身体经验与时空想象
——基于场地、场景、场域的景观建构原型研究

PHYSICAL EXPERIENCE AND SPACE-TIME IMAGERY —RESEARCH ON THE PROTOTYPE OF LANDSCAPE DESIGN BY UNDERSTANDING SITE, SIGHT, AND INSIGHT

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RESEARCH FUNDS

国家自然科学基金项目“基于复写理论的后工业景观重构方法及景观认知关联机制研究”（编号：51908035）
北京市社会科学基金项目“基于公共价值提升的北京工业遗存分级保护与景观重构创新研究”（编号：19YCY04）
中央高校基本科研业务费专项资金“城市剩余空间改造的景观介入方法及景观思维研究”（编号：BL201810）
上海市城市更新及其空间优化技术重点实验室开放课题“基于社会传感交叉验证的上海工业景观‘恢复性—抑制性’价值感知及分级重构优化研究”（编号：2020030301）

ABSTRACT

Contemporary landscape is an important medium that resists the environmental homogeneity and diversifies the cultural imagery. The neglect of physical experience would intensify the perception contradiction and separation between people and the site. This paper proposes to use the prototype of the interactions between the body, time, and space to build an abstract discourse to study the design dimensions of site, sight, and insight based on different elements—the three dimensions are represented as perception, conception, and live. It then focuses on how to employ design methods (including the arrangement of spatial sequence and direction, the design of thresholds in the space, the creation of texts and syntaxes, and the stimulation of events and social imagery) to form the push-pull movement in the material space, the abschattung and gestalt of ideographic texts in the meaning space, and the apperception of the social field, so as to enhance people’s perception of the landscape. This paper studies physical experience and space-time imagery to extract and deduce the thinking of landscape design within varied dimensions, and argues that a profound and intimate relationship between man and the site can be established by organizing different elements under the ternary system of site, sight, and insight.

KEYWORDS

Experiencing Landscape; Prototype; Space-Time; Threshold; Social Interaction; Landscape Design
1 The Deep Structure and the Prototype of Spatial Construction in Landscape Architecture

Contemporary landscape architecture has gone beyond plane depiction towards site works, from creating picturesque landscapes towards exploring and magnifying the uniqueness of the site to narrate the present and the past. Contemporary design theories are no longer prospecting skills, composition or proportion of drawings; they rather emphasize how to guide the direct experience of the cognitive subject and how to enhance the site’s adaptability, flexibility, and the generating of an event, in order to concretize the design. Disciplines such as Philosophy of Life, Phenomenology, Pragmatic Philosophy, Hermeneutics, and Experience Philosophy, emphasize the importance of physical experience and consider it a prerequisite for the interaction between the subject and the outside world, as well as for the understanding and explanation of life and existence.\[1\]~\[4\]

The concept of somaesthetics\[5\] manifests the return to life, the characteristics and laws of the cognitive subject’s physical spatio-temporal experience, and the process towards authentic life through body extension, all of which have multiple image schemas.

In landscape design, the interaction between the viewer and the site is constituted with physical space limitation, psychological experience extension, and spiritual life support. The deep and intimate mode of relationship in landscape\[6\] exists among the spatio-temporal patterns, referring to those forms and ideas that structure society in general. Landscapes can alleviate social anxiety, form virtuous circles of social resources, and enhance the sense of efficacy of community members.\[7\]

In this process, scholars explore the index of the deep structure beyond the aesthetics, that is, comprehending the deeper connotation of existence through meaning representation of shallow space and interactive behavior—just like how Peter Eisenman adopted the linguistic framework proposed by Avram Noam Chomsky to explain the relationship between the perceptual structure of the surface structure and the conceptual structure of the deep structure. By underlying people’s spatial perception and experience, Eisenman seeks the so-called “pure form of autonomy” upon the system of deep structure interpreted with notational orders, to form the representation of the design prototype which serves as a typology to inspire design.\[8\]

