

# 方法论途径和具象化实践

专栏编辑

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受同时代生态学家利用航摄像片来研究空间模式的启发，德国地理学家卡尔·特罗尔于1939年首次提出“景观生态学”（Landschaftsökologie）概念<sup>[1]</sup>。如今，景观生态学已成为一门研究生物群落与环境之间相互关系的学科，它以生物学和地理学为基础，衍生出了多种理论和方法论体系，对实施区域规划和生态保护至关重要。自此，景观生态学成为了景观设计学科的基础，为研究和改善不同尺度的生态过程提供了科学依据<sup>[2][3]</sup>。

一方面，对设计师而言，景观生态学是一门应用科学，可为当代景观设计实践提供相应的方法技巧和技术工具，以满足特定的规划和生态保护需求。另一方面，在设计实践中，这套方法技巧和技术工具又可帮助在既定的框架下完善景观生态学的知识体系，推动理论的沉淀、交流和传播，激发人们对景观的独特见解。例如，设计师绘制的地图可将空间和场所可视化。而绘制地图的过程也离不开系统化知识和技术的支撑，以有条理、合理化及概念化地表达对环境的理解。伯纳德·西格特将这类技术称为“文化技术”，它们在某种程度上可将特定的符号和措施内化并形成特定标准体系<sup>[4]</sup>。换言之，景观生态学能够推动设计实践范式的革新；同时，特定的方法和技术也或将改变我们对世界的本体性理解。在具体实践中，设计师往往更专注于设计方法的应用，而忽略了对方法论及其原理的探讨。景观研究的前驱们为设计师提供了可应用于实践的方法论体系<sup>[3][5][6]</sup>；但应用的前提在于人们能接纳先驱们对景观的理解——即使这可能颠覆他们对景观的固有认知。

在《关于河流与绘画实践》一文中，劳雷尔·麦克雪莉回顾了伊恩·麦克哈格和帕特里克·盖迪斯的作品，发现麦克哈格和盖迪斯均通过方法论途径和技巧，在区域背景下对具有地方特

色的场地进行了研究，以“解读”其“内在适应性”。田野调查、现场观察和绘图实践对麦克哈格和盖迪斯的景观认知产生了重要影响。在这些过程中，横断面成为了直接呈现物理环境和无形生态过程的关键界面。而在自身的展览作品中，麦克雪莉亦通过跨学科的研究方法，将融合了艺术和考古学思想的方法与技巧，应用于对景观演变和生态过程的探索中。本文中针对克莱德河和特拉华河的对比研究表明，以横断面为基础的方法具有较强的可操作性，既适用于分析研究，也可指导具体的实践应用。

在《“卢尼地带”研究：突破河流定义的“水分关键带”》一文中，普拉库·波塔普结合阿努拉达·马图尔教授提出的“水分关键带”概念，呈现了一个将河流景观可视化及再概念化的可行方案。人们通常基于地理特征将卢尼河定义为“河流”。但在“水分”的视角下，人们所认知的卢尼地带不再只是流淌的河水，而是由各类事物、过程及文化串联而成的复杂网络。波塔普利用模拟图像和蓝晒版画，将基于文化背景的河流景观可视化，由此生成了一种全新的设计界面。这些技术和工具也为跳脱既定的视觉和地理属性来理解和呈现“卢尼地带”（水分关键带）提供了新的思路。随着对“卢尼河”的重新解读，波塔普进一步针对场地特征提出了设计策略——通过“乐器”装置来反映与当地传统息息相关的民俗及环境，使设计与场地产生“共鸣”。

两篇文章均探讨了与河流生态学研究及设计实践相关的方法论途径和媒介，为先于规划和设计的环境概念化过程提供了新的视角。此外，上述项目也都通过具象化实践丰富了研究的模式。随着对这些具象化和概念化过程的深入了解，我们能够更好地融入复杂且动态变化的环境之中。**LAF**

# Methodological Approaches and Representational Practice

COLUMN HOST

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Inspired by his contemporary ecologists' studies of spatial patterns through aerial photography, the German geographer Carl Troll first coined the term *Landschaftsökologie* (Landscape Ecology) in 1939<sup>[1]</sup>. Today, we recognize Landscape Ecology as the science to study the inter-relationship between biological communities and their environment. This discipline has its roots in Biology and Geography and has developed various theoretical and methodological frameworks, many of which are critical to regional planning and conservation. Landscape Ecology has since become fundamental in Landscape Architecture, providing scientific grounds for studying and improving ecological processes at multiple scales<sup>[2][3]</sup>.

On the one hand, designers may consider Landscape Ecology as an applied science, offering a set of approaches, technologies, tools, and techniques to contemporary landscape architecture practice, addressing specific planning and conservational needs. On the other hand, through designers' practice, these applications can facilitate, store, communicate, and circulate knowledge of Landscape Ecology within a canonical framework, fostering a particular attitude and understanding of landscapes. For instance, maps drawn by designers can visualize space and places. Creating maps also reveals the set of knowledge and techniques to organize, legitimize, and conceptualize the understanding of the environment. Bernard Siegart calls these techniques "cultural techniques," which have potential to internalize and institutionalize symbols and operations<sup>[4]</sup>. Furthermore, Landscape Ecology can shift the paradigm of Landscape Architecture in design practice; but through specific methods and techniques, it can

change our ontological understanding of the world accordingly. Designers often focus on methods and applications for operations and overlook methodology and its rationales. Pioneers provided designers methodological frameworks of operation<sup>[3][5][6]</sup>; yet, their understandings of landscape, which can overshadow indigenous understandings, need to be recognized.

In *On Rivers and Drawing Practice*, Laurel McSherry reviews the works by Ian McHarg and Patrick Geddes. She reflects the importance of their methodological approaches and techniques, which studied the local site within a regional context to "deciphering" the "intrinsic suitabilities." The practice of fieldwork, observation, and drawing contributes significantly to McHarg's and Geddes's epistemology of landscape. As a result, transect-analysis becomes a critical interface that actively configures and represents the physical environment and invisible ecological processes. In her own works, McSherry explores the configuration of changes and processes through an interdisciplinary approach, adapting techniques and practice from artists and archaeologists. Her comparative study of River Clyde and Delaware exemplifies the transect-based method as an analytic, operational, and embodied practice.

In *Engaging Luni: A Critical Zone of Wetness Rather Than a River*, Prakul Pottapu presents an effective approach to visualize and re-conceptualize the river landscape through Professor Anuradha Mathur's idea of a "critical wetness zone." People pervasively understand Luni as a river through its conventional definition of a geographic feature. However, through the lens of "wetness," one can move beyond the vision of

flowing water and start to recognize a complex and interconnected network of materials, processes, and cultures. Pottapu uses analog prints and cyanotype printing to visualize the cultural perspective of the river landscape, creating a new interface for design. These techniques and tools provide Pottapu new frameworks to comprehend and represent *Luni* (critical zone of wetness) beyond its visual and geographical properties. This re-conceptualization of River Luni enables Pottapu to develop site-specific design strategies further—the proposed "instruments" address the specific issues and conditions engaged with the local traditions—ensuring the design "resonate" with the site.

Both articles discuss the methodological approaches and media in river ecology research and design, offering alternative perspectives to conceptualize environments before planning and designing applications. Moreover, both articles explore representational practice as an active research process. By focusing on the representational and conceptualizing process, we can better embed into the complex dynamism of the environment. **LAF**

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