当代景观评论之
帕特里夏·约翰逊访谈

吴欣

【项目介绍】

帕特里夏·约翰逊（Patricia Johanson）是一位美国景观设计师，她的代表作包括美国卡内基研究所、美国国家美术馆和美国国家艺术博物馆等。她致力于景观设计与科学的交叉，尤其在可持续设计和智慧城市等领域有深入研究。她的作品受到广泛赞誉，包括2014年美国景观设计师协会的终身成就奖。

【访谈内容】

记者：帕特里夏·约翰逊女士，您好。关于您的作品和设计理念，您能给我们分享一些吗？

帕特里夏·约翰逊：我的设计理念是将自然、科学和设计完美结合。我认为景观设计不仅仅是一种艺术，更是一种解决环境问题的有效手段。

记者：您的作品中，有哪些项目给您留下了特别深刻的印象？

帕特里夏·约翰逊：我最喜欢的项目是美国国家美术馆的屋顶花园，它不仅美化了环境，还通过雨水收集系统和太阳能板等技术，实现了绿色可持续的设计。

记者：在您的设计理念中，科学和艺术是如何融合的？

帕特里夏·约翰逊：我认为科学和艺术是相通的。科学提供了解决问题的方法，艺术则赋予了解决方案以美感。在景观设计中，我们需要科学的数据支持，但最终的形态和色彩，还是由艺术创意来决定。

记者：未来，您对景观设计有什么期待？

帕特里夏·约翰逊：我希望景观设计能更多地参与到城市的规划中，成为解决城市发展问题的重要手段。我也期待更多的人能关注到景观设计的可持续发展。

【访谈后语】

帕特里夏·约翰逊的设计理念和实践，为我们提供了新的思考角度。景观设计师不仅要有创意和设计能力，更需要拥有科学素养和可持续发展的理念，为我们的城市和环境做出贡献。
在当代景观评论中，张敏认为景观设计是文化背景下的一个重要组成部分。他认为，景观设计不仅仅是空间的塑造，更是对自然、历史和文化的综合反映。张敏指出，景观设计应该在尊重自然的基础上，结合当地的环境特征和文化背景，创造出具有地方特色和文化内涵的景观空间。他强调，景观设计应该关注人与自然的和谐共处，注重环境的可持续发展。

张敏还认为，景观设计应该注重功能性和艺术性的统一。他认为，景观设计不仅要满足人们的使用需求，还要能够提供视觉上的享受。张敏强调，景观设计应该具有创新性，能够在传统的基础上进行创新，创造出具有现代感的景观空间。他鼓励设计师在设计过程中，积极吸收和借鉴国内外的优秀经验，创造出具有原创性和创新性的景观设计作品。
Screenshot
佩塔卢马湿地公园：艺术创造和市政工程的再定义
Petaluma Wetlands Park: Re-inventing Art, Reforming Engineering
吴羚 / Xiu WU

佩塔卢马湿地公园是位于美国加利福尼亚州的一处艺术项目。该项目是与市政工程和生态基础设施建设相结合的一个综合性项目，旨在通过艺术和自然景观的结合，提升城市景观品质，促进社区的可持续发展。公园的设计理念是将艺术和自然巧妙地融为一体，创造了一个既美观又实用的城市空间。公园的建设不仅考虑了生态效益，还注重艺术的创新性和互动性，为市民提供了一个休闲娱乐和文化体验的好去处。

佩塔卢马湿地公园位于加利福尼亚州的佩塔卢马市，是一个结合了艺术和自然的公共空间。公园的设计旨在通过艺术和自然景观的结合，提升城市景观品质，促进社区的可持续发展。公园的设计理念是将艺术和自然巧妙地融为一体，创造了一个既美观又实用的城市空间。公园的建设不仅考虑了生态效益，还注重艺术的创新性和互动性，为市民提供了一个休闲娱乐和文化体验的好去处。公园的设计理念是将艺术和自然巧妙地融为一体，创造了一个既美观又实用的城市空间。公园的建设不仅考虑了生态效益，还注重艺术的创新性和互动性，为市民提供了一个休闲娱乐和文化体验的好去处。
Contemporary Landscape Criticism—Interview with Patricia Johanson

Xin Wu: Patricia, I hope more people will learn from your new project in Petaluma. It is a wonderful example of an infrastructure waste treatment plant turned into a recreational wetland park.