2 The Dimension of Body-Time-Space Experience under the Organization of Different Elements

In the discourse of post-modern design, the emphasis on the site elements or components makes the landscape an important medium that denies the homogeneity of the environment and
对所有事物的通盘接受使人与环境之间产生感知矛盾与割裂。认知主体在认识世界过程中产生的虚妄与无意义感，其核心是缺少了对身体体验的强调。

吉尔·德勒兹的主体美学研究逻辑、莫里斯·梅洛-庞蒂的身体-知觉理论等，均开启了主体与空间互动关系的大门，再到约翰·迪克逊·亨特提出的以人为本、注重质量和体验感受的观点，学者日益关注设计与心理学之间的关系，一定程度上对抗了创造性思维被逻辑推理取代的状态，并实现了对人与环境的关联及内涵的重新重视。[2][9][10]

人与物质环境属性相互作用并构成持续动态的进化，借由文化脉络形成一种秩序或序列构成原型特征，其空间秩序也被表征为身体-时间-空间的体验质量，这种人与物质空间环境的持续调和会形成一定时期内的稳定性，这为提取原型本质提供了可能。

古斯塔夫·西奥多·费希纳提出可衡量的感觉单位、感觉阈，以及最小可觉差异等概念，认为感知者的内部与外部世界不再有隔膜且呈现一定的互动规律[11]（图1）。景观空间同样呈现了对复杂差异要素进行组织的需要，界限模糊的景观要素交织关系显示出审美价值与视觉张力，引导主体对场地形成完整的介入式认知——差异是种种生成之流，个体之间的差异也促成了景观空间的内在性、过程性与不确定性。体验本身基于异质要素的不同编排结果，实现历时的、可变的、塑造动态表征、场景整合、事件组织的空间。

差异性的表现与意义也体现在人与环境互动的不同维度，亨利·列斐伏尔[12]、爱德华·W·索亚[13]、约翰·迪克逊·亨特[10]都将空间分为不同的三元层级，论述了景观视野中设计师针对场地的感知、对景观的认知与社会观想的过程[10]。这种较为普遍的空间认知方式也辅助构建了景观空间价值研究的三个基点——物质建构（场地）、意义建构（景观）、事件组织（体验）。

The Weber–Fechner Law is used to study the relation between the perceptual stimulus and physical stimulus. The law is stemmed from the Weber’s Law, by German physiologist Ernst Heinrich Weber, which states that the just-noticeable difference between two stimuli is proportional to the magnitude of the stimuli.

费希纳定律：\[ S = k \log R \]

1. 费希纳定律对感知的定量测度（改绘自参考文献[11]）

1. Fechner’s Law offers a quantitative measure to perception (adaptation source: Ref. [11])
构（场景）、场域建构（场域）——从而建立新的空间情感与社会场景，形成流动与体验情景的推动力，从而抵抗平面单一的“即时”体验过程，运用整个身体和所有感官更好地接近意义[14]，产生知觉和物质现象的交织，实现场地的增值[15]（图2）。

在这三个维度中，通过场地（物质空间）引发身体的推拉运动，场景（意义空间）中文本、句法的传递，以及场域空间中的情境构建、事件激发、社会效能提升，均体现了主体身体经验与时空想象在景观空间的可获得性与建构意义。在三元关系的发展与相互影响的过程中，景观空间分别在这三个维度中行使着主客体交互媒介、表意媒介与社会交换媒介的不同身份职能。

3 场地：物质空间中的推拉运动

物质空间中异质性元素的分布体现在时空层面[16]、文化与自然层面[17]，以及历史与考古层面[18]。梅洛－庞蒂及克里斯蒂安·诺伯格－舒尔茨探讨的身体图式和经验模式，作用于外部空间异质多元要素构建中的主体理解过程。物质空间中的行为可持续、停顿和逆转可以使

过程在设计师的感知过程，即时间的和空间的，以及反思和再考虑的社会感知[10]。这通常方法的空间感知也帮助建立研究景观空间价值的三个基本点，即感知（场地），概念（场景），和生活（场域）。这位于情感和社交领域中的空间，形成了流动和体验的推动，从而抵抗平面单一的“即时”体验过程——运用整个身体和所有感官更好地接近意义[14]，产生知觉和物质现象的交织，实现场地的增值[15]（图2）。

