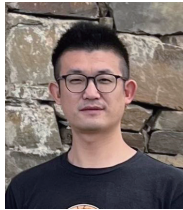


Cultural Encounters of Landscape Architects

Xiaoxiang Sun and Lawrence Halprin



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ABSTRACT

“From nature to nature” is the major goal of landscape design. The former is the idea of nature, i.e., landscape architects regard nature as the archetype of design; the latter is the experience of nature, i.e., landscape architects hope people can perceive the natural atmosphere through designed landscape. In this sense, the transformation from idea to experience of nature refers to the process of landscape design, which materializes landscape. According to this, this article focuses on the following topics: 1) what role does nature play as the origin of the landscape design theory; 2) how does nature as an idea promote form-giving in landscape design; and 3) what aesthetic experience does designed landscape create. This article draws on two influential landscape architects, Xiaoxiang Sun and Lawrence Halprin, and analyzes their theories and works from the perspective of comparative culture, including the idea of nature and its representation, the inherent mechanism of form-giving in landscape design, and the experience created by designed landscape. It aims to explore the intellectual potentials for contemporary landscape architecture theory through comparing the discrepancies and similarities of the two masters’ paths of landscape design.

KEYWORDS

Landscape Design;
Idea of Nature;
Representation;
Form-giving;
Experience;
Aesthetics;
Landscape Architecture

HIGHLIGHTS

- Clarifies the multiple theoretical mechanisms that landscape architects adopted to understand, recognize, construct, and apply their ideas of nature
- Forming-giving in landscape design is not random design, but developed based on the idea of nature
- Empathy and abstraction are two art theories used in form-giving by landscape architects
- Clarifies the differences and inherent similarities between Xiaoxiang Sun and Lawrence Halprin in the ideas of nature, form-giving, and created experience of nature
- Analyzes two masters’ paths of landscape design and suggests potential direction for discipline construction and theoretical development of Landscape Architecture

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“... it is the necessity of sustaining nature as source of life, milieu, teacher, sanctum, challenge and, most of all, of rediscovering nature’s corollary of the unknown in the self, the source of meaning.”^{[1][2]}

1 Enigmatic Encounter

Xiaoxiang Sun (1921–2018, China) and Lawrence Halprin (1916–2009, USA) were two great landscape architects of the 20th century in the East and the West. The geographical and social disparities formed a seemingly unbridgeable cultural gap between the two masters. In their landscape design projects, one can easily distinguish Huagangguanyu Park in Hangzhou, China from Lovejoy Fountain Park in Portland, USA. However, the charm of the world lies in chance encounters, just as differences always accompany similarities. When we lift the veil of their works, differences are obvious, but multiple overlaps even similarities are also palpable.

In terms of temperament, theoretical accomplishment, career paths, and attitudes towards the discipline, Sun and Halprin share a high degree of similarity. First, both of them showed critical thinking, keen creativity, used sharp and even harsh words in their works and behaviors^{①[3][4]}. Second, they understood and enjoyed the inner logic of the traditional cultures. They all started their careers from Horticulture with love of art, and then adopted art as the way to landscaping^{②[5]}. Also, these two masters both claimed that Landscape Architecture is a comprehensive discipline, and Sun once put forward the great idea of “Earthscape Planning.”^[6]

Regarding their reflections on landscape design, Sun and Halprin also realized an intellectual encounter in the Greek academic journal *Ekistics*^{③[7]}. In 1988, Halprin published *Nature into Landscape into Art*^[8], presenting in-depth his landscape design philosophy. In 1994, Sun published *The City Should be Rich in the Pleasures of Wild Nature—A Traditional Aesthetic Concept of China for Urban Planning* with his lifelong philosophy of landscape design^[2]. Thus, the inner logic of landscape design from both the East and the West emerged in this ideological convergence platform. These two essential theoretical self-explanatory papers addressed similar topics: 1) what role does nature play as the origin of the landscape design theory; 2) how does nature as an idea promote form-giving in landscape design; and 3) what aesthetic experience does designed landscape create. Hence, it is obvious that Sun and Halprin focused on the same design procedure: the idea of nature and its representation, the form-giving in landscape design, and the experience created by designed landscape, which constitute the main contents of this study. Lastly, the two masters’

theories resonated in cultural dissemination and communication. Rooted in Chinese culture, Sun embraced Western philosophies and theories^④; while Halprin, who grew and lived in Western culture, was also deeply influenced by Chinese culture. Therefore, the encounter of their thoughts stimulates greater cultural potential.

Landscape architects often start design from the idea of nature. However, it still remains unclear what is the idea of nature that most projects follow. Everyone discusses nature, but few can clarify nature and comprehensively demonstrate the idea that they believe in. Therefore, this article reviews the practices of Sun and Halprin from a cross-cultural perspective, and analyzes the obvious differences and hidden similarities between the two masters. This article also attempts to clarify the mechanisms and principles of landscaping on key topics, from concept design and representation (ideas and representation of nature) to topography and structure (form-giving in landscape design), then to aesthetic perception (experience aroused by the landscape).

This study aims to analyze the works and ideas of Sun and Halprin, retrospectively interpret and construct the design theories of Sun and Halprin, and revisit their design wisdom. It can provide a design paradigm for the industry and in-depth academic discussion about the unrevealed essence of landscape design process. This article also encourages landscape architects to bring the focus back on the cultural dimension of design, thus to break limit of the

① Peter Walker, an American landscape architect, once recalled that Halprin was quite prickly, critical, and direct. Sun also tended to be strongly critical, strict, and misanthropic, who used to write that “I can’t tolerate the injustice in the world, but what can I do without a sword? If I was an angry tiger, I would pounce on the devil with my talons and fangs!” [Source: Refs. [3][4]].

② Halprin was admitted to the College of Agriculture and Life Sciences, Cornell University (USA) in 1935, and received Bachelor of Science in Plant Science in 1939. He started working as a research assistant at the University of Wisconsin (USA) at the same year, studying agriculture and horticultural plants. Sun entered the Department of Agronomy in the College of Agriculture at Longquan Campus, Zhejiang University (China) in 1942, and then went to the Department of Horticulture at Zhejiang University in 1944, majoring in landscaping [Source: Ref. [5]].

③ In 1955, *Ekistics* journal was launched with Mary Jaqueline Tyrwhitt (1905–1983) as the editor-in-chief, and it ceased publication in 2007. This journal mainly focused on human settlements, including architecture, landscape architecture, urban and rural studies, from diverse and international perspectives. Interestingly, the journal also profoundly influenced the theoretical construction and dissemination of this discipline in China: first, the Science of Human Settlements founded by Liangyong Wu, an academican at the Chinese Academy of Engineering, has been deeply influenced by studies on *Ekistics* journal; second, the journal also introduced this discipline’s development in China in 1987 in a special issue [Source: Ref. [7]].

④ Sun enjoyed reading the works of Kant a lot, and he once cited Kant’s core concept of “thing-in-itself” in his paper [Source: Ref. [4]].

nature-dominated design of positivism, and have more poetic and imaginative understanding of nature. Therefore, it can appeal for greater voice and influence of aesthetic discourse, and promote the emergence of new theoretical views of landscape design.

2 Different Ideas of Design

Every landscape architect is facing the unavoidable question of what ideas should be adopted to start design. Although problem-solving is the primary task of design, thoughts, ideas, theories, and concepts are also significant due to the inherent in the nature of landscape design. Ideas originate from thoughts, which can originate from literary and artistic, politics and religion, certainly more likely from the natural world^⑤[9][10]. In landscape design, there is no vocabulary more charming than “nature.” Nature is both mysterious and ready-hand, as a medium and a purpose, a memory and a revelation, and an incarnation and a spirit; nature constitutes the elements of landscape, and is also embodied in landscape forms....

