

在设计过程中，景观设计师积极地探索两种时间——顺应自然流动的时间与映射人为活动的时间——之间交叠的边界。正因存在于景观与时间之间的微妙联系，我们的时间概念随着人类群体对环境影响的规模和强度的变化而不断演化与拓展。在18世纪末和19世纪初，一种由汉弗莱·雷普顿所推动的景观表达创新，充分运用了线性的时间概念。雷普顿在其职业生涯中共制作了100多本景观“红皮书”，并在其中使用了叠合“改造前”与“改造后”景观图绘的方法以说明他对场地改造的建议。一个半世纪后，于1969年出版的两本书在20世纪推动景观设计学科发展的多样化议题和思辩中脱颖而出。这两本书都通过周期性和延续性的时间概念来理解景观，指出景观设计学不仅是关于空间更是关于时间的学科。在《设计结合自然》一书中，伊恩·麦克哈格以科学为出发点重新定位了人类对环境的干预，即从开发和耗竭转向对自然规则和过程的响应。^[1]在《RSVP循环：人们在环境中的创造过程》一书中，劳伦斯·哈普林以艺术为出发点，将其视作一种能够使人类的创造力参与自然系统的节奏、关系和自发性的设计途径。^[2]

雷普顿、麦克哈格和哈普林对存在于时间理解与设计哲学二者之间关系的思考，回应了其各自所处的文化、社会和政治环境。同样，近期对于二者之间关系的新理念也是对“人类世”这一地质学新纪元的回应：自进入人类世以来，人类已成为地球的主要地质力量；其影响如此普遍而深远，以至于推动人类自身及其所栖身的地球真正进入了“未知领域”。这场全球性危机以人为驱动的变化——从生态系统的构成到大气和海洋的地质化学变化——为主要特征，要求我们重新考虑人类与时间之间在地质、生态和生理层面的关系。本期的两个项目分别侧重于中国海南填海造地的生物修复及美国洛杉矶油田的修复和再利用。它们在各自探寻人类与其他生命共存的原型设计过程中，开启了透过自然过程所理解的时间与透过人为干预所理解的时间之间的新对话。

在《响应式生物修复：规范海南沿海开发的不确定性、评价及调和》一文中，郭小曼探寻了一种用以评估和缓解由疏浚和填海造地所造成的负面生态和社会影响的设计原型，并特别讨论了如何修复珊瑚礁以保护沿海地区免受风暴潮和波浪冲刷的影响。郭小曼以位于海南省儋州市北岸的面积达780hm²的人工群岛“海花岛”为例，指出存在于该项目环境影响评估过程中的漏洞，以及人工干扰后生态修复措

施的缺乏，并提出了可应用于疏浚前和疏浚期的“牡蛎-海草-珊瑚滤床系统”，以解决上述问题。该项目的亮点是为海花岛工程重新设定了2005~2025年的项目进度表，综合考虑了生态、法律、科学和经济过程中的时间因素，并强调了工程所面临的风险、不确定性和偶然性，以挑战填海造地开发模式中利益至上的论调。

在《大地舞台：面向未来的废弃土地修复》一文中，安娜·科尔尼瓦和厄尔玛克·图兰里分享了一种后工业景观再生原型的推导过程。该原型一方面旨在提高公众对资源枯竭和人为气候变化的认识，另一方面为未来从化石燃料到可再生能源的必然转变奠定基础。该项目的试验场是美国最大的连片城市油田，即位于洛杉矶的面积达4km²的英格尔伍德油田。在该项目中，科尔尼瓦和图兰里以舞蹈编导来隐喻对空间秩序与格局的设计，并使用“大地舞台”的概念来描述景观再生规划及其实施过程，即通过妥善安排人类和非人类主体在场地上的活动，持续推动场地内的空间建构、资源分配与功能区重置。该项目对场地现有结构、材料和地形的再利用并非出于怀旧的意图，而是为了催生过去、现在和未来之间的关键性互动。在这一框架下，公众不断变化的需求及景观修复再生技术的发展将主导未来场地功能更替的速度和规模。

两篇文章的作者都在各自提出的协调、修复和再生过程中强调并利用了时间的力量。这两个案例以“节奏”“过程”“序列”“进化”等时间概念来描述人类世的景观设计，并指出其在本质上同时具有社会性、自然性和时间性。**LAF**

