability of perception beyond space—like the Finger Pointing to the Moon<sup>⑥</sup>. During human's body movement, the non-linear temporality and spatial presence combines the virtual and real spatial structure with the physical and image nodes to achieve value increment of memories. The tension between the site and the movement connects the narration with the place and overlaps different time attributes through superimposition, *anacoluthon*, separating, switch, subduction, and omitting in landscape practice<sup>[31]</sup> (Fig. 8).

Upon Hunter's concepts on the site, the site spirit, placing making, etc., James Corner underlined the key techniques of “stratification” and “imagination” and proposed three types of spatial structure: species, hybrid, and clone.<sup>[32]</sup> Species is the skeleton and vein in landscape metabolism and constitutes the interrelation structure; Hybrid refers to the integrated space shaped with seaming and grafting—for example, the urban planning of Paris by George-Eugene Haussmann



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⑦ 更多关于法国喀桑采石场高速公路景观设计实践的讨论, 请参见米歇尔·柯南所著的《伯纳德·拉索斯的喀桑采石场设计——论景观创建》一书。

⑦ For more criticism on the design of the motorway creation of the Quarries of Crazannes in France, please see Michel Conan's book *The Crazannes Quarries by Bernard Lassus—An Essay Analyzing the Creation of a Landscape*.

手段整合空间, 例如, 由乔治·豪斯曼提出的巴黎规划(图9)利用场地的未完成性和不确定性持续进化; 克隆是以自治或通用的自我生长方式创造出极其多样、不可预料、充满互动的空间混合, 用潜在的超文本创造不确定的事件与阅读。<sup>[32]</sup>

再如伯纳德·拉索斯提出的异质体<sup>[33]</sup>理念强调了异质要素的美学及历史价值, 形成并置的层化设计方法, 通过引入异质性布局形式, 形成景观意义连续的串联体。景观空间片段被分解、切换、重组, 类意识流般的文学叙述手法使景象与空间序列形成了特定的脉络组织。通过“情节”的分离、解构、重建, 同时利用“最小公分母”统一差异性要素, 可以建立表意过程中的关联性。拉索斯在法国喀桑采石场高速公路景观设计项目中未使用推平或炸毁的方式, 而是使用了刮擦岩石面的方法, 利用不同部分在色彩或形式上的统一要素作为最小公分母, 建立视觉体验序列与连续的界面景观, 并对被遮蔽的、历史沉积的文化差异痕迹进行发掘呈现。<sup>⑦</sup>

## 5 场域: 空间中的统觉

约翰·杜威认为, “体验不仅是主体与世界相互作用的结果, 而且是主体积极参与其中、发挥主观能动性的产物”<sup>[34][35]</sup>, 当相互作用达

(Fig. 9) envisioned the continuous development of the site upon its incompleteness and uncertainty; Clone is to create a space mixture of an extreme diversity, unpredictability, and interactivity with autonomic or general self-growth methods, and to use the potential hypertext to inspire uncertain events and reading<sup>[32]</sup>.

For another example, the concept of Heterodite<sup>[33]</sup> proposed by Bernard Lassus emphasizes the aesthetic and historical value of heterogeneous elements, forming a design method of juxtaposed stratification and creating a continuity of landscape meanings by introducing heterogeneous layout forms. Space sections are decomposed, switched, and reorganized in the landscape, and a quasi stream-of-consciousness literary narrative makes the scene and the space sequence form a specific contextual organization. Through the separation and decomposition of “plots,” new connections are established, and by using the “least common denominator” to unify the elements of difference, the relatedness in the ideographic process occurs. In the motorway creation of the Quarries of Crazannes in France, Lassus, instead of using radical methods like flattening or blowing up, employed the design method that scrapes the rock surface and units different parts in color or form as the least common denominator, to organize the visual experience sequence and a continuous interface landscape and to celebrate the cultural uniqueness that was hidden within the historical traces.<sup>⑦</sup>

## 5 The Insight: Apperception in Social Field

John Dewey believes that “experience is not only the result of interaction of subject and world, but also the subject’s reward when it transforms interaction into participation”<sup>[34][35]</sup>. The ultimate of

8. 意义空间中表意文本的侧显与完型

8. Abschattung and gestalt of ideographic texts in the meaning space

⑧ 统觉是指知觉内容和倾向蕴含着人们的已有经验、知识、兴趣和态度，因而不再限于对事物个别属性的感知。戈特弗里德·威廉·莱布尼茨的统觉是指人对其自身及其心灵状态的认识；通过统觉，人们理解、记忆和思考相互联合的观念，从而完成高级的思维活动。

⑧ Apperception means that people's consciousness and preference reflect their existing experience, knowledge, interests, and attitudes, which is not subject to the perception of an individual substance. In Gottfried Wilhelm Leibniz's philosophy, apperception is consciousness, or the reflective knowledge of this internal state; through apperception, human's thought, memory, and reflection are built upon interlinking concepts which are fundamental to higher thinking activities.