The idea of nature is so important and complex. Landscape architects must study the corresponding ideas when learning from nature, in other words, they need to choose the idea they believe for legitimate concept—this is the key to start design. Yet nature is not the only place to begin, and it is important to realize that other multiple factors can also initiate design. However, Sun and Halprin both began their journey from the ideas of nature.

Halprin’s idea of nature was not learnt from theoretical texts alone, but closely related to his life experiences. In 1955, the project management and financial problems of the firm brought great pressure, and made him nearly collapse. Nervousness, anxiety, insomnia, tremors, and other symptoms followed, so Halprin took a trip in nature and unexpectedly relieved the stress:

“Psychologically, that trip [...] helped me enormously. I was able to put aside my daily worries in a stress-free environment and use up nervous energy hiking and climbing [...] The Sierra experiences, however, provided much more than an emotional refuge. The powerful yet refined order of nature opened up a vast aesthetic territory that transformed my basic approach to design [...] I witnessed the natural elements at work and made sketches of the lessons they presented in order to internalize them. In those magnificent surroundings I felt open and vulnerable. I became sensitized to nature on a very deep level....”^⑥

Halprin found a new world in nature—a world that promotes the physical and mental health, as well as a strong mind. Moreover, his bonds with nature also existed in his childhood memories, life experiences, and insights from daily life, all of which shaped Halprin’s unique idea of nature. In his childhood, there was a small forest near Halprin’s home, from which he realized that nature is the purest reality in the world. The religious background of Halprin’s family had a great influence on him^⑥[9]. Thereby, he tried to understand myths and religions from the perspective of nature—nature can be both gentle and kind, as well as furious and hideous. Myth acts as a medium for negotiation when people communicating with nature, making people not only respect, but also fear of nature^[8]. In the ensuing socio-cultural evolution, religion evolved from myth, from which art derived various types (i.e., gardening and landscaping). Thus in Halprin’s view, the idea of nature is embedded in the transition from myths to religions to art. He also analogized nature as the mother of humans, who should view nature as a child views its mother, hence, he put nature in an incomparably exalted position.

According to cultural substitution and experiential equivalence, the idea of “nature into landscape into art” proposed by Halprin can be understood as that the qualities of nature can be transferred to landscape design practices under the hierarchy of “nature–myth–religion–art–gardening–landscaping.” Then, what are the qualities of nature that fascinated Halprin so much? Firstly, nature is non-threatening and hidden safe, providing shelters and havens from miseries. Secondly, nature possesses the sense of whole, empowering people in nature with inner clarity and self-sufficiency. Thirdly, nature is a unity, to which biotic and abiotic systems all belong. Moreover, nature has non-judgement value, i.e., people are able to define themselves in nature, without being constrained by red tape. Entering nature is being free, just like the dream world depicted by Zhuangzi and Thoreau.^[8] Thus, Halprin applied nature as the archetype for landscape design.

In contrast, Sun’s idea of nature belongs to a different discourse: a lyrical aesthetic mechanism shared by Chinese philosophers, literati, poets, garden designers, and musicians.

⑤ Art, culture, society, politics, and religion all rooted from nature. There are diverse ideas of nature, with its own history of discourse. According to the statistics, there are more than 200 ideas of nature [Source: Ref. [9]].

⑥ Apart from the weekly journey to church, his experience in the Holy City was also unforgettable: the wheat fields, morning sunlight, sky, bees, and clouds formed the quiet landscape in suburbs of Jerusalem [Source: Ref. [9]].

Similar to Halprin, Sun adopted history genealogy to illustrate the relationship between human and nature. Facing the ferocious and hideous nature, the fear and submissive gesture of the forefathers completely surpassed the aesthetic needs. People who struggle to survive would get great pleasure, when they got the opportunity to remake nature because of the wildness, disorder, and chaos of the nature. In ancient civilizations, the primitive understanding of nature was established upon a dual dialectical logic: in terms of physical construction, people control the small-scale spatial order to situate it in the infinite nature; as for spiritual activities, people desperately be grateful to nature, eager for self-confidence, and consolidate hope when facing with the harsh and fierce nature.^[2]

However, unlike Halprin's idea of nature, Sun tended to believe Social Darwinism. Specifically, he classified the relationship between man and nature in stages, namely "object-subject confrontation," "object-subject comparison," and "object-subject harmony," as ideas of nature that evolve from the primitive to the advanced^[4]. Therefore, as the two masters understood nature differently, it was inevitable that they would head towards greatly different landscape design procedures. Sun initiatively abandoned the dual dialectical relationship of "object-subject confrontation," then took "object-subject comparison" and "object-subject harmony" as the standards for landscape design procedure. Halprin, however, with an ahistorical, transcendental attitude, tried to apply the primitive idea of nature as a conceptual starting point for landscape design.

There is a certain similarity between the primitive perceptions of nature in the East and the West, that is, the pressure from nature makes people hard to survive, causing the fear of nature entangled with gratitude. Interestingly, that for Sigmund Freud and Jacques Lacan, the repression of desire distorts the mind, but for Gilles Deleuze, the repression of desire can evoke the creative agencies.^[11] From this perspective, the Western understanding of nature seems to be more Lacanian, while the Eastern is more Deleuzian. The Western world has completely subverted the power relationship between nature and humans since the eras of Renaissance and Enlightenment, for they have tried to separate, overcome, and destroy nature. In contrast, the Chinese advocated transforming repressed desires into motivation, reconciling with nature, integrating into nature, and becoming nature in more than 2,000-year cultural history^[12]. Thus, "follows the laws of nature" and "the unity of human and nature" became the basic law of Chinese art^{⑦[2]}. On this basis, Sun proposed the Three-Conception Theory (life conception, picturesque conception, artistic conception)^[13], presenting the idea of nature with multiple values.

In Three-Conception Theory, the life conception emphasizes

realism, creating functional shelters while shaping the authentic and vibrant natural world. Thus it combines the beauty of nature with the beauty of life. The picturesque conception transcends the realism of the life conception through extraordinary skills (such as selection, generalization, extraction, and refinement). It forms the gardens as spatio-temporal entity exhibiting priority, correlation, diversity, and unity according to the painting theory. The artistic conception exceeds the above two, presenting the romanticism of "embedding emotions in scenery and expressing feelings inspired by landscape." The created beauty surpasses that of life and nature, as well as time and space, generating the ideal beauty highly integrated the individual and the whole. Meanwhile, these three conceptions are not insulated from each other independently, but are interpenetrating.^[13]

Based on the Three-Conception Theory and using "garden" as an archetype, Sun formed a self-contained principle of landscape design, from gardens to garden cities, and to landscapes, regions, and the Earth—a transcendental motivation between wilderness and society^[2]. While wild nature can provide pleasure, unlimited proximity to the wilderness can overshadow artistic creativity. Although the power of artificiality holds great potential, overemphasizing on artificial construction will diminish the well-being that nature can bring. Therefore, in designing gardens, cities, and landscapes, Sun advocated an integration of the pleasure by wild nature and the creativity of artificial art^[2]. The beauty of nature alone cannot achieve the ultimate in aesthetics, so as to that of art. Only by combining them, can we create a realm of perfection and beauty, which is both the idea of nature Sun held and the principle of his landscape design practices.

3 The Ambiguous Representations

Diane Menzies, the past President of International Federation of Landscape Architects (IFLA) once mentioned:

"When young students have asked me whether sketching and painting are important, and would it not be preferable to design solely with a computer, I am reminded of the example Professor Sun has set. Other

⑦ Even for music, the natural sounds of the wind, the valley, and the rain beating on leaves of banana trees are enjoyed more than the artificial sounds. Therefore, the "Eight Tone Scale" in the Jichang Garden in Wuxi and the "Soundscape of Ravine in the Valley" in the Yuyuan in Shanghai all refer to the natural music [Source: Ref. [2]].

leaders in landscape architecture in the USA also argue the importance of freehand sketching and design such as Professor Lawrence Halprin."^[14]

Menzies's point once again shows the marvelous encounter between the two masters, which is not a meeting face to face, but a remote gaze of their thoughts. More importantly, Menzies indicated that both Sun and Halprin excelled in representing nature with sketches or paintings.