EXPERIMENTS & PROCESSES

IT IS DIFFERENT THIS TIME

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In the design process, landscape designers actively navigate the overlapping boundaries between time as ordained by nature and time as understood in the context of human activities. This relation between time and the landscape makes our conception of time necessarily evolve and broaden along with the scale and intensity of our collective environmental impacts. One of the innovations in landscape representation spearheaded by Humphry Repton at the end of the eighteenth and beginning of the nineteenth centuries described a linear notion of time. Over the course of his career, Repton produced over 100 of celebrated “Red Books” in which he employed the device of “before and after” drawings using overlays to illustrate how his proposals would transform his prospective clients’ estates. A century and a half later in 1969, two books captured the diverse intellectual themes and debates that advanced the discipline of Landscape Architecture over the twentieth century. Both books understood landscapes with cyclical and continuous conceptions of time, reinterpreting landscape design very much as a temporal and spatial discipline. In *Design with Nature*, Ian McHarg used scientific knowledge as the starting point of his quest to re-orientate our environmental interventions away from exploitation and depletion, toward responsiveness to the landscape’s natural patterns and processes.^[1] In *The RSVP Cycles: Creative Processes in the Human Environment*, Lawrence Halprin explored art as a way to develop design methods that could allow human creativity to engage with the rhythms, relationships, and spontaneity of natural systems.^[2]

Repton, McHarg, and Halprin’s musings on the relationship between human’s understanding of time and design philosophy were responsive to their respective cultural, social, and political contexts. Recently, new concepts of this relationship have emerged as we enter the Anthropocene, increasingly recognized as a geological epoch where humanity has become a dominant planetary geophysical force so pervasive and profound that human impacts are now propelling us and our planet into what is truly terra incognita. This global crisis, characterized by human-driven changes ranging from the makeup of ecosystems to the geochemistry of the atmosphere and the ocean, requires us to reconsider our geological, ecological, and physiological relationships with time. Focusing on the bioremediation of coastal land reclamation in Hainan, China and the remediation and repurposing of an oil field in Los Angeles, U.S., respectively, the two projects featured in this issue provoke new conversations about time as understood in terms of natural processes and time in terms of human intervention, prototyping for the coexistence of human and non-human.

In Responsive Bioremediation: Regulating the Uncertainty, Assessment, and Negotiation for Coastal Developments in Hainan, China, Kwok Siu Man

explores design prototypes that could evaluate and mediate the negative ecological and social effects of dredging and land reclamation, particularly the degradation of coral reefs that protect coastal regions from storm surges and erosion. Taking Ocean Flower Island, a 780-hectare artificial archipelago located at Danzhou on the north coast of Hainan as an exemplar, Kwok highlights the dilemmas that vex the project’s environmental impact assessment process and the deficiencies of the ecological restoration measures in place. With this in mind, she proposes an “oyster-seagrass-coral filtration bed system” to be implemented before and during the dredging process. The highlight of her project is a revised project timeline from 2005 to 2025. By overlapping the temporal scales of ecological, legal, scientific, and economic processes, and foregrounding the risks, uncertainties, and contingencies of such a project, Kwok challenges the profit-driven narrative that land reclamation is a quick, cheap and reliable way to establish open land for development.

In *Earth Choreographer: Remediating Obsolete Grounds of the Future*, Anna Korneeva and Irmak Turanli share with us the rationale behind the development of a post-industrial landscape rehabilitation prototype designed to raise public awareness about resource depletion and anthropogenic climate change, and to set the stage for the foreseeable transition from fossil fuel to renewable energy generation. The testing ground for this project is the 400-hectare Inglewood Oil Field in Los Angeles, the largest contiguous urban oil field in the U.S. Using the metaphor of dance which organizes movements to create order and pattern, Korneeva and Turanli use the term “Earth Choreographer” to describe the planning and implementation of rehabilitative processes whereby the ground is constantly constructed, reconfigured, and reterritorialized by the strategic organization of movement of human and non-human agencies. Instead of looking nostalgically to the past, the re-appropriation of existing structures, materials, and topographies facilitates critical engagements between past, present, and future. In this context, the speed and scale of new programs are determined by the ever-changing needs of the public as well as the evolution of remediation technologies.

Both articles recognize and deploy the power of time in their respective negotiation, remediation, and rehabilitation processes. In both cases, landscape design in the Anthropocene is described in terms of time using concepts such as “rhythm,” “process,” “sequence,” and “evolution,” and is understood to be simultaneously social, natural, and temporal in nature. **LAF**

REFERENCES

- [1] McHarg, I. L. (1969). *Design with Nature*. New York: American Museum of Natural History.
- [2] Halprin, L. (1969). *The RSVP Cycles: Creative Processes in the Human Environment*. New York: George Braziller, Inc.