作为调和过程的设计表达

专栏编辑

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我们很难为“景观”找到一个具体而包罗万象的定义。当代语境倾向于将景观视为基于感官感受或文化理解的认知对象。而无论是在物质还是文化层面，对于景观的认知都倚赖于某种调和过程，例如前者多借助图像或模型，后者则在意识层面借助某些信息分类或描述。长久以来，视觉表达一直是景观设计领域中的一种主要调和过程，而人们对环境认知的不断发展也同时激发出各种全新的表达方法，这些方法又反过来推动了景观干预策略的不断创新。

在很长一段时间内，平面图和鸟瞰图曾是景观设计传达的主要途径，这类将人为秩序强加于自然之上的视觉表达方式直到18世纪末才受到挑战。作为质疑这一表达惯例的先驱，尤维达尔·普莱斯爵士指出：无需人类干预，自然本身就能产生如画美景。而后，受这一变革性见解的启发，汉弗莱·赖普敦开创了众所周知的、用于对比改造前后景观的水平视角表现图，体现出自然过程与人为干预和谐共存的设计理念。直至今日，水平视角表现图仍是景观设计表达的重要途径之一。

20世纪亦不乏像普莱斯和赖普敦那样挑战传统的景观感知、表达和干预方式的变革者。地图叠加法（或“千层饼法”）是伊恩·麦克哈格所采用的核心方法，他倡导一种与自然和谐相处、以生态为导向的设计过程。阿德里安·高伊策和West 8城市规划与景观设计事务所应用的基本技术——拼贴法，颂扬了平凡之美并模糊了人的日常生活与自然神秘主义之间的界限。雷姆·库哈斯和大都会建筑事务所主要采用生成性图解来阐释、探索环境和吸引观察者，其中的植物元素和建筑元素都为空间机能而服务。这些多元的景观感知方式共同激发了景观设计领域关于历史、场所和生态的新语汇。

时至今日，数字技术的迅猛发展不仅改变了以观察、视觉表达、分析、转译和干预为主的传统设计过程，也促生了对环境状态、人类主观性和行动力，以及环境与人类因素之间复杂关系的批判性反思。本期的两个项目探讨了作为调和过程的设计表达如何将景观感知与景观干预联系起来，及其所带来的人类与环境之间的新的互动形式。

在《Íchni：欢乐建筑中的装置》一文中，来自伦敦大学学院巴特莱特建筑学院的王芷序分享了Íchni项目的关键构思和实施过程。Íchni作为一种“舞蹈装置”，旨在研究交互式物理－虚拟系统如何引发不可预测的复杂行为。装置由一系列简单的几何构架组成，表演者以拉、推、抓等多种方式参与其中。嵌入装置中的传感器记录了表演者的运动轨迹并将其存储为数据点，再将由这些数据点转换生成的可视化几何图像和粒子行为投射回物理环境之中，以进一步激发身体做出反应。这一系统实现了物理空间和数字空间之间的交互，是对诸多未能实现与使用者的互动，且难以给人带来愉悦或乐趣的传统景观空间的批判。

在《视域策划：朝鲜半岛金刚山风景区景观规划设计》一文中，香港大学建筑学系景观设计学硕士李玉寒讨论了将基于GIS的景观视域分析与朝鲜传统山水画共同运用在景观设计与表达中的尝试。该项目旨在提高从朝韩非军事区两侧眺望金刚山美景的视域范围。承载着丰富历史传奇、政治象征和自然美景的金刚山是该地区文化的标志。但自20世纪中叶以来，位于朝鲜境内的金刚山风景区便成为了游客难以抵达之地。李玉寒首先选定了分别位于朝鲜和韩国境内的16个制高点，建议通过对边境地区树木进行策略性移植或补植来改善从制高点观察到的视域，加强朝韩人民在边境区域的视线联系。与此同时，受朝鲜名画家谦斋郑敾（1676－1759）的启发，项目方案采用水平视角的表现图来呈现，一方面是为克服场地数据和现有视觉材料不足的问题，另一方面则期望人们对场地展开畅想，进而体验其所承载的文化和情感。

尽管这两个项目尺度相差巨大——前者为装置尺度，后者为国土尺度——却都意在发掘视觉表达的潜力。在这两个案例中，视觉表达不是用来传达静态的最终设计成果的工具，而是联系并调和景观感知和景观干预的关键过程，以及基于物质现实促生迭代设计的过程。在充分运用自动化和电子计算技术力量的同时，两个项目都将人的力量置入先进的技术系统中，或是回应人们对喜悦之感和身体感受的渴望，或是回应人们对乡愁、文化和身份特征的本真需求。