After discussing the idea of nature, it is meaningful to explore the imagery representation of nature for the following aspects. First, representation is an indispensable tool for landscape architects expanding the creative power. Since landscape architects are known to design on two-dimensional images rather than directly design with three-dimensional spaces, representation is necessary step for design. Second, representation is not descriptive rehearsal of nature, but analytical creation^[15]. If the idea of nature is regarded as the primary reflection when landscape architects processing nature, the representation belongs to the secondary reflection. Third, whether it maintains a resemblance to the idea of nature or holds a different insight, the representation of nature is more conducive to develop more manageable configurations and forms. Last, more critically, the representation is of direct relevance to the subsequent landscape design, and shares the same theoretical logic with form-giving.

Shortly, representation is far from a simple drawing, but can promote the motivation of landscape design—representation is a procedure and an effect, an activity and an idea, a tool and a purpose, a process and a goal.... Thus, the representational images carry multiple meanings in landscape architects' hand.

If we compare the representations of nature by Sun with those by Halprin at this point, the differences are self-evident. However, they are not as different as they seem. At the first glance, one is Shanshui painting (Chinese landscape painting) and the other is sketch, which seem to be totally unrelated. On further inspection, there is some commonality between them, with the mountain structures appearing to have topological relation. Upon closer examination, the lines of Halprin's sketch bear obvious traces of wrinkle method, which is a distinctive feature of Chinese painting. It is possible that the similarity between the two great landscape architects' representations stems from Halprin's keen interest in Chinese philosophy and culture.

In fact, Halprin knew well about Chinese culture, gardens, and cities. Early in Halprin's practice, Thomas Church, an authority on the California School, gifted him a book on Chinese gardens, which

unlocked the door to the Orient wisdom for Halprin.^[9] Halprin used to study the Forbidden City in Beijing^[16]. He also admired the thoughts in *I Ching* (Book of Changes)^[17], and was obsessed with the foreword to the English version of *I Ching* written by Carl Jung, a renowned psychologist. Anna Halprin (Halprin's wife), a pioneering dancer and artist, was fascinated by Eastern culture in the 1950s and explored Zen and Chinese thoughts, which influenced Halprin's design theories continually^[18]. However, the fact is hard to be explained with the superficial similarities or coincidental correlations. It requires in-depth cultural discrimination of their history respectively.

Given that it is difficult to capture the essence of Sun and Halprin's thoughts through similarities, the focus needs to shift from the direct differences in the drawings and the indirect similarities in the structures and forms of the drawings to the fundamental differences of their thoughts. On the basis of the different ideas of nature, their inner logics of representation of nature and form-giving are both distinct from each other—Sun's drawings exhibit the instantaneous emphatic world, while Halprin's present the eternal abstracted world.

4 Two Paths of Form-giving: Empathy and Abstraction

Although Sun and Halprin share similarities in the lines and structures of drawings, the former's depicting of nature rooted in the theory of empathy, while the latter's work was established upon the theory of abstraction. Therefore, empathy and abstraction are not only two paths to understanding their works of nature representation, but also the keywords for examining design theories. Overall, Sun's theory of landscape design can be seen as a self-autonomous system with a clear and interlocked hierarchical network, and, regarding the inner mechanism of form-giving of landscape design, Sun's ideas can be understood through his answers to the following questions^[13].

Q: How to deal with nature with existing ideas?

Sun: Use the law of art! Simply mimicking nature is not desirable; alternatively, we need to find another way—leveraging the artist's creativity.

Q: What does the artist's creativity refer to?

Sun: High generalization and extraction of nature!

Q: What do you mean by the method of generalizing and extracting nature?

Sun: Taking the painting theory!

Q: Why can painting theory guide gardening?

Sun: There are similarities between different Chinese art theories. Painting theory is well established, and most Chinese literati gardeners were/are also painters.

Q: Are there any difference between painting and gardening?

Sun: Painting is an art of space, and gardening is a combined art form of time and space. They share the same theoretical basis but have different media!

Q: Which aspect of painting theory is most applicable to gardening?

Sun: Arrangement, as composition for music and layout for gardening!

Q: What is the layout in gardening?

Sun: Prioritizing landscape layout, then setting the axial system, creating opposite sceneries and framed sceneries, and finally defining the dynamic sequence of the garden!

Sun's landscaping focuses on structural layout, rather than shape or figure. It does not deny the importance of shape; in Sun's eyes, it matters an order of priority. From the structure of mountains, water bodies, and islands in the topographical design, to the non-axial topological relations between the inside and the outside of buildings and the visual relationship between the inside and the outside of the garden, and finally to sculpting the formal details by integrating pillars, attractions, routes, space, and structures of the whole garden into a continuous spatio-temporal system that can be dynamically roamed^[19]. The archetype of highly summarized and extracted natural elements is mainly developed from natural landscapes, as well as the visiting experience, which is the essence of Sun's empathy theory of landscaping.

Baihua Zong's Conception Theory can provide a strong explanative perspective to Sun's ideas. Zong categorized Chinese aesthetic mood into three realms, namely form, landscape, and feeling^[20]. Form refers to the harmony of structure and characters (e.g., color, rhythm, proportion)—as what Sun described as the beauty of nature—and also reflects a "life conception" as visible space. Landscape refers to a sort of "picturesque conception" that is a highly refined artistic depiction process to express the emotions for the creation. Feeling, as a spiritual value, is the deepest realm of the universe and the life, i.e., "artistic conception" defined by Sun. Zong's Conception Theory is developed from the concept of "depth"^[21], and Sun's Three-Conception Theory also coincides with the aesthetic paradigm of "depth," where empathy sparkles in the realm of feeling.

Although Sun did not summarize his theories or methods of landscaping with explicit terms, the author believes the term "empathy" is appropriate. The theory of empathy was proposed by German aesthetician Theodor Lipps, who suggested that empathy would cause the subject to infuse his or her own life into the natural object^[22]. In his theory of empathy, Wilhelm Worringer held that empathy can only be aroused when one get close and prefect pantheistical connection with the external world^[23]. Under the influence of German aestheticians and centering on the Chinese aesthetic mechanism, Sun explicitly stated that poets and artists often anthropomorphize aesthetic objects through empathy^[4]. Empathy stems from cultural intelligence; a self-imagination requires the designer's comprehending of the basic spirit behind the structure of Chinese landscape. Therefore, from nature to artistic generalization and to spatial layout and concrete form, Sun suggested that the natural archetype of space should be readable and understandable to stimulate strong emotions.

The form-giving mechanism used by Halprin, however, is completely different.

Q: What is the most primitive incarnation?

Halprin: Nature!

Q: Why can natural experience be transferred into landscape design?

Halprin: Employing the theory as experiential equivalent, and forms as carriers.

Q: How to understand the forms as carriers?

Halprin: When the form conforms with the "archetype," natural information can be effectively imprinted into it.

Q: What is the archetype?

Halprin: An archetype comes from the common good of collective unconscious, i.e., a state in which everyone can temporarily abandon his or her identity and value common needs.

Q: What is the original archetype of nature?

Halprin: The simplicity and strength of natural elements are the most intuitive and intrinsic language of form^[24].

Q: What is the form of simplicity and strength?

Halprin: Lines!

Q: What is your theory of form-giving?

Halprin: Abstraction.