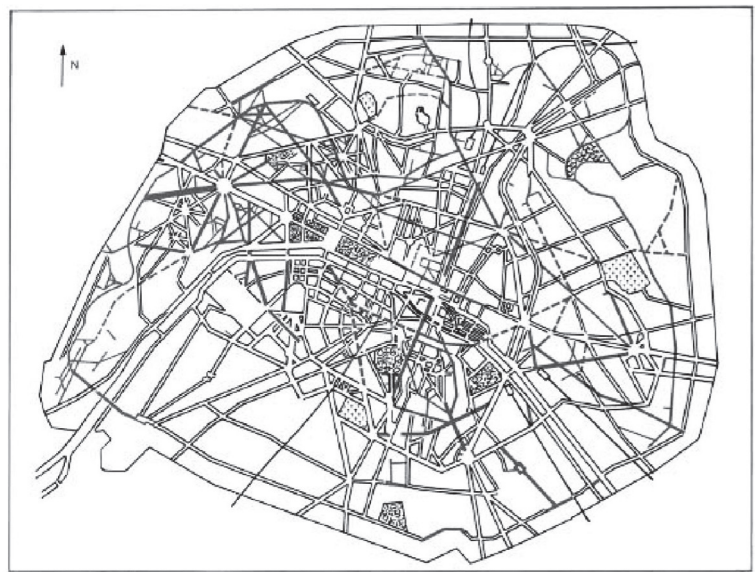
到极致，就会转化为参与和交流，最终成为知识的来源。“对象—视域”结构中的每一种体验是个人心智状态与筹划事件的互动结果——事件如同晶体一样，借由特定空间不断生成和发展。场景建立与重构中的自然与社会文化现象使自我与他人的结对和联想产生意义的递推与同感，从群体视角提升了公众意象力与社会效能，最终构成了统觉<sup>⑧</sup>，即个体对于他人身体和由之呈现出来的想象与意义合为一体。

### 5.1 事件空间

同感与统觉实现了个体与他人的通达和交互塑造，进而塑造群体化的生活世界。在当代，景观创作尝试为政治生活与知识生活寻求位置，它摒弃宏大叙事，强调了社群与地方性、场所与地域活动、社会运动、尊重他者等内容。当不同的文化形态与社会功用的空间形态被交叠并存时，触引经验、意义和价值的新形态出现，在有限的资源中显示出更高的活力，成为差异和他者的场所。

一方面，重拾的时间、土地的痕迹与文化现象<sup>[36]</sup>成为一种对空间压缩负面效应的抵抗，景观通过深层次的结构承载文化上的协和作用，为过去的存在提供了完成和永存的意义，以抵抗当代生活的快节奏<sup>[6]</sup>；另一方面，世界本身愈发杂交、多义和多元话语，种族、民族、文化、精神的主体日益多样化，促使景观不断在其中做出适应。多元化主体在空间中产生了复杂矛盾的感官认知与意义，以及多样的阅读与广泛的理解，并形成了情境意义的纠集<sup>[37]</sup>。这成为实体和场景融合的基本动力，感觉中的矛盾和超载也不断被重新纳入和整合。

在现代主义诞生初期，情境主义国际的理论思潮就探讨了景观创作中的日常生活性，居伊·德波创作的《巴黎心理地理学指南》利用心理感知层面的箭头将巴黎不同区域进行相互联系，形成了共时展现，并表达了个体化认知与心理距离作用下的重构的巴黎。<sup>[38]</sup>伯