Patricia JOHANSON: For short, I am fond of saying, even in any one year, the new facility introduced a common problem and an unusual solution that might resonate throughout the United States. Petaluma is a small city in Sonoma County, California, with about 50,000 inhabitants. Like many other cities in this country, it had an old wastewater system that was working beyond its capacity. The city council was concerned about the scarcity of drinking water, the environmental quality, and the endangered species; meanwhile it wanted the administration and citizens to reach a greater level of awareness of these issues. It was first invited to visit in August 1998, and then commissioned to work with Carollo Engineers at the design of a new wastewater treatment facility. It has just been completed and opened in July 2005.

Xin Wu: This is a wonderful example of a functional landscape. In China, more wetlands are created now, but little attention has been given to their role in water-purification. But before we enter the details of this new project, I would like to first touch it in a historical perspective. You were already an established minimalist painter in the mid-1960s in New York, when you became interested in landscape through the House & Garden commission, and started to explore an hybrid art to connect nature to urban environment.

Can you describe briefly the development of your ideas?

JOHANSON: Well, the commission came to me totally unexpected in 1993. I knew little about landscape architecture at the time I had to look into everything on my own. One of the interesting things for somebody well-educated when you pretend to do something, like design a garden, is that you do not have background, you do not have any pattern to follow, you do not have any example in front your eyes. It forces you to be very inventive and to figure things out on your own, so I was trained as an artist, so I knew about colors, I also knew about sculpture, I knew a little bit about structure since I liked architecture and engineering, but when it came to working on landscape, it seemed to be something completely different. Now I actually think art and landscape design are not so different.

Xin Wu: I would like to know your thoughts on how you see your new project in Petaluma and the general development of landscape architecture in China.

JOHANSON: Well, I think our experience in Petaluma shows how much we can learn from landscape architecture. The project started in 1993, when the city of Petaluma was considering its wastewater treatment facility. The city had an old system that was not working anymore, and the city council wanted to improve the situation. They contacted me to design a new facility, and I accepted the challenge. The project was completed in 2005, and it has become a popular destination for the residents of Petaluma.

I think this project is a good example of how landscape architecture can be used to improve the environment. It shows that we can use nature as a resource, and not just a problem to be solved. This is something that we need to think about more in China, where we have not always used nature in the best way.

I also think that landscape architecture can be used to create beautiful spaces for people to enjoy. The Petaluma project is a great example of how we can do this. I hope that more people in China will start to think about landscape in this way.
For example, many of the House & Garden proposals were about wading lake water treatments. If there weren’t any wading lake involves, would the New York Central Park be complicated which I have alreadyCjed with my children’s mosquito bites, or would we go to the butterfly’s landscapes? In the animal kingdom, the body patterns of a species result from evolution, often a way of adapting aesthetically to the environment. For instance, to know what plants will clean the water from the particular polluants found in the water running into the lake.

Xin WU: You have written and translated in many languages about your art but what is not designed, can you explain this?
JONHANSEN: The most important aspect of my landscapes and the key to their success is in the parts I do not design. I design very large projects now forming very large figures on the planet, but I do not design the natural parts of it. Many people want to see the image, so they go to a landscape architect or to a public park, but I will not do it. I want you to see the image of what it is, and the image of what it is, and you find out that you are in a human being through exploring nature. I want people to explore, more than to just look. When you walk on one of my sculptures, you exactly see a pattern in the way a dancer moves through space, achieving different levels of perception. When you see the Dallas sculpture from a distance, for example, it looks too big, it is 24. The man made a large road to the image, but you also have to see the image. They were in glass cases. Let me name a few issues to understand the importance of functional problem solving in my approach. First, I think I could give it a more formal way in which the image was on an arcing and warming eye rate, and the amount of water. Second, in the image... Who would be interested in them—real that there is a designed image, and you can see it on the drawing for the project, but on the site it is so large. For example, to get to the image of... In this way a person forms a water quality. There was grass on the shore and the park department was fortifying the grass. When it rained the water would wash out the fibrous in the image of the leaf and the leaf. I have seen in my experience with myself natural things and environments, it always led to my environmental concerns.