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3 The Site: Push-Pull Movement in Material Space

The distribution of heterogeneous elements in the material space is amplified in the spatio-temporal level[16], the cultural and natural level[17], and the historical and archeological
连续、均质与抽象的心理空间产生压缩与拉伸。观者以知觉画面为线索构建对于场所的整体认知，以自发完成的蒙太奇方式实现意义的重建。在这一过程中，通过空间序列、空间方向，以及转换中的节点与阈设置，充分构建了主体与外部环境的互动以及推拉运动的形成条件。主体视域在一种可指明的接受性感觉和自发性运动之间统一，形成运动中的动知觉与现象序列，并充实了空乏视域，使得场地内涵的在场与缺席形成交互关系。

3.1 序列与内外向空间
不同场地之间的要素链接定义了一种网络结构，以及引导运动产生的引力节点，促生了递进关系及序列空间中运动的可分性；运动以和谐及切分的节奏编排方式，结合方向感设定形成坐标系，其中除了对差异元素本身的关注，还包括了编排节奏中空间距离、路径组成的差异，异化的路径与非线性编辑引发时空的压缩、延伸或叠合互渗，强化了超序空间中的身体意识。景观空间的浸入式体验——主体在运动当中获得感知累积——延长了心理上的体验时间。运动和场所借由路径关联形成空间的流动性、固定性、生成性与推拉运动，突出特定空间片段中运动的具体特征，通过空间编排形成节点之间视觉与地形上的链接。

在比利时海里纳利斯公园项目中，设计师通过在游览项目中融入第一次世界大战历史线索，并重新刻画场地表面，结合线路设置与相关设施排布串联起了场地内的战争遗迹。场地内弹坑周边低洼地积聚的雨水促生了新的植被群落类型，进而产生了新的生态斑块与场所记忆。设计按照战争时期军队的实际前进路线设置了一条“前线路”，并利用色彩鲜艳的灌木林界定这一沿线空间。观者可以同时感知到当代农业生产的场地文脉与旧时战场的氛围，当代农业与战争遗迹得以交互展现。空间层次之间的关系处于动态震荡的状态，随着观者的注视而稳定，在整个过程中实现印象的叠加与整体空间结构的获取。受场地历史的持续影响，情景中的物质景观与抽象认知得以混和，内部时间又充满了压缩、延展、暂停与返回（图3）。
In his publication "Experimental Studies on the Perception of Movement in 1912," Max Wertheimer explored the so-called "phi phenomenon" and "stroboscopic motion" and concluded that the illusion of the apparent motion of an object is formed by human's gestalt organization in the visual cortex. He also explained the rapid neurotransmission of excitement with the concept of physiological short-circuit.

3.2 The Threshold

The integration effect of the connectivity and transition of the space introduces the concept of "threshold."[22] It acts on the internal spatial sequence which makes the subject obtain the spatial structure information from both the inside and outside, form continuous accumulation of observation that expands the way of looking at the world, and finally shape the subject's own perception experience: time or space seems to be mixed into the coherence of the subject's mental world.[21]. The Wertheimer Experiment verified that the apparent motion that arises when an object is viewed on the screen is formed with discontinuous image intervals, and the viewer finally perceives a continuous
space through the “threshold” and “transition” in the cognition, where the subject’s perception cascade has occurred or to occur[24].

The function of the threshold lies in the phenomenon that one’s aesthetic experience delays in the exchange process between the perception and personal knowledge and experience[22]. When two separate landscape images become spatially distinct, they will become increasingly different, physically and emotionally; the subject perceives the world through constant movement, and the transitioning state between the two landscape visions is also constitutive to the subject’s perception experience[25]. Subject to one’s anticipation, the perception in the experience process is either accelerated or slowed down which increases the perceived spatial richness; the creation of relational space interprets the discontinuous information fragments into meaningful and continuous perceptions, during which the viewer’s spatiality is reacted and redefined. Threshold, as the turning point between different spaces in the state of motion, marks the connection of differences, and the visual characteristics of the sharing boundaries and the compressed insight into the integrity of the site enable the viewer’s imagination of the world to transcend.