Therefore, Halprin grasped the eternal form of nature in the most concise linear language through collective experience with

archetypal values. On the one hand, he abstracted and represented nature with geometric lines; on the other hand, he wanted the visitors to have the collective unconscious primitive experience of mankind. The most impressive element of Lovejoy Fountain Park is undoubtedly the irregularly distributed zigzag lines, which is Halprin's abstract expression both of the contours of the natural terrain and of the natural mountain outlines making one as if entering a valley. In this sense, the form of such contours can be seen as an artistically abstracted timeless archetype.

In addition to the form of contour, Halprin created the archetypal experience of water cascading down a mountaintop waterfall. He observed the factors that limit the speed of water flow, the reasons of water curtain gets blocked, the droplets falling from a height, and the overall atmosphere of the sounds and lights, and even notated these natural phenomena^[25]. Halprin praised the forms of water with various verbs, such as tumbling, jumping, boiling, bubbling, emerging, swirling, and resting, and also vitalized them with different onomatopoeia of water flows, such as dripping and clanking. These natural shapes and phenomena were abstracted into the most concise forms and transformed into urban landscapes that echo one's psychological emotions^[26] as such emotions can lead to the unconscious experience of human forefathers in religion, art, dance, gardening, and landscaping.

5 Gaining the Experience of Nature Through Different Paths

One of the primary purposes of landscape design is offering enjoyment for visitors. Even though the current landscape ethic has gradually excluded aesthetics, the experience will never divorce from landscape design. Although the used approaches vary, the aesthetic experiences in landscape designed by Sun and Halprin converge.

In the Huagangguanyu Park, visitors can only decipher the symbolic metaphors of the couplets if they understand the cultural implications behind the spatial structure; otherwise, empathy would hardly be aroused, not to mention aesthetic experience. Sun expected visitors can be able to feel the landscape image of the park through intellectual cultivation, and to gain the alienation experience from themselves and the world. While, aesthetically, Halprin hoped that visitors in Lovejoy Fountain Park could detach themselves from the space, and eliminate the uncertainties of things as well as the fragments of landscape that interfere with the eternity, so as to achieve the purity of abstract forms^[8], just as Worringer's words that:

"In the urge to abstraction the intensity of the self-alienative impulse is incomparably greater and more consistent. Here it is not characterized, as in the need for empathy, by an urge to alienate oneself from individual being, but as an urge to seek deliverance from the fortuitousness of humanity as a whole, from the seeming arbitrariness of organic existence in general, in the contemplation of something necessary and irrefragable."^[23]

Sun and Halprin held different ideas of nature and form-giving, and obviously varied aesthetic mechanisms. However, interestingly, they share some similarities in terms of the creation of aesthetic experience. In other words, whether the lyrical aesthetic mechanism of empathy or the emotional expression of abstractionism, the consciousness and emotions that they had created would ultimately converge, though the internal rationales are quite different.

First, regarding the aesthetics of landscape design, Sun advocated to convey "love information"^[4], while Halprin preferred to conveying "happiness"^[23]. Either way, aesthetics is always closely related with human's deepest inherent emotional need. In this sense, both of them tried their best to embody the universal values of happiness, love, freedom, and goodness in landscape design, and both of their aesthetic destinations end at the realm of nature. In addition, the aesthetic theories of the two masters are also of critical significance. When landscape design theorists at home and abroad give the supremacy to ethical values, on the one hand, people are less caring about aesthetics in landscape design, and on the other hand, in some cases landscape ethics are equated with eco-ethics taken for granted, which even step by step disintegrates the aesthetic discourse of contemporary landscape design^[27]. Therefore, Sun and Halprin's concerns for the experience can precisely answer the current call of the industry to re-emphasize the aesthetic needs.

Second, from a cross-cultural perspective, Halprin had a certain degree of self-consciousness and basic awareness of Chinese ideology and culture. In fact, he was not the only foreign landscape architect influenced by Chinese concepts of nature. American landscape architect Patricia Johnson once said that she admires Chinese ideas of nature, especially the non-anthropocentrism that is very fascinating and persuasive^[28]. Ian McHarg, the great master in landscape planning, was also fascinated by the concept of "harmony between human and nature"^[29], and promoted it as an important universal value and benefit in landscape design.

Where might the experience of landscape end up? "Life" may be a less-argued yet core concept to this question. Although both

Sun and Halprin had mentioned “life” and their works all embody a strong vibrancy, they had not yet systematically constructed aesthetic theories upon the philosophy of life. In the future, landscape critics’ serious reconstruction and interpretation of the experience of life in their landscape design will help establish autonomous concepts of Landscape Architecture theory^{⑧[30][31]}.

In sum, Sun and Halprin meet at the same terminal of aesthetic experience with a similar spiritual goal and overlaps in the concept of the experience of life, their approaches differ though.

6 Perspectives

In Landscape Architecture discipline, Chinese scholars of gardening and landscaping have gradually divided into two schools: one is cultural conservatives, who insist on the creative translation of local concepts of nature and construction activities as appropriate paths for ideas, values, strategies, and methods; the other is cultural radicals, who believe that the current Landscape Architecture should fully embrace ecologism and act as “the savior” of scientific enlightenment. On the one hand, the conservatives own their mission of integrating the East and the West knowledge—both historical and contemporary—however they seemingly look too often inward and backward to explore external theories, tools, and other possibilities, thus becoming more and more exclusive. The radicals, on the other hand, take their mission to save the world and entire humans, but who seemingly look too outward and forward and see nature and ecology as rigid entities, either solving survival problems with calculations and formulas or linguistically realizing moral rhetoric, hindering the cultural and ideological evolution of nature and ecology.^⑨

The current Landscape Architecture profession seems prosperous yet also faces with an unimaginable fading. It is time to tear away the marketing rhetoric of self-deception to let landscape design face up to the serious situations of the discipline, the academia, and the profession. Where is the way out? We can certainly dialectically criticize and preserve and then find a third way. However, a viable way of practice is far more difficult than a strategy on paper. In any case, one thing is indisputable—the research, discernment, and discussion should return to the ontology of landscape design. This means putting the academic focus back on the work of landscape design, and empirical research, humanistic historical research and criticism should all anchor on design activities, where the works of the two masters in this article are prefect examples.

The works and words of Sun and Halprin have the magic power

to go through the time and irradiate the current dilemma. They have spent their life-long wisdom to understand and interpret nature with a theoretical framework, from experience to nature and from nature to reason. They internalized and conceptualized nature. On the one hand, they completely got rid of quantifying objective nature; on the other hand, they abandoned the literary rhetorical nature with the focus shifting from thinking and consciousness towards form-giving design, so that rational tools and poetic spirits can be dialectically introduced into the landscape. At the same time, they hope that after the completion of designed landscape, people can also re-enter the natural world by embodied experience—for transcendent “attraction” or eternal “beauty”—which makes one’s emotions and feelings keep vibrating. Due to such vibration of aesthetics, the landscape will open a door to a free life that is temporarily alienated from the reality.

Sun and Halprin, two well-deserved masters in Landscape Architecture, came from the East and the West respectively, who learned from the external cultures and gained prominent achievements. The review of their significance to contemporary landscape and the comparison of their works lead to a profound dialogue between the eastern and western cultures: promoting the spread of traditional Chinese ideologies into the West, while witnessing the western cultural theories creatively fusing with the Chinese discourse. Nowadays China’s landscape design works that reflect the integration of the eastern and western cultures will greatly contribute to the theoretical development in future.

⑧ The author has published two papers about the experience of life as an autonomous concept in landscape architecture theory, who will put more efforts to in-depth research on the systematic construction of life, especially focusing on Sun’s works [Source: Refs. [30][31]].

⑨ Even contemporary academic communities, for example, in Ecology and Physical Geography no longer blindly regard nature as a binary alienated object, they still view nature with conventional concepts (e.g., nature as a holistic, systematic, and interconnected organism), which narrows nature into a confined monolithic notion that is not seriously thought about.