Xin WU: That sounds very much like the neo-confurators were of the way—"green"x; is it more or less the same amplitude, more or less the same amount, or do things very different experience, and then it must be analyzed and understood. Color is always a diagnostic of environmental art. And the idea that the dragon never violates the whole image but only a part, as the dragon cloud of the dragon, or some other aspects of the dragon, I found that very good and I do not know how much I want to talk about this particular aspect, but it means that we really tell something interesting and something special, the story of the dragon is the key. That is the dragon at the very top of the Yangtze river. It is the "dragon shaft"—passed the dragon’s eyes, as a pool filled with water, the air coming into the pool of water, would unite the dragon and the dragon water. Thus it would achieve in a very real way, what ecology tries to achieve conceptually bringing together the different parts of nature. So I did not use it as a myth as the mythic, rather on a local level. That’s why it is a small lake on the border of the city. If it is a landscape that makes researchers finding bones of tigersquana. If you see another way of tigersquana, some flying reptiles, it makes the dragon much less a myth as a part of an ecological network: a memory, inoposite of 8.

Xin WU: I see a kid would borrow any myth, idea or figure particular to local culture to impose a form on the landscape in the way of reviving the past, but your attitude is completely different, and finally more of local culture. You look for ideas or names belonging to local culture to express an enemy or problems addressed at present by the economy and environmental disaster, and then you borrow from the "great book of nature" the outline of a living shape that speaks both to traditional local culture and to the contemporary environment. In other terms your design says attitudes of both formality and folklorism, because it is both ancient and country with cultural change that will contribute to a new engineering respect of all people’s interest in nature. So you would not produce the same designs in a Western or a Non-Western culture, but you would maintain the same spade and, on a large extent, the same method. This is of great interest in China at present. Since I know, you were invited to give talk and were interviewed at TV in China. I think I could let me say it is difficult for me to advise Chinese designers. In any consideration of any culture, I feel that’s as an outsider, I realize I have much to learn. So, first I try to find local people, who know a great deal about the local landscape, I need to learn about them, to see this thing, I wish I could talk to this people, this thing, what they want. It is different in every culture. If you are to understand the whole culture. In my own country, when I design in California, I am not a Californian, and when I design in Salt Lake City, I am not a Utahn, so it is not possible to spend much time as I can learning about those places, and trying to understand how people think and what they want. I can give any specific advice to Chinese designers.

Xin WU: As any designer already knows, you need to be true to your work when designing a project, even though the project does not necessarily belong to the political and aesthetic reasons. I also think that it is most important to develop a project content that fulfills needs both in the political and aesthetic reasons. So as to not only be the local world as a whole, but also the local and global in harmony, rather than not that should not just for the human beings, but also for felines of it.
would be a great improvement of our life, if we wild landscapes were to disappear; and moreover it may contribute more than we can imagine to human welfare. This is the point I would like to add to my summary of my approach.

**Xin Wu:** Designing for wildlife. So, you are not satisfied with conservation, and you want design to improve the living conditions of both humans and wildlife. This calls for attention to the issues of survival and development of natural species of wildlife, however, does another issue since local people may enter conflicting views about nature. How do you deal with these differences in your own design?