In the Duisburg-Nord Park, Germany, panorama was used as an analysis tool of the information from both introvert space and extrovert space[24]. The threshold and direction leading the push-pull movement in material space.
6. The interface of threshold in the design of the Memorial Park of Qinghai Atomic City Patriotism Education Base, China (Site plan source: Zhu Yufan Landscape Atelier)

4 The Sight: Abschattung and Gestalt of Meaning

Landscape is defined by the collective of subjective and objective forms. Scholars’ critiques on Modernism point out that perception is intelligence which challenges the scientism after the Enlightenment\[26\]; landscape is an anatomy of message which consists of multiple speeches and literatures\[27\]. The idea that considers landscape an object and separates it from the complex context of the reality limits the subject’s ideology and aesthetics. As an ideographic medium, landscape represents the meaning of the site in a variety of ways, forming irreplaceable, direct physical experience and thought-provoking legible insights. The combinations of fragment information of landscape elements contain different textual massages that are represented as the gestalt with grammars and syntaxes.

4.1 The Text

In contemporary times, diversity and difference activate the restoration and renovation of the locality. For example, the preservation and integration of historical texts and historic buildings evince the site’s existing sedimentation in history, placing the site at a certain historical segment in time and movement, and creating an openness for the landscape. Multiple
equal emphasis and coextension bring spectral to the site, which proves itself in the trace and carries the meaning of individual sites and the collective. The ideography of the elements of the landscape can be presented as ideograms, which use the means of surrealism and montages to coordinate the non-connected conflicting elements, and maintain the ambiguity of the juxtaposition by breaking the image frame to enable the viewer to grasp the diversity of reproducing the landscape. In the design of the Potsdamer Platz in Berlin, Germany, Richard Weller explored the process of meaningful presentation from the cultural and anthropological perspectives. He described the 5 layers of the park by collage and montage means, namely the Earth Work, the Day Theater, the Night Theater, the Machine Elysium, and the Living Machines, where the viewer can find the subtle traces to disclose the past of the site—the historical state of Berlin during the Cold War—and form a visual mixture of different layers (Fig. 7).

The ideographic medium is displayed in hyperlinks in multiple forms of elements, scenes, scales, etc. to achieve temporal and conceptual extension. For example, by simultaneously presenting the historical traces of different times, the difference between each part is obvious; meanwhile, they jointly build the possibility of future co-growth by acting as mutually beneficial media. This mixture of differences can be found through the process of inheriting the site’s history and shaping its future, where the new information levels are integrated into existing levels, so that the differences are more closely interconnected; the different ideographic media, overlapping with each other, form a relationship of either interdependence or mutual restraint, where the organization of space leads the subject to the new perception of the space as a whole. When the elements of differences are presented in the
4.2 The Syntax

In view of the obvious tension between localization and globalization, although the design method that connects the site and the context helps amplify the meaning of the site, it may also bring about the confined inertia and repetition along with the evolution of the site. The creating of the ideographic texts of the landscape requires reasonable syntactical construction, using narrative seaming and mixed narrative, focuses on the “collision,” “interaction,” and “stitching” in the ideography of aesthetics, and characterizes “hypertext” and “hyperlink.” By strengthening the superposition of heterogeneous structures in the space, the continuous shocks and reactions are accentuated, profoundly recounting the analogy connections that are easily overlooked. Two elements that seem with different attributes are both independent and collisional to each other, where the intermingling ideograms emphasize the possibility, value, and meaning of its existence and represent the ability of perception beyond space—like the Finger Pointing to the Moon. During human’s body movement, the non-linear temporality and spatial presence combines the virtual and real spatial structure with the physical and image nodes to achieve value increment of memories. The tension between the site and the movement connects the narration with the place and overlaps different time attributes through superimposition, anacolothon, separating, switch, subduction, and omitting in landscape practice (Fig. 8).