9. 乔治·豪斯曼提出的巴黎规划（参见参考文献[32]）

9. The urban planning of Paris by George-Eugene Haussmann [Source: Ref. [32]]

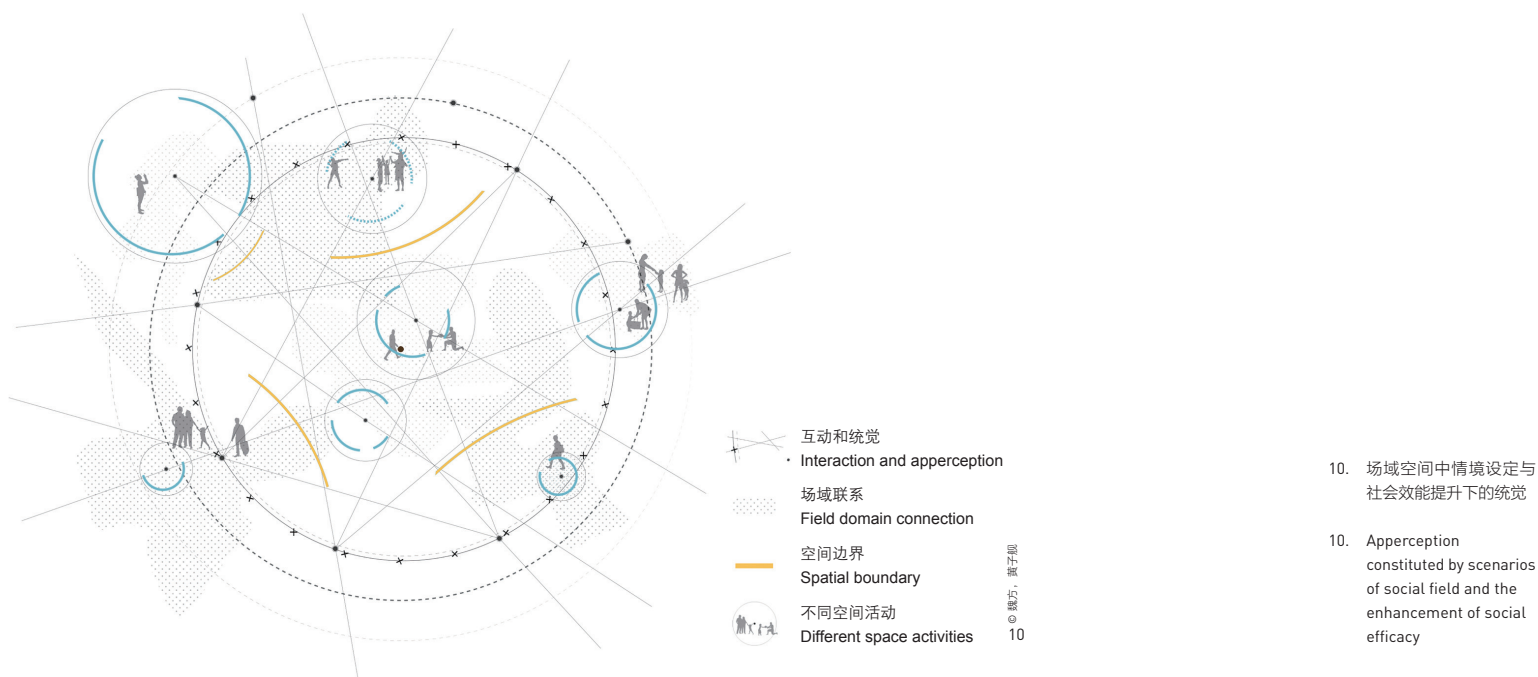
such an interaction will lead to a transform into participation and communication and ultimately become a source of knowledge. All the experience in the “object-view” structure is the result of the interaction between the individual’s mental state and the designed event—events are the product that is continuously generated and developed in a given space. The nature and the socio-cultural phenomena in the construction and reconstruction of the scene make the subject be partnered with others and inspire recursion and empathy from meaningful implications, which enhances the public’s imagination and social efficacy from a group perspective, and constitutes apperception<sup>⑧</sup> in the end where the individual’s imagination of the others’ bodies and the associated meaning integrate as a whole.

### 5.1 The Event-Space

Empathy and appreciation attain the communication and interaction between individuals and shape the world of group life. Contemporary landscape creation attempts to reposition the political life and intellectual life by denying grand narratives while celebrating community and locality, place and regional activities, social movements, and respect for others. The overlapping and coexistence of spatial typologies of different cultural forms and social functions would activate new forms of experience, meaning, and value, presenting a higher vitality of the limited resources and becoming the site for differences and others.