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孙筱祥与劳伦斯·哈普林的文化邂逅

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摘要

关键词

“从自然到自然”是景观设计的主要目标，前者是观念维度上的自然，即，景观设计师把自然视为创作原型；后者是体验维度上的自然，即，景观设计师希望通过景观营造使人感知自然氛围；实现两种自然状态之间的转化指的便是景观设计过程，同时景观的物质形式也诞生于此。因此，本文研究的议题有三：1）作为造景理论的原点，自然扮演着什么样的角色；2）作为观念的自然又如何推动景观设计的赋形；3）景观营造又具有何种与自然有关的审美体验。本文聚焦于两位世界级别的风景园林大师孙筱祥和劳伦斯·哈普林，在比较文化的视域下，从对自然的观念及再现、造景赋形的内在机制、景观营造的自然体验三方面内容深度剖析两位哲匠的理论和作品，旨在两位大师之间差异与共性的双向对话中，进一步探索当代景观设计理论的发展方向。

景观设计；
自然观念；
再现；
赋形；
体验；
审美；
风景园林

文章亮点

- 厘清景观设计师在理解、认知、建构和应用自然观念时的多元理论机制
- 造景赋形不是随心所欲的设计，而是依据自然观念发展出的设计
- 移情与抽象是造景赋形所常用的两种艺术理论
- 探讨孙筱祥与劳伦斯·哈普林在自然观念、赋形和自然体验三方面的差异与内在相似之处
- 通过剖析两位大师的造景之路，为未来风景园林学科建设和理论发展提示潜在方向

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……人类需要相信，自然是生命之源，大地之母，万物之楷模，神圣之明灯，挑战之重心，更重要的是，人类还须坚信，重新发现未知的自然逻辑和法则，亦是求索世间意义的磐石。^{[1][2]}

1 扑朔迷离的邂逅

孙筱祥（1921—2018，中国）与劳伦斯·哈普林（1916—2009，美国）是分别屹立于20世纪东西方风景园林行业的两位巨擘^①。一个世纪的风云光景，地理环境和社会状况为两人所在的平行时空塑造了一道似乎不能逾越的文化鸿沟。在景观设计上，人们可以轻易分辨出中国杭州花

港观鱼和美国波特兰爱悦广场之间的显著差异。然而，世间诸事的魅力在于偶然的邂逅，正如差异常与相似如影随形。因此，当我们掀开两位巨擘作品之上的面纱，差异性虽是随处可见；但交叉性和相似性也能渐显真章。

① 本文中“风景园林”一词均指“Landscape Architecture”，依据2022年《研究生教育学科专业目录管理办法》，其指代学科和行业；“造景”和“景观设计”对应“landscape design”，但造景有时亦指landscaping；“景观营造”则对应“designed landscape”，指的是经过设计师和施工人员营造后的景观；“景观设计师”即“landscape designer”；景观设计（landscape design）与景观规划（landscape planning）分属不同的二级学科范畴；文中的“景观”即“landscape”，既不具有设计学意义，也不具有学科指涉。

在脾气秉性、理论修养、职业历程和学科态度上，两人具有较高的相似度。首先，两位先生皆以批判性思维、敏锐的创造力、犀利乃至尖刻的言语奔走于行业与世间^{②[3][4]}；其次，他们深谙各自传统文化的内在理路，并乐于其间；同时，两人均从园艺学入行，又酷爱艺术，尔后把艺术当作参悟造景的法门^{③[5]}；他们还主张风景园林是门综合性学科，孙筱祥还曾提出“地球表层规划”的伟大畅想^⑥。

非常有趣的是，两人还在希腊学术期刊《人类群居学》^④上实现了智识性邂逅^[7]。1988年，哈普林发表《自然经景观而入艺术》^[8]一文，深度呈现其景观设计理念；1994年，孙筱祥刊发《城市因野性自然之欢愉而变得生机盎然：中国传统审美概念之于都市规划的价值》一文，倾心陈述其毕生的造景理念^[2]。在《人类群居学》这一思想阵地上，出现了东西方风景园林的内在理路。这两篇重要的理论自鉴之文，不约而同地指向了相似的主题：1）作为造景理论的原点，自然扮演着什么样的角色；2）作为观念的自然又如何推动景观设计的赋形；3）景观营造又具有何种与自然有关的审美体验。由此可见，在这两篇扛鼎之作中，孙筱祥和哈普林关注相同的设计程序：自然的观念及再现、造景之赋形、景观营造的自然体验，这三者恰是本研究的主要内容。最后，孙筱祥与哈普林两人的风景园林理论，还具有文化传播和交流上的共振：一方面，扎根中国文化的孙筱祥会积极拥抱西方哲学与理论^⑤，另一方面，出身西方文化的哈普林亦深受中国文化的深厚熏陶，因此，两人偶然的智识相遇为激发更广泛的文化潜力创造了契机。

在风景园林行业中，景观设计师常把自然作为设计的起点，然而，大多方案所遵循的自然到底是什么，实际上仍不明晰。虽然人人讨论自然，但有几人能自然表述清楚？几人具备完整的自然观念？又有几人能把自然观念投射到具体的景观设计上？因此，本研究以跨文化视角切入孙筱祥与哈普林的风景园林世界，在两人广泛且直接的差异性基础上，辨析其局部而间接的相似性，围绕造景过程中的赋形议题和景观营造的体验议题，厘清景观设计师从设计概念和图绘表达（自然的观念及再现），到地形结构和空间形式（造景之赋形），再到审美感知（景观营造的自然体验）的造景机制。

本研究旨在通过剖析两位风景园林巨擘的作品与理念，回溯性地阐释、建构二人的设计理论，重温大师设计智慧；在为行业提供设计范例的同时，为学界注入关于造景过程之“黑匣子”的深度思辨；同时，鼓励回归设计的文化维度，让景观设计师在理解和看待自然时，挣脱实证主义的自然霸权，多一重诗意和想象；进而重振景观设计的审美话语，激发出新的理论视域。

2 不同的自然观念

每位景观设计师皆会面临一个不可绕开的议题：到底应使用什么

观念来开启整个造景过程。虽然设计是以解决问题为已任，但思想、观念、理论、概念从不缺席，这是由景观设计的内在属性决定的。观念来源于思想，思想既可源于文艺世界，也可来自政治宗教，当然，更可能诞生于自然世界^{⑥[9][10]}。在景观设计中，没有哪个词汇比自然更具魅力。自然既神秘，又在手；既是载体，又是目的；既是记忆，又是天启；既是物质，又是精神；既构成景观的基础元素，又依靠景观而存在……

自然的观念如此重要，但又如此复杂。景观设计师在师法自然时，必须深度研判相应的自然观念，换言之，需要选择自身信奉的自然观念为设计提供概念的合理性——这是景观设计的重要出发点。但自然观念并非唯一的起点，从多元起点出发最为重要，而本文研究的两位主角恰是从自然观念出发，通达造景之路。

哈普林的自然人观念绝非仅得益于书本理论的学习，而更与其人生经验密切相关。1955年，事务所项目运转和财政问题给哈普林带来了巨大的精神压力，使其接近崩溃。紧张、焦虑、失眠、震颤等症状接踵而至，于是，哈普林选择自然之旅，不料竟收到奇效：

在心理上，那次旅行……给我很大的帮助。我从日常焦虑中解放出来，进入无人之境……然而，塞拉山的自然体验绝非仅仅带来了情绪的避风港。那充满力量和优雅秩序的自然，为我打开一片丰腴的审美之域，其后，我在景观设计中纳入了自然因素……在攀登过程中，我见证了自然要素，细心描摹，参悟自然之理……自然的广袤无垠，让人心旷神怡，心胸开阔。我开始深度沉迷于自然世界。^[9]