Upon Hunter’s concepts on the site, the site spirit, placing making, etc., James Corner underlined the key techniques of “stratification” and “imagination” and proposed three types of spatial structure: species, hybrid, and clone. Species is the skeleton and vein in landscape metabolism and constitutes the interrelation structure; Hybrid refers to the integrated space shaped with seaming and grafting—for example, the urban planning of Paris by George-Eugene Haussmann.
(Fig. 9) envisioned the continuous development of the site upon its incompleteness and uncertainty; Clone is to create a space mixture of an extreme diversity, unpredictability, and interactivity with autonomic or general self-growth methods, and to use the potential hypertext to inspire uncertain events and reading.

For another example, the concept of Heterodite proposed by Bernard Lassus emphasizes the aesthetic and historical value of heterogeneous elements, forming a design method of juxtaposed stratification and creating a continuity of landscape meanings by introducing heterogeneous layout forms. Space sections are decomposed, switched, and reorganized in the landscape, and a quasi stream-of-consciousness literary narrative makes the scene and the space sequence form a specific contextual organization. Through “plot” separation and decomposition, new connections are established, and by using the “least common denominator” to unify the elements of difference, the relatedness in the ideographic process occurs. In the motorway creation of the Quarries of Crazannes in France, Lassus, instead of using radical methods like flattening or blowing up, employed the design method that scrapes the rock surface and units different parts in color or form as the least common denominator, to organize the visual experience sequence and a continuous interface landscape and to celebrate the cultural uniqueness that was hidden within the historical traces.

5 场域：空间中的统觉

约翰·杜威认为，“体验不仅是主体与世界相互作用的结果，而且是主体积极参与其中、发挥主观能动性的产物”[34][35]，当相互作用达成手段整合空间，例如，由乔治·豪斯曼提出的巴黎规划（图9）利用场地的未完成性和不确定性持续进化；克隆是以自治或通用的自我生长方式创造出极其多样、不可预料、充满互动的空间混合，用潜在的超文本创造不确定的事件与阅读。[32]

再如伯纳德·拉索斯提出的异质体理念强调了异质要素的美学及历史价值，形成并置的层化设计方法，通过引入异质性布局形式，形成景观意义连续的串联体。景观空间片段被分解、切换、重组，类意识流般的文学叙述手法使景观与空间序列形成了特定的脉络组织。通过“情节”的分离、解构、重建，同时利用“最小公分母”统一差异性要素，可以建立表意过程中的关联性。拉索斯在法国喀桑采石场高速公路景观设计项目中未使用推平或炸毁的方式，而是使用了刮擦岩石面的方法，利用不同部分在色彩或形式上的统一要素作为最小公分母，建立视觉体验序列与连续的界面景观，并对被遮蔽的、历史沉积的文化差异痕迹进行发掘呈现。

5 The Insight: Apperception in Social Field

John Dewey believes that “experience is not only the result of interaction of subject and world, but also the subject’s reward when it transforms interaction into participation”[34][35]. The ultimate of
到极致，就会转化为参与和交流，最终成为知识的来源。“对象—视域”结构中的每一种体验是个人心智状态与筹划事件的互动结果——事件如同晶体一样，借由特定空间不断生成和发展。场景建立与重构中的自然与社会文化现象使自我与他人的结对和联想产生意义的递推与同感，从群体视角提升了公众意象力与社会效能，最终构成了统觉，即个体对于他人身体和由此呈现出来的想象与意义合为一体。

5.1 事件空间

同感与统觉实现了个体与他人的通达和交互塑造，进而塑造群体化的生活世界。在当代，景观创作尝试为政治生活与知识生活寻求位置，它摒弃宏大叙事，强调了社群与地方性、场所与地域活动、社会运动、尊重他者等内容。当不同的文化形态与社会功用的空间形态被交叠并存时，触引经验、意义和价值的新形态出现，在有限的资源中显示出更高的活力，成为差异和他者的场所。