On the one hand, the time to reclaim, as well as the trace and cultural phenomenon of the land<sup>[36]</sup> resist the negative impact of space compression. Landscape embraces a cultural harmony with its deep structure, and offers the existence of the past the meaning of completion and perpetuation that counteracts the fast pace of contemporary life<sup>[6]</sup>. On the other hand, the world itself is increasingly diverse in hybrid, polysemy, and discourses, where the subjects of race, ethnicity, culture, and spirit are also more and more diversified, making the landscape be in a continuous adaptation. Diversified subjects have brought complex and contradictory sensory cognitions and meanings in the space, as well as multiplicate reading and extensive understanding, gathering the meaning of a situation<sup>[37]</sup>. This becomes a driving force for the fusion of the entity and the scene, and the contradictions and overloads of one’s feeling are constantly (re-)incorporated and (re-)integrated.

Among the early theories of Modernism, the Situationist International theory had emphasized the significance of daily life in landscape creation. Guy Debord’s *Psychogeographic Guide of Paris* uses arrows indicating psychological perceptions to network different areas of Paris, which forms a synchronic



纳德·屈米以“事件城市”作为主线设计的法国拉·维莱特公园，将事件作为构建场域与社会影响力的基本维度，进而将场地差异化的特征整合至人们对公园的感知之中。人在建筑空间中的各种主观体验活动和感受可以借由事件得以表达，脱离了传统“功能—形式”间的必然关系，以及综合、统一、精心管理的束缚，以结构系统差异层之间的冲突、碎片化、游戏性引发事件。设计以情景式的图层叠加的“程序”标记系统，激发了城市的社会活力，社会意义与形式创造经由事件得以显现。<sup>[39]</sup>

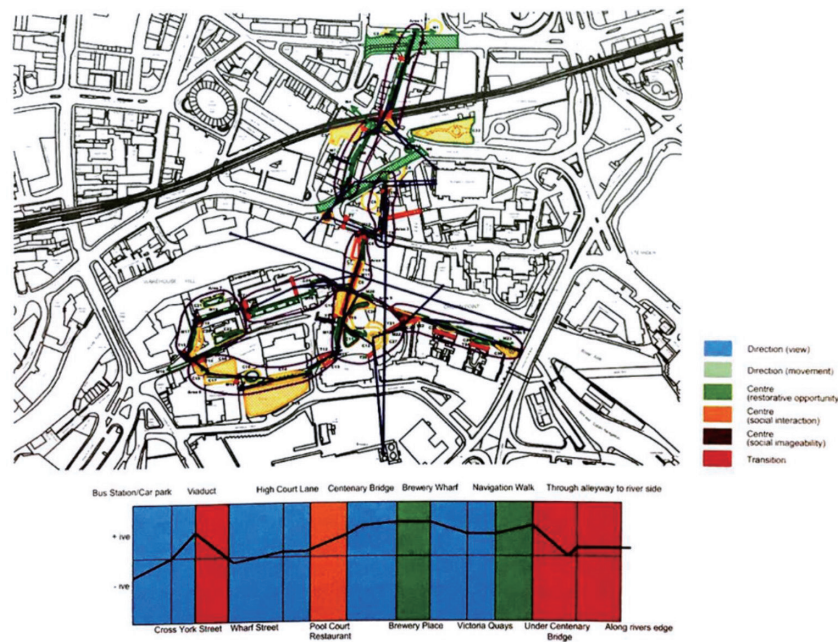
## 5.2 社会效能与意象力

主体基于个性化体验形成深刻的洞察，通过与场地对话，促使人们对自身的存在方式及意义进行思考。在特定情境设定、事件激发作用下的社会参与、互动、统觉的过程中，产生人与自然、人与社会、人与历史的关系，使主体从对形象的直观理解中获得概念构思、意象概括、譬喻性解释，形成基于个体经验的相对真理与认知原型，而具有发生学意义。景观通过参与社会运作甚至发挥政治职能，将自身构

display and represents the city reconstructed by individualized cognition and psychological distance.<sup>[38]</sup> Bernard Tschumi designed the Parc de la Villette, Paris with the narrative of “Event-Cities” which took events as the fundamental dimension to construct the social field and influence, and then integrated the attributes of differences of the site into people’s perception of the park. All kinds of subjective experience activities and feelings in architectural spaces can be expressed through events, which transcend the necessity of the traditional function-form relationship, and comprehensive, unified, and elaborate manipulates and controls, and trigger events upon the conflict, fragmentation, and gamification between different layers in the structural system. The design created a program system superimposed with scenario layers that activates the social vitality of the city and magnifies the social meaning and the formal creation with events.<sup>[39]</sup>