- ② 美国景观设计师彼得·沃克曾回忆道，哈普林的脾性是相当之“易怒”“严厉”和“直肠子性格”。同样，孙筱祥也有着强烈的批判性、严厉和愤世嫉俗的倾向：“难容人间不平多，手无宝剑奈若何？一朝化作斑斓虎，张牙怒扑害人魔！”（来源：参考文献[3][4]）
- ③ 哈普林在1935年被美国康奈尔大学农学院录取，于1939年拿到了理学学士（园艺专业）的学位，并于1939年在美国威斯康辛大学做研究助理，也从事与农业与园艺植物有关的研究。孙筱翔曾在1942年考入中国浙江大学龙泉分校的农学院农学系，1944年又回浙江大学园艺系主修造园（来源：参考文献[5]）。
- ④ 该杂志创立于1955年，创刊主编是玛丽·杰奎琳·泰维特（1905—1983），停刊于2007年，以人类群居（建筑、景观、城市、乡村）为主要研究对象，视角多元，颇具国际视野。有趣的是，该杂志还深刻影响了中国人居环境学科的理论建构和传播：一方面，吴良镛院士的人居环境科学受之影响颇深；另一方面，该杂志还在1987年的专刊中介绍了当时中国人类聚居研究的学术状况。（来源：参考文献[7]）。
- ⑤ 孙筱祥非常喜欢阅读康德的作品，还会在论文中引用康德的“物自体”的核心概念（来源：参考文献[4]）。
- ⑥ 人类的艺术、文化、社会、政治和宗教在某种程度上都源于自然。自然观念有其自身的话语史，所以有关自然的观念极为丰富多彩。据学者统计，至少存在200种不同的自然观念（来源：参考文献[9]）。

哈普林在自然中打开了新世界的大门——一个有助于身心健康和思想强健的世界。同时，哈普林与自然的缘分还存在于他的童年记忆、人生经历和日常体悟中，这些经历共同塑造了哈普林独特的自然观念。儿时，哈普林家附近有片小树林，他自小便从中领悟到自然是世上最纯粹的真实存在。受家庭影响，哈普林长期处于宗教氛围中^{⑦[9]}。于是他试图从自然的角度理解神话与宗教——自然既有温顺慈祥之态，又有暴怒狰狞之相。神话在人们在与自然的沟通中，神话便承担起协商媒介，一方面让人尊重自然，另一方面又让人畏惧自然^[8]。在随后的社会文化演变中，宗教从神话中演变出自身形态，其后，艺术又从中衍生出各种类型（即造园和造景），因此，在哈普林看来，从神话到宗教再到艺术世界，它们皆内含特定的自然观念。他还把自然类比为母亲，自然之于人类，犹如母亲之于子女，人类应像孩子看待母亲那样看待自然，故而，哈普林把自然推向了无比崇高的地位。

实际上，哈普林所谓的“自然经景观而入艺术”，按照文化相通和体验等同的原则，即，在“自然—神话—宗教—艺术—造园—造景”的层级下，通过艺术便可把自然的品质传递到造景活动。那么，自然到底有什么品质让哈普林如此着迷？概言之，第一，自然具有不受威胁的、隐蔽的安全性，因而既能提供庇护，还能充当日常苦闷的避风港；第二，自然具有圆满性，能让身处自然的人内心澄明，怡然自足；第三，自然是一个整体，生物、非生物系统都属于自然；第四，自然具有非评判性价值，即人们处于自然中能为自己立法，不受繁文缛节束缚。进入自然，即是自由，犹如庄子和梭罗描绘的梦境。^[8]因此，哈普林把自然作为造景的原型。

相比之下，孙筱祥的自然观念则属于另一套话语体系：一套由中国哲人、文人、诗人、画家、造园家、音乐家所共同持有的抒情美典。孙筱祥与哈普林类似，以历史系谱来说明人与自然的关系。在獠牙狰狞的自然面前，先民的恐惧心理和顺从姿态完全超越了审美需求。正因为自然的狂野、无序、混乱，当夹缝生存的人们有机会重塑自然，便会获得极大的愉悦感。从古埃及到希腊，从古巴比伦到中国，人类对自然原始的理解便建立于双重辩证逻辑之上：一方面，在物质营造上，人们控制小尺度的空间秩序，竭力让其坐落于无限苍茫的自然，以期满足立于天地的愿望；另一方面，在精神活动上，人们在满是暴力和狂狷的自然中，拼命地感恩自然，探索自信，巩固希望。^[2]

然而，与哈普林的自然观念不同，孙筱祥具有社会达尔文主义倾向，具体而言，孙先生把人与自然的关系进行了阶段性划分——“物我对抗”“物我对照”“物我两忘”，即一种从原始/低级到进化/高级的自然观念^[4]。故而，在两位大师以不同观念理解自然时，不可避免会走向迥异的造景程序。孙筱祥主动抛弃“物我对抗”的双重辩证心理，进而以“物我对照”和“物我两忘”为造景标准；哈普林却以非历史的、超时空的态度，试图将原始的自然观念作为造景的概念起点。

东西方关于自然的原始认知具有一定的相似性，即自然的重压使人喘不过来气，于是，人们对自然的恐惧与感恩拧在了一起。所以，自然是人类生存欲望的天敌。不过，非常有趣的是，在西格蒙德·弗洛伊德和雅克·拉康看来，欲望的压抑会让心理扭曲，但在吉尔·德勒兹看来，压抑欲望则更能彰显创造的能动性。^[11]从这个角度而言，西方对自然的理解似乎更趋向于拉康派，而东方则更趋向于德勒兹派。因为自文艺复兴和启蒙时代以来，西方世界完全颠覆了自然与人类间的力量关系，他们试图分离自然，战胜自然，摧毁自然；然而，在两千多年的文化史中，中国人主张把压抑欲望转化为动力，与自然和解，融入自然，成为自然^[12]。故而，“道法自然”和“天人合一”成为了中国艺术创作的基本律令^{⑧[2]}。在此基础上，孙筱祥提出的“三境论”（生境、画境、意境）^[13]呈现出多重有价值的自然观念。

“三境论”中，生境注重现实主义，在塑造原真且生意盎然的自然世界的同时，营造具有功能性的庇护之所，从而把自然美与生活美结合起来。画境通过超凡的技艺（如取舍、概括、熔裁和拔高）超越生境的现实主义，依画论布局，形成充满主次、关联、多样、统一的园林时空体。意境则跃过生境和画境，迈入“寓情于景，感物吟志”的浪漫主义，超越生活与自然，以及时空的美感，高度融合个体与集体的理想美。同时，这三重境界并非相互独立绝缘，而是相互渗透。^[13]

以“三境论”为基础，以“园”作原型，小到花园，中到花园都市，大到风景、区域和地球，孙筱祥形成了一套自洽的风景营造之道——一种介于荒野与社会之间的超越性能动力^[2]。虽然野性自然能为人们提供欢愉，但无限接近荒野会让人的艺术创造性变得黯淡；虽然人的力量蕴含无限潜力，但无限接近人工会让自然带来的福祉销声匿迹。因此，在营造园林、都市和风景时，孙筱祥主张把野性自然的欢愉和人工艺术的创造紧密糅融^[2]。自然之美固然好，但却不是最高级的美学，艺术之美亦然。只有实现自然与艺术的双向结合才能创造出臻美之境，这既是孙筱祥理解的自然观念，也是其造景的原则。

3 似是而非的再现

国际风景园林师联合会（IFLA）前任理事长戴安妮·孟斯曾说道：

⑦ 除了每周跟着去教堂外，圣城的经历也让哈普林记忆犹新：在耶路撒冷的古城郊外，麦田、晨光、天空、蜜蜂和云彩组成了静谧的风景（来源：参考文献[9]）。

⑧ 哪怕是音乐，自然的风声、谷音和雨打芭蕉的声音，也远胜于人工的靡靡之音。因此，无锡寄畅园的“八音涧”和上海豫园的“谷音涧”乃是自然天籁之音（来源：参考文献[2]）。