EXPERIMENTS & PROCESSES

REPRESENTATION AS A PROCESS OF MEDIATION

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The idea of *landscape* defies a specific and all-embracing definition. Contemporary discourses predominantly interpret it in cognitive terms, understood as perceived by our physical senses and in terms of cultural conventions. The communication of both kinds of understanding requires some process of mediation, either physically by means of an image or a model for example, or consciously by means of classification or description. Visual representation has long been landscape architecture's primary process of mediation within which ever-changing perceptions of the environment inspire new methods of representation. It in turn gives rise to innovative interventions on the physical landscape.

Up until the end of the 18th century, the use of plans and bird's-eye views to communicate how landscape design imposed its artificial order on nature was questioned by Sir Uvedale Price who argued that nature could well provide its own picturesque beauty without human meddling or interference. This revolutionary insight inspired Humphry Repton's celebrated eye-level "before and after" illustrations depicting an ideal harmony between natural and human elements and processes, which remains a primary means of landscape design representation to this day.

The 20th century was not without its own revolutionary redefinitions of the conventions that determine how we perceive, represent, and impose design interventions on the landscape. The map-overlay method was a key technique proposed by Ian McHarg who advocated an ecologically orientated design process in harmony with nature. Collage is a technique fundamental to the work of Adriaan Geuze and West 8 Urban Design & Landscape Architecture celebrating the beauty of the ordinary and blurring the boundary between the mundane and the mysticism of nature. Rem Koolhaas and OMA's generative diagrams, in which both vegetative and architectural elements are in the service of programs, explain, explore, and seduce the observer. Collectively, these ways of perceiving landscape stimulate new vocabularies of history, place, and ecology within landscape architecture.

More recently, the mushrooming of advances in digital technology not only is transforming the traditional design process of observation, visual representation, analysis, interpretation, and intervention, but necessitates much more sophisticated critical reflection on the state of the environment, human subjectivity and enterprise, and the inextricable entanglement of all these factors. Two projects in this issue explore the role of landscape representation as a mediation process linking perception and intervention thereby enabling new types of interaction between humanity and environment.

In Íchni: Devices for a Joyful Architecture, Isabella Ong from The Bartlett School of Architecture, University College London, shares the key ideas and processes behind the development of Íchni, "choreographic devices" that explore how complex, unpredictable movements can emerge in a playable physical-virtual system. Íchni consists of a collection of simple geometrical sculptures, where performers engage in various ways, pulling, pushing, and grabbing. Sensors embedded within the sculptures record participants' movements and capture them as data points. These are translated into geometrical visualizations and particle movements which are projected back into the environment that in turn stimulate the body to respond. The system enables interaction between physical and digital, and is a critique if not a rebuke of many traditional landscape spaces that hardly ask the user anything and give little in the way of delight and joy.

In Curated Viewshed: Landscape Planning and Design of the Mount Kumgang International Tourist Zone on the Korean Peninsula, Li Yuhan, master of Landscape Architecture of Faculty of Architecture, the University of Hong Kong, explores the use of GIS-based viewshed analysis and traditional Korean landscape painting in a landscape planning project that aims to improve the visibility of scenic views of Mount Kumgang from both sides of the Demilitarized Zone. Mount Kumgang is an icon of cultural identity of this region replete with historical legend, political symbolism, and flush natural beauty. The Mount Kumgang International Tourist Zone has remained largely inaccessible to visitors in the middle of the 19 century. Li identifies 16 overlooking points located in DPRK and ROK, and proposes the establishment of carefully curated viewsheds by means of strategic removal and replanting of tree cover within the border region in order to establish visual connections between the two countries. Eye-level perspectives are inspired by Korean artist Jeong Seon (1676–1759) partly to overcome the problem of the deficiency of data and existing visual documentation and partly to enable people to image the site and experience the culture and emotion behind it at the same time.

Despite their wildly divergent sculptural and territorial scales, both projects explore the potential of visual representation beyond just the communication of a static final design outcome. In both cases, landscape representation serves as a mediation process that arbitrates between perception of and intervention on the landscape, and draws on a physical reality that nourishes an iterative design process. While relying largely on the power of automation and computation, both projects integrate human agency within advanced technical systems, one by appealing to our desire for joy and physicality, and one to our instincts for nostalgia, culture, and identity.