## 5.2 Social Efficacy and Social Image Ability

The subject’s profound insights are defined by his / her personal experience, and the dialogue with the site prompts people to think about the way and meaning of their own existence. In the social participation, interaction, and appreciation processes in specific scenarios and by event impulses, the relationships between man and nature, man and society, and man and history are built, so that the subject can obtain concepts, imagery, and metaphorical explanation from the intuitive understanding of images and form a relative truth and cognitive prototype based on individual experience of



11. 基于CDTA要素的体验景观地图(参见参考文献[23])

11. The map of people's experience of landscape with the CDTA System [Source: Ref. [23]]

11

建为文化载体并影响现有文化,以在重塑世界中发挥作用(图10)。

为了调查社会公众的活动兴趣,劳伦斯·哈普林创作了“RSVP循环体系”(即资源—谱记—评价—绩效循环),并强调“谱记”的作用,同时参与式工作坊被首次运用在美国沃斯堡商业区项目的总体规划中。<sup>[40]</sup>这一体系梳理了设计者所应处理的各种差异性的物质要素与主体要素、公众期待的结果、决策分析、结果与绩效,鼓励人们参与环境创造过程。在此过程中,哈普林保持着一种对设计创造的本源与目的的极大兴趣,将创造“以人为本”的人性空间作为主要设计目标。为了说明体验景观中社会互动性的重要作用,凯文·斯韦茨还提出了CDTA<sup>[23]</sup>体系的社交互动与视野运动,认为整个城市可以形成可塑性的体验,一段穿越压力与真空的旅程。CDTA可运用于不同尺度,并具有不同的社会广度与丰富程度,利用“中心—方向—转折—面域”的原型组织方式,将人的体验折叠进入空间中,形成各种公共与社交活动(图11)。在景观组织中,基于视觉上的多样性和复杂性形成社会意

genetic significance. By participating in social operations or even political functions, landscape constructs itself as a cultural carrier that influences the existing culture, in order to play a role in the reshaping of the world (Fig. 10).

In order to investigate the public's interest in activities, Lawrence Halprin devised the RSVP Cycles (Resources-Scores-Valuation-Performance Cycles) and emphasized the role of “scores.” Participatory workshops were used for the first time in the Master Planning of the Fort Worth Downtown, the United States.<sup>[40]</sup> The RSVP Cycles sorts out all kinds of constituents that designers should deal with, including material and subject elements, the expected results by the public, the decision-making analysis, and the final results and actual performance. It encourages people to participate in the process of environmental creation, in which Harprin showed his enthusiasm for the essence and the purpose of design creation—in this project, Harprin took the creation of human-oriented space as the primary design goal. In order to illustrate the importance of social interaction in the experiencing landscape, Kevin Thwaites proposed the social interaction and vision movement of the CDTA (center, direction, transition, and area)<sup>[2,3]</sup> System. He believes that the one can form an experience of plasticity in the whole city and a journey through pressure and vacuum. CDTA can be applied at various scales for a wide-ranging social fields and objectives. It uses the prototypical organization of center-direction-transition-area to fold the one's experience into the space and to stimulate diverse public and social activities (Fig. 11). In the organization of landscape creation, the social imagery is formed

象力，并构成社会意义；通过不同体验方式、路径及汇合点，提供社会交往平台和用于休憩及精神恢复的城市空间。

可将差异要素进行折叠的景观空间原型的产生也与社会效能的提升目标相关，与艾力克斯·沃尔对城市表皮的阐述相似，这一空间组织方式将其自身作为动态的、对城市变化有响应的、能及时反映社会事件的空间载体。<sup>[41]</sup>格雷戈·林恩认为，空间折叠关注连续性与平滑性，力求将各种异质元素、复杂性、矛盾性在连续而又非均质的系统中被整合为统一体，并保持各自的特性<sup>[42]</sup>。德勒兹将“平滑性”描述为“连续的多样性”和“形式连续的展开”。保罗·维希留的“倾斜平面”理念强调了在流动中独立单元的消失，以及多维层次的空间互通。不明确性使人处于对内外认知的模糊状态，显示出空间定义的暧昧，形成无边界的景观。<sup>[43]</sup>日本横滨国际码头项目设计正是通过内部与外部空间的折叠，以表达时间的复杂性，并容纳全方位的社会想象。结合主体的互动体验，地平面本身成为拓扑的事件结构，溶解与重构了所谓的标准，以及新旧关系和图底关系，制造了差异的连续性，使人的活动与环境产生一种新的、深刻的相互作用。