“当年轻的学生们问我是否素描和绘画都是重要的，或者最好不要完全使用计算机设计时，我想孙教授已经树立了榜样。美国风景园林中的领导者们，如劳伦斯·哈普林教授，同样认同手绘草图与设计的重要性。”^[14]

孟斯的观点再次在不经意间点出两人的奇妙邂逅，当然，这不是面对面的目光直视，而是文化思想的遥相凝望。更为重要的是，孟斯指出孙筱祥与哈普林都擅长以素描或绘画的方式再现自然。

在论述自然观念后，讨论自然的图像再现的意义在于以下几个方面。其一，再现是景观设计师不可或缺的创造工具。众所周知，设计师借助二维图像而非三维空间进行设计，因此，再现是景观营造的必要步骤。其二，再现不是描述性复述，而是分析性创造^[15]。若把自然观念当作设计师对自然进行加工时的第一重思考，再现便属于第二重思考。其三，无论与自然观念保持相似，还是别有洞见，自然再现都比自然观念更能形成具有可把握的图形和形态。其四，更为关键的是，再现与后续的景观设计直接相关，且与造景赋形的理论逻辑相通。

总之，再现绝非惰性画图，而可以促进造景的能动性——再现是程序，也是效应；是活动，也是思想；是工具，也是目的；是过程，也是目标……因此，在景观设计师的笔下，再现性图像凝结着多重意义。

此时，把孙筱祥与哈普林对自然的再现图进行比较，其差异不言自明。然而，事实并非眼前所见的那样简单：初瞥，两幅作品的画风完全不同，一个是山水画，一个是素描，风马牛不相及；定睛再看，两幅图具有一定共性，孙筱祥的群山结构与哈普林草图的山体结构与似有拓扑关联；仔细观摩，哈普林画面的线条甚至带有明显的皴笔痕迹，而皴乃是中国画的显著的特征。两位大师再现图的相似性，在一定程度上或源于哈普林对中国思想文化的浓郁兴趣。

实际上，哈普林非常了解中国文化、园林和都市。在哈普林执业初期，加州学派掌门人托马斯·丘奇曾赠予他一本中国园林的书籍，为哈普林打开了东方智慧的大门^[9]；他曾在自己的论著中研究北京故宫^[16]；哈普林还特别仰慕《易经》思想^[17]，也曾痴迷心理学大师卡尔·荣格为《易经》英文版撰写的前言；哈普林的结发妻子安娜·哈普林是名先锋舞蹈家和艺术家，她在19世纪50年代非常迷恋东方文化，曾接触禅宗与中国思想，并持续影响着哈普林的设计理论^[18]。然而，事实既非肤浅的相似，也非偶然的关联，而是需纵深到各自的历史内部进行文化分辨。

鉴于通过相似性较难把握两人思维的精髓，研究需要从画面的直接差异性、画面结构和形式的间接相似性，过渡到二者内在思维的根本差别上。在自然观念不同的基础上，无论用再现性图像描绘自然，还是造景之赋形，两人的内在设计理路皆不相同。简言之，孙筱祥的画面指向了移情的瞬间世界，而哈普林则指向了抽象的永恒世界。

4 两种赋形：移情与抽象

虽然孙筱祥与哈普林在画面线条和结构上有相似性，但前者是以移情理论为描绘自然的根基，后者则是将抽象理论作为基础。因此，移情与抽象既是理解两人自然再现的抓手，更是分析设计理论的关键词。概言之，孙筱祥的风景园林理论是一个自洽的体系，层级结构清晰，环环相扣，编织成网。关于造景之赋形的内在机制，可从以下问答中窥见孙筱祥的观点^[13]。

问：在既有的自然观念下，如何处理自然？

答：艺术之法！照搬自然不可取，模仿自然行不通，只有另辟蹊径，即，把艺术家的创造力纳入其中。

问：那艺术家的创造力又指的是什么？

答：以高度概括和提炼的途径取舍自然！

问：怎么理解作为方法的概括与取舍？

答：经由画论！

问：画论为什么能指导造园？

答：中国艺术理论是相通的，一来，画论体系完善，二来，中国文人造园家多是画家。

问：绘画与造园无差别？

答：绘画是空间艺术，造园是时间与空间的综合艺术，基础理论相同，但媒介有别！

问：画论哪方面最能适用于造园？

答：构图，之于音乐则为“作曲”，之于造园则为“布局”！

问：造园布局何为？

答：山水布局为先，轴线系统次之，施展对景和框景之法，最后打造园林的动态序列！

孙筱祥的造景赋形聚焦于结构性布局，而非形状和图形——并非形状不重要，而是在孙筱祥眼中，它们的重要性存在先后顺序。从地形维度的山、水、岛结构，到建筑内外的非轴线拓扑关联，再到园内外的视觉关系，最后雕琢形式细部，进一步把全园范围内的楹联、景点、路线、空间和结构整合为一个时空单元，即一个可以动态漫游的连续系统^[19]。高度概括和抽取的自然元素的原型主要是自然中的山水，辅以游览山水的体验，便是孙筱祥关于造景的移情理论纲要。

为了更好地理解孙筱祥的观点，宗白华的意境论可以提供有力的解释。宗白华把中国意境分为三重境界——“形”“景”“情”^[20]。“形”是指结构与性状（色彩、韵律、比例）的和谐，即孙筱祥所言的自然美，也反映了作为一种可见空间的“生境”。“景”指通过描摹物

像以达造化之情，经过艺术加工的高度提炼，即“画境”。“情”是一种宇宙人生最深境界，一种心灵价值，即孙筱祥所言之“意境”。宗白华的“形”“景”“情”意境论的最大特征是“层深”^[21]，孙筱祥的“三境论”也符合“层深”的美学范式，而移情则展现在“意境”中。

虽然孙筱祥并未以明确的术语描述其造景理法，本文主张“移情”或是最为贴近的概念之一。移情论由德国美学家西奥多·利普斯提出，认为移情会使主体将自身的生命灌注到自然对象中^[22]。威廉·沃林格的移情理论认为，移情以人与外在世界圆满且具有泛神论色彩的密切关联为条件，将自我引入到对象中^[23]。在这些德国美学家的影响下，再以中国艺术美典为中心，孙筱祥明确表示，诗人与艺术家常借助移情作用将审美对象拟人化^[4]。移情需要以文化智识作为共情基础，是设计师只有通晓中国山水结构背后的基本精神才能把自身的想象投射其中，因此，从自然到艺术概括，到空间布局，再到具体形式，孙筱祥希望空间背后的自然原型能被读懂，进而刺激强烈的情感。

然而，哈普林使用的赋形机制与移情完全不同。

问：什么是最原始的化身？

答：自然！

问：自然体验为什么能传递到景观设计中？

答：理论是体验通感；载体是形式。

问：形式载体怎么理解？

答：当形式能符合“原型”（archetype）时，便能有效地把自然信息刻印到形式中。

问：原型又是什么？

答：原型来自集体无意识的普遍利益，即一种每人都能暂时抛弃个人特质而进入共同需求的状态。

问：那么，自然最原始的原型是什么？

答：自然元素本身的简洁性和力量感是最直观的、最内在的形式语言^[24]。

问：简洁和力量的形式是什么？

答：线条！

问：您的赋形理论是？

答：抽象。

因此，哈普林通过具有原型价值的集体经验，以最简洁的线性语言把握自然的永恒之道。一方面，他把自然抽象成几何线条，另一方面，他希望游者在几何语言中捕捉到人类集体在无意识下的原始体验。美国波特兰爱悦广场最让人印象深刻的元素，无疑是那些不规则分布的折线。哈普林通过层层叠叠的折线对自然等高线进行抽象表达。同时，这些蜿蜒的等高线还是自然山川轮廓的抽象表达，使人进入广场，犹如进