一方面，重拾的时间、土地的痕迹与文化现象成为一种对空间压缩负面效应的抵抗，景观通过深层次的结构承载文化上的协作作用，为过去的存在提供了完成和永存的意义，以抵抗当代生活的快节奏；另一方面，世界本身愈发杂交、多义和多元话语，种族、民族、文化、精神的主体日益多样化，促使景观不断在其中做出适应。多元化主体在空间中产生了复杂矛盾的感官认知与意义，以及多样的阅读与广泛的理解，形成了情境意义的纠集。这成为实体和场景融合的基本动力，感觉中的矛盾和超载也不断被重新纳入和整合。

在现代主义诞生初期，情境主义国际的理论思潮就探讨了景观创作中的日常生活性，居伊·德波创作的《巴黎心理地理学指南》利用心理感知层面的箭头将巴黎不同区域进行相互联系，形成了共时展现，并表达了个体化认知与心理距离作用下的重构的巴黎。

9. 乔治·豪斯曼提出的巴黎规划(参见参考文献[32])

9. The urban planning of Paris by George-Eugene Haussmann (Source: Ref. [32])
Bernard Tschumi designed the Parc de la Villette, Paris with the narrative of “Event-Cities”, which took events as the fundamental dimension to construct the social field and influence, and then integrated the attributes of differences of the site into people’s perception of the park. All kinds of subjective experience activities and feelings in architectural spaces can be expressed through events, which transcend the necessity of the traditional function-form relationship, and comprehensive, unified, and elaborate manipulates and controls, and trigger events upon the conflict, fragmentation, and gamification between different layers in the structural system. The design created a program system superimposed with scenario layers that activates the social vitality of the city and magnifies the social meaning and the formal creation with events. [39]

5.2 Social Efficacy and Social Image Ability

The subject’s profound insights are defined by his/her personal experience, and the dialogue with the site prompts people to think about the way and meaning of their own existence. In the social participation, interaction, and appreciation processes in specific scenarios and by event impulses, the relationships between man and nature, man and society, and man and history are built, so that the subject can obtain concepts, imagery, and metaphorical explanation from the intuitive understanding of images and form a relative truth and cognitive prototype based on individual experience of
建为文化载体并影响现有文化，以在重塑世界中发挥作用（图10）。

为了调查社会公众的活动兴趣，劳伦斯·哈普林创作了“RSVP循环体系”（即资源—谱记—评价—绩效循环），并强调“谱记”的作用。同时参与式工作坊被首次运用在美国沃斯堡商业区项目的总体规划中。这一体系梳理了设计者所应处理的各种差异性的物质要素与主体要素、公众期待的结果、决策分析、结果与绩效，鼓励人们参与环境创造过程。在此过程中，哈普林保持着一种对设计创造的本源与目的的极大兴趣，将创造“以人为本”的人性空间作为主要设计目标。为了说明体验景观中社会互动性的重要作用，凯文·斯韦茨还提出了CDTA体系的社交互动与视野运动，认为整个城市可以形成可塑性的体验，一段穿越压力与真空的旅程。CDTA可运用于不同尺度，并具有不同的社会广度与丰富程度，利用“中心—方向—转折—面域”的原型组织方式，将人的体验折叠进入空间中，形成各种公共与社交活动（图11）。在景观组织中，基于视觉上的多样性形成社会意

genetic significance. By participating in social operations or even political functions, landscape constructs itself as a cultural carrier that influences the existing culture, in order to play a role in the reshaping of the world (Fig. 10).

In order to investigate the public's interest in activities, Lawrence Halprin devised the RSVP Cycles (Resources-Scores-Valuation-Performance Cycles) and emphasized the role of "scores." Participatory workshops were used for the first time in the Master Planning of the Fort Worth Downtown, the United States. The RSVP Cycles sorts out all kinds of constituents that designers should deal with, including material and subject elements, the expected results by the public, the decision-making analysis, and the final results and actual performance. It encourages people to participate in the process of environmental creation, in which Harprin showed his enthusiasm for the essence and the purpose of design creation—in this project, Harprin took the creation of human-oriented space as the primary design goal. In order to illustrate the importance of social interaction in the experiencing landscape, Kevin Thwaites proposed the social interaction and vision movement of the CDTA (center, direction, transition, and area) System. He believes that the one can form an experience of plasticity in the whole city and a journey through pressure and vacuum. CDTA can be applied at various scales for a wide-ranging social fields and objectives. It uses the prototypical organization of center-direction-transition-area to fold the one's experience into the space and to stimulate diverse public and social activities (Fig. 11). In the organization of landscape creation, the social imagery is formed
象力，并构成社会意义；通过不同体验方式、路径及汇合点，提供社会交往平台和用于休憩及精神恢复的城市空间。

