

恒久的记忆

专栏编辑

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记忆是理解个人、社会和文化认同的关键。对记忆的重要性的研究跨越了广泛的视角和学科，从哲学、社会学和人类学，到地理学、景观设计学、城市发展研究、建筑学，以及其他与建成环境相关的跨学科研究。在数量繁多的学术著作中，对“记忆”和“场所”之间关系的探究呈现出两种不同的思想轨迹，即“场所记忆”（memory of place）和“记忆之场”（place of memory）。

“场所记忆”可以理解作为一种特定的记忆方式。它源于一个人的物理感知经验，并且与我们所居住和经历的物质环境，以及我们的记忆相互交织的方式相关。^[1]这种理解方式一方面认为场所和物质环境在塑造、定义和构成我们的自我意识以及对周围世界的感知方面起着关键作用，另一方面也认为场所可借由其与那些在此居住并体验过的人们之间的联系来定义自身。反之，“记忆之场”则可以理解作为一种物理现实——它与生活经验特质的关系不大，而与特定的地方性和物质性息息相关^[2]。在记忆之场中，记忆被具象化，“集体记忆发生凝聚并被表达出来”^[3]。记忆之场经由记忆和历史的相互作用而生，标志着超越个体的历史事件。本期的两个项目着重于记忆与场所之间的独特互动关系，将我们的目光引向过往，包括其多样的遗存形式以及过去对现在产生持续影响的方式。

在《暗物质：密苏里州圣路易斯墓地景观演变研究》一文中，来自圣路易斯华盛顿大学山姆·福克斯设计与视觉艺术学院的约翰·惠特克分享了他基于毕业设计的研究项目。该项目提出了一种新型纪念景观，其中纪念程序、生态保护和集体行动相互重叠并被策略性地融合。惠特克认为，在物种大规模灭绝、全球疫情肆虐和气候变化加速的背景下，迫切需要实施遵循生态伦理的殡葬方式。该项

目建立在“广义的伤痛”这一概念之上，将失去亲人的痛苦以及因全球生态破坏和环境恶化引发的悲恸相融合。惠特克将圣路易斯的圣马库斯公墓作为其设计概念的试验场，借助景观设计来实现死者的生态价值，而死者遗体的分解反过来又塑造了景观。通过将一个静态的记忆之场转变为不断发展的记忆之生态，该项目赞美了不可预测性，唤起神秘感，促生多元诠释，并营造出强大的场所感。

在《虚位以待的“景观提白”：发掘塑造大淹地的持久性因素》一文中，独立艺术工作者陈嘉诚构想了一种建立于对地方丰富且充满活力的演变史的深入了解之上的景观管理新途径。陈嘉诚认为，为了更好地唤起人们对地方的层层叠积的记忆，设计者的目光便不应仅仅局限于时间维度下相对短暂的有记载的场地历史。该项目深入挖掘了地质变迁与其史前文化，从而揭示了一个地方的持久精神。以纽约州奥兰治县的“大淹地”为例，陈嘉诚将水文地质的动态与人的需求确定为当地景观连续性和稳定性的关键要素。项目提出开辟一条具有生态功能与游逸价值的复合型生态路径，并选取了沿途4个地质环境关键点作为“景观提白”，讲述了一个鲜为人知的被嵌入乡村景观中的地方故事。该项目将地表视为建立起个人与集体的过往与现实之间精神性连结的媒介。

惠特克和陈嘉诚分别着眼于城市墓地和乡村景观，利用记忆来唤起“生物”与“地质”、“自然”与“文化”、“物质”与“感官”之间的有效联系。这两个项目都通过将记忆从个体的存在感知扩延至更为广阔的大千世界，从个体生命周期拓展至永恒的自然和文化周期，以此揭示实施得以实现长远的社会及生态福祉的地球环境管理的必要性。**LAF**

Persistent Memory

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The critical importance of memory as a key to understanding personal, social, and cultural identity has been studied by scholars of Philosophy, Sociology, and Anthropology as well as those disciplines focused on the built environment such as Geography, Landscape Architecture, Urban Studies, Architecture, and Interdisciplinary Studies. This impressive bibliography of scholarly work typically combines “memory” and “place” to describe two different areas of research, namely the “memory of place” and the “place of memory.”

The “memory of place” can be understood as a way of remembering that derives from one’s physical bodily experience and relates to the way that the material environment we inhabit and pass through is interwoven with our memories.^[1] Although this way of understanding memory accepts that places and physical environment play pivotal roles in shaping, defining, and contributing to our sense of self and our perception of the world around us, it admits that places also come to be defined by their connections with the people who inhabit and experience them. In contrast, “place of memory” can be understood as a physical reality less related to the texture of lived experience, and more to a specific locality and materiality^[2]. It is a place where memory is crystallized and “the exhausted capital of collective memory condenses and is expressed.”^[3] Born of the interplay between memory and history, the place of memory marks a past event that exists beyond the experience of any individual person. The two projects examined here focus on the idiosyncratic interrelationship between memory and place, drawing our attention to the past,

including the diversity of its repositories and how it continues to have a bearing on the present.

In *Dark Matter: Research on an Evolving Funerary Landscape* in St. Louis, Missouri, John Whitaker from the Sam Fox School of Design and Visual Arts at Washington University in St. Louis shares his research by design thesis, which suggests a new typology of memorial landscape where the program of memorial, ecological preserve and collective action overlap and are strategically merged. According to Whitaker, environmentally ethical funeral practices are urgently needed in the context of mass biological extinctions, global pandemic, and accelerating climate change. Framed as an “expanded field of grief,” this project fuses the pain felt losing a loved one with the grief associated with global ecological ruin and environmental decline. Using the St. Marcus Cemetery in St. Louis as a testing ground, Whitaker uses landscape design as a way of realizing the ecological values of the deceased, while the decomposition of their remains in turn defines the landscape. This project transforms a static memorial site into an evolving ecology of memories, celebrating ambiguity and unpredictability, evoking mystery, inviting interpretation, and nurturing a powerful sense of place.

In “Landscape Prompts” Awaiting Attendance: Uncovering the Persistent Factors That Shape the Drowned Lands, independent artist Chen Jiacheng reimagines a new approach to landscape stewardship based on a thorough understanding of the rich and vibrant evolution of place. According to Chen, in order to better evoke the layered memories of place, designers

should think beyond the comparatively recent documented history of literate culture. This project delves into geologic past and prehistoric culture to reveal the persistent spirit of a place. Using “the Drowned Lands” in the Orange County of New York State as an example, Chen identifies hydrogeological dynamics and the human desire succession as key elements of the landscape’s continuity and stability. Four liminal places serve as “landscape prompts” narrating a little-known local tale embedded in the rural landscape, linked by a pathway system featuring ecological and recreational attractions. This project conceptualizes the ground as a significant meeting place and confluence of the individual and collective mysticism of past and present.

Focusing on an urban burial ground and a rural landscape respectively, Whitaker and Chen engage memory to conjure productive connections between “biology” and “geology,” “nature” and “culture,” and “material” and “sense.” In both cases, memory reaches out from an individual sense of being into the wider world, from the span of a single human lifetime to the timeless natural and cultural cycle, and thus reveals the imperative of positive planetary stewardship for our own long-term social-ecological wellbeing. **LAF**

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