入山川盆地。因此，这些等高线的形态是一种经过艺术抽象加工后的永恒性原型。

除等高线的形式外，哈普林还营造出水从山顶瀑布倾流而下的原型体验，他观察限制水流速度的因素，水帘如何受到阻挡，水滴从高处落下及其声音及光照的整体氛围，而且，哈普林还把这些自然现象进行谱曲^[25]。哈普林借助各种动词形象地描绘水的形态，比如翻腾、跳跃、沸腾、冒泡、涌现、漩涡和静谧，同时，还用各种象声词捕捉水流声音，比如滴滴答答、叮咚叮咚等。这些自然形态和现象被抽象出最简洁的形式，并转换为符合人们心理情感的都市景观形式^[26]，因为这种情感能上通人类先民在宗教、艺术、舞蹈、造园和造景中形成的无意识体验。

5 殊途同归的自然体验

景观营造的一个根本目的是供人游赏，纵然当前的景观伦理逐渐把审美挤出了价值殿堂，但体验却永不会从景观营造中消失。尽管造景之途不同，孙筱祥与哈普林营造的审美体验却殊途同归。

在中国杭州的花港观鱼公园，游者需了解空间结构背后的文化含义，才能破译楹联的象征隐喻，否则，移情机制难以发生，审美体验便也无从谈起。孙筱祥期望游者经过智识培育能在眼前的公园感受到山水意象，形成物我两忘的体验。而在哈普林的审美世界中，他希望游者在波特兰爱悦广场里能将自身抽离眼前的空间，同时剔除事物中的变化无常和干扰永恒性的景观片段，以期在抽象的形式中达到纯粹之境^[8]，正如沃林格所言：

在抽象冲动中，摆脱自我的要求是相当强烈和不可动摇的，这种摆脱自我的要求，在此并没有像在移情需要那里一样表现为一种摆脱个体存在的冲动，而是表现为一种在对必然和永恒的关照中摆脱人类存在的偶然性，即，摆脱所有有机存在外表上的变动不居的冲动。^[23]

孙筱祥和哈普林的观念与赋形径不同，审美机制的差异也显而易见。然而，非常有趣的是，两人在营造的审美体验上，存在着特定的相似性。换言之，无论是移情的抒情美典，还是抽象主义的情感表达，虽然两者内在理路截然不同，但最终通达的意识和情感却有重叠之处。

首先，孙筱祥主张，景观营造的审美要传递“爱的信息”^[4]，哈普林则拥护景观营造的审美要能传递“幸福之感”^[23]。无论是爱还是幸福，审美始终都在叩问人性最深处的情感需求。在这一维度，两人都竭力在景观营造中体现人类关于幸福、爱、自由、善的普世价值。因此，他们的审美归宿都希望在景观营造上再次回归自然之境。此外，两位大师的审美理论具有一定的批判意义。当国内外景观设计理论共同体把伦

理价值推到至高地位，一方面，人们对审美的关注在景观营造中逐渐降低，另一方面，又存在一些想当然地将景观伦理与生态伦理画等号的现象，这甚至一步步瓦解了当代景观设计的审美话语^[27]。因此，孙筱祥与哈普林对体验的关怀，恰能回应当前重新重视审美需求的行业呼声。

其次，从跨文化的视角而言，哈普林对中国思想文化具有一定的自觉意识和基本常识，故而，中国的自然观可能影响了哈普林。实际上，这绝非美国和世界其他地区景观设计师受到中国自然观影响的个例。美国景观设计师帕特里夏·约翰逊曾表示，中国的自然观是她所崇尚的理想之境，特别是中国自然观中的非人类中心主义让具有迷人的说服力^[28]。景观规划巨擘伊恩·麦克哈格也曾迷恋于中国自然观中的“天人合一”^[29]，并促使它成为景观营造中的重要普世性价值而造福人类。

景观营造的体验最终可能落在何处？“生命”或许是一个有待论证的核心概念。尽管孙筱祥和哈普林都曾提及生命的字眼，且他们的作品中均暗含着强烈的生命力，但他们尚未基于生命哲学系统性地建构自身的审美理论。未来，景观批评家对二人景观营造中的生命体验的严肃解读与重构，或将有助于形成风景园林理论的自主性概念^{⑨[30][31]}。

总之，孙筱祥与哈普林在保持自身文化差异的基础上殊途同归，在审美体验上形成类似的精神目标，同时，在生命体验这一概念上也具备相似的可能性。

6 展望

在风景园林理论中，国内同仁在造园与造景的求索中逐步分野为：其一，文化保守主义者，坚持以本土自然观念和营造活动实现创造性转化，从而重获思想、价值、策略与方法上的适宜路径；其二，文化激进主义者，认为当前风景园林应当全面走向生态主义，以科学启蒙的救世主姿态行事。文化保守主义以融合中西古今为己任，而又似乎过于向内看，往后望，遗忘了外部的深邃理论、工具和其他可能性，从而变得越来越封闭。文化激进主义则以拯救天下人类为己任，而又似乎过于向外看，往前望，把自然和生态看作僵硬的实体，要么用数字和公式解决生存问题，要么用语言来实现道德修辞，使得自然和生态难以演变出文化思想^⑩。

当前的风景园林行业看似繁荣，却也面临超出想象的凋敝，是时候撕开自我欺骗的营销话术，让景观设计直面学科、学术、行业的严峻境况。出路在哪里？当然，我们可取巧地站在辩证立场上，各给五十大棒，然后，批判部分的欠妥，保留部分的合理，从而在两者之间找到第三条路，但纸上策略远比实际路径简单得多。无论出路在哪里，有一点却毋庸置疑：回到景观设计的本体知识上进行研究、思辨与讨论。这意味着要把学术重心回归于景观营造的作品上，让实证性科研、人文性史

论与评论都围绕景观作品的设计与规划活动展开，正是在这个点上，两位大师的作品即是重回景观设计本体的范例。

孙筱祥与哈普林的作品和言论拥有穿越时代的魔力，能照射当前的困境，他们用毕生智慧参悟自然，把自然置于理论的理解框架内，从经验入自然，从自然入理性。在内化自然后，他们又把自然概念化，一方面，彻底丢掉量化的客观性自然，另一方面，抛弃文学的修辞性自然，然后从思维 and 意识层面转化到形式创造的层面上，进而让理性工具和诗意精神辩证地钻入景观世界。同时，他们更希望在景观营造完成后，世人也能以具身性体验的方式再次投入自然世界，无论是超验的“情”，还是永恒的“美”，均让游者的情绪和感情持续处于震荡中——正由于这种审美震荡，景观将有机会通往暂时隔离现实的自由生命状态。

两位大师，东风入西，西风入东，他们的古今超越，他们之间的东西比较，都能提示一种跨文化的深层对话：一方面，让中国的传统思想走出去，进入西方世界；另一方面，让西方文化理论进入中国语境，实现创造性融合。让中国当代景观设计作品站在东西文化交汇处，为下一个阶段的普适性理论建设做出贡献。

⑨ 关于生命体验作为风景园林理论的自主性概念，笔者曾在之前的两篇论文中做了初步的讨论，未来将逐步呈现关于更深入、更系统的生命建构（尤其以孙筱祥的作品为评论对象）的研究（来源：参考文献[30][31]）。

⑩ 即便当代学术共同体（如生态学和自然地理学）不再把自然粗暴地置于二元疏离的客体位置上，但也会以约定俗成的概念（如自然是整体的、系统的、相互联系的有机体）看待自然，这样会把自然压缩成局限的、不被认真思考的单一概念。