可将差异要素进行折叠的景观空间原型的产生也与社会效能的提升目标相关，与艾力克斯·沃尔对城市表皮的阐述相似，这一空间组织方式将其自身作为动态的、对城市变化有响应的、能及时反映社会事件的空间载体。[41]格雷戈·林恩认为，空间折叠关注连续性与平滑性，力求将各种异质元素、复杂性、矛盾性在连续而又非均质的系统中被整合为统一体，并保持各自的特性[42]。德勒兹将“平滑性”描述为“连续的多样性”和“形式连续的展开”。“倾斜平面”理念强调了在流动中独立单元的消失，以及多维层次的空间互通。不确定性使人处于对内外认知的模糊状态，显示出空间定义的暧昧，形成无边界的景观。[43]日本横滨国际码头设计正是通过内部与外部空间的折叠，以表达时间的复杂性，并容纳全方位的社会想象。结合主体的互动体验，地面本身成为拓扑的事件结构，溶解与重构了所谓的标准，以及新旧关系和图底关系，制造了差异的连续性，使人的活动与环境产生一种新的、深刻的相关作用。

6 结语

景观中的空间不只是容纳事物的容器，更是一种可以将差异性与多元要素相互连接起来的能力或力量。不同的表意方式将特定的处境或事物归诸于独特的特征与整体认知，形成不同的身体—时间—空间互动过程。身体体验与时空想象的原型关系决定了体验中的变化与相应的感知结果，决定了人与场所的沟通深度。当代学者不断研究空间中的情景创造，并将主客体交互深度的研究与探讨作为一种设计意识的觉醒，显示了身体—时间—空间中的多重视角和复合观察，以及对

upon visual diversity and complexity, and constitutes social meaning; through different experience methods, paths, and intersection, it creates urban spaces for social communication, recreation, and spiritual recovery.

The generation of spatial prototypes of the landscape that fold the elements of difference also serves for the goal of social efficiency improvement. Similar to Alex Wall’s interpretation of urban surfaces, this spatial organization takes itself as a physical entity that is dynamic, responds to urban changes, and promptly reflects social events. Greg Lynn holds that space folding emphasizes continuity and smoothness, and differences, complexity, and contradictions might be aligned into a continuous and heterogeneous system that also allows for pliancy. Deleuze described smoothness as “continuous variation of matter” and “continuous discontinuity.” The concept of “oblique circulation” proposed by Paul Virilio emphasizes the absence of independent units in the circulation and the interconnection between multi-dimensional spaces. The uncertainty makes people’s perception of the inside and the outside ambiguous, which vaguely defines the space and forms a borderless landscape. The design of the Yokohama International Port Terminal in Japan precisely used the folding of introvert and extrovert spaces to express the temporal complexity and to accommodate the full range of social imagination. Combining with the subject’s interactive experience, the horizon itself becomes a topological event structure, dissolving and reconstructing the so-called standards and the relationships between new and old, and figure and ground, creating a continuity of differences and spurring a new, profound interaction between human activities and the environment.

6 Conclusion

The space in the landscape not only accommodates matters and things, but also becomes an ability or power to connect differences and various elements. Different ideographic methods attribute specific scenes or things to uniqueness and holistic cognition, forming diverse interactive processes between body, time, and space. The prototypical relationship between physical experience and space-time imagery determines the changes of one’s experience and the corresponding perceptions, thus determining the depth of the communication between people and places. Contemporary scholars’ continuous study and discussion on the depth of the interaction between the subject and the object for the creation of scenes, as a kind of awakening of design consciousness, shows the multiple visions and composite observations in the interactions between body, time,
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