## 6 结语

景观中的空间不只是容纳事物的容器，更是一种可以将差异性与多元要素相互连接起来的能力或力量。不同的表意方式将特定的情境或事物归诸于独特的特征与整体认知，形成不同的身体—时间—空间互动过程。身体体验与时空想象的原型关系决定了体验中的变化与相应的感知结果，决定了人与场所的沟通深度。当代学者不断研究空间中的情景创造，并将主客体交互深度的研究与探讨作为一种设计意识的觉醒，显示了身体—时间—空间中的多重视野和复合观察，以及对

upon visual diversity and complexity, and constitutes social meaning; through different experience methods, paths, and intersection, it creates urban spaces for social communication, recreation, and spiritual recovery.

The generation of spatial prototypes of the landscape that fold the elements of difference also serves for the goal of social efficiency improvement. Similar to Alex Wall's interpretation of urban surfaces, this spatial organization takes itself as a physical entity that is dynamic, responds to urban changes, and promptly reflects social events.<sup>[41]</sup> Greg Lynn holds that space folding emphasizes continuity and smoothness, and differences, complexity, and contradictions might be aligned into a continuous and heterogeneous system that also allows for pliancy<sup>[42]</sup>. Deleuze described smoothness as “continuous variation of matter” and “continuous discontinuity.” The concept of “oblique circulation” proposed by Paul Virilio emphasizes the absence of independent units in the circulation and the interconnection between multi-dimensional spaces. The uncertainty makes people's perception of the inside and the outside ambiguous, which vaguely defines the space and forms a borderless landscape.<sup>[43]</sup> The design of the Yokohama International Port Terminal in Japan precisely used the folding of introvert and extrovert spaces to express the temporal complexity and to accommodate the full range of social imagination. Combining with the subject's interactive experience, the horizon itself becomes a topological event structure, dissolving and reconstructing the so-called standards and the relationships between new and old, and figure and ground, creating a continuity of differences and spurring a new, profound interaction between human activities and the environment.

## 6 Conclusion

The space in the landscape not only accommodates matters and things, but also becomes an ability or power to connect differences and various elements. Different ideographic methods attribute specific scenes or things to uniqueness and holistic cognition, forming diverse interactive processes between body, time, and space. The prototypical relationship between physical experience and space-time imagery determines the changes of one's experience and the corresponding perceptions, thus determining the depth of the communication between people and places. Contemporary scholars' continuous study and discussion on the depth of the interaction between the subject and the object for the creation of scenes, as a kind of awakening of design consciousness, shows the multiple visions and composite observations in the interactions between body, time,

不同层次的景观空间原型的关注。

基于物质、意义、场域的景观空间原型，展现了在实际空间中的异质要素与不同的感知组成部分如何在不同层面被不断展开与再组织。通过有意识的空间组织方法，可以提升主体感知的丰富性与社会互动效能，同时避免由感知过程中繁杂片段的不断链接造成的同质表意链断裂、时空链接过程中景观意义的过度扩散，以及空间细碎化导致的功用失效。不同空间维度中的关键性组织原型及其相应的身体参与过程构建可以进一步保持景观意义传达的有效性，使景观总体的续存力与活力可以在一种动态平衡中不断发展。LAF

and space, suggesting an emphasis on landscape prototypes at different scales and levels.

The space prototype of the landscape defined by the material, meaning, and field shows how heterogeneous elements and different constituents of perception in actual space continuously expand and constitute at different levels. Through a conscious organization of space, the subject's perception richness and the efficiency of social interaction could be enhanced, while avoiding the fracture of the homogenous ideographic chain caused by the hybrid of the links between the complex fragments in the subject's perception process, the excessive diffusion of the landscape meaning in the process of spatio-temporal linking, and the function failure caused by the space fragmentation. The key organizational prototypes in different space dimensions and the construction of the corresponding body movement process can further maintain the efficiency in conveying the meaning of the landscape, so that the overall sustainability and vitality of the landscape continue in a dynamic balance. LAF

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