**Johannson:** Yes. I think there are conflicting views about nature and wildlife in any local community, as I am careful to avoid views that represent some wrong views. I have built my design to accommodate only their own interest, not the general public interest in nature. I tend not to listen to them. I rather try to be very inclusive and to design for all groups together. So for example, in America, there are local groups, belonging to a bird protection society, the Audubon Society. Those are mostly very wealthy people, only care about birds, for the sake of protecting birds, they would cost about all other wildlife. It is very dangerous because it blindly aims at modifying the balance of natural species. To the contrary, I really support diversity in biodiversity and cultural diversity. In the 20th century a very famous landscape architect, Frederick Law Olmstead, worked across the whole United States, and created a whole series of great urban parks. These parks are used by everyone, people love them, and have loved them since the day they were built until now. That is the kind of project which is really important to design projects that meet present needs of the whole local population and that can be passed down to the future. We should also design for the people who will come after we are gone.

**Xin Wu:** Nowadays there are many designers in the field of landscape architecture are trying to design projects for "green infrastructure" —proposing a fashionable word—such as designing in a city in a river valley which integrates the natural water with the urban landscape in order to achieve the same sustainability that would apply in this natural environment. Yet your designs do not seek to reproduce natural forms. How do you achieve the same sustainability that would apply in this natural environment? And your designs do not reproduce natural forms, the greatly negated outlines of some living spaces, and the greenery of some urban spaces, to be self-sustainable. Could you for instance turn to Petrusa, your latest project for a water treatment plant which just opened and has received much attention?

**Johannson:** Well, river flow is not a technical process, water treatment is a technical process that shapes rivers through time in any environment. It is not the case for water treatment. Yet still we need to clean the water used by its inhabitants and industries, and its storm water, and this water treatment has to achieve a form of the river. At Petrusa, the design follows the image of a little cahn marsh harvest mouth (fig.11), an emerging species that have site on the. That is the third image that was proposed for that design, because during the early and growing form of the river a specific circumstance led to different river forms: the "treatment" tree, the technical and natural steps involved in breaking down the sewage and selecting the plants, and secondly to introduce the river's flow. To make it sustainable, first we wanted to achieve as low energy use as possible. So the water质量 flows by gravity through the plant. There is only one instance when we are pumping water, otherwise it is always flowing downward. Second we were concerned about the conservation of building materials. There could have been a lot more hardware, a lot more technical equipment out there to process the sewage. But if I design a system that is so simple and so basic, I prefer things which are really simple, really basic, and I don't have to water us as much, they are really simple to build, inexpensive and really easy to repair. But there is more to self-sustainability of the whole environment of such a project, since that area of California has experienced some big earth quakes, and a dam failure can wreck havoc downstream. So they are designed so that the worst that can happen is that if there is an earthquake, the water-already clean enough for agricultural use or release in nature, would go back to a river, a few hundred meters away, just flow down and go down to the sea. So, basically it is the weaving together of the technical process of the treatment plant, the environmental and landscape design which ensure the self-sustainability of the project, not the form into which they are cast.

**Xin Wu:** You have explained the technical and environmental dimension of the project; can you say a few words about the art dimension to it?

**Johannson:** Art is not an added function; it is intrinsic to the design. Let me give just one example. There is a part of the project devoted to training the urban water entering, the site from the local highway and a neighboring business center. This is contaminated water containing oil pollutants and chemical fertilizer, which should not be allowed to run directly into the river. So we designed a filter that would make the water run through a series of small planted ponds, in the overall shape of a meandering meandering river (fig.12). It forms a compartment between the city and water plants in several colors forming a pool in a park. This very page resembles the figure of a meandering river that has a specific aesthetic of the color and the figure; the functional part is the choice of filtering plants each selected to treat a specific pollutant present in this water. So, if you look at the image of this flower from the top of the term, of the neighboring pond, you get on the same heading the art figure, the colors, the plants and the technical process (13).

**Xin Wu:** How would you expect visitors to appreciate the project in Petrusa? Should they gain an understanding of the design of the water treatment plant? Or turn their attention to the protection of the last hard virgin forest? Or do you expect something else?

**Johannson:** I think different people look at things in different ways. So if you interested in wildlife, you probably come there and see the wildlife. If you are a hiker, you come to hike and you will likely get some joy in a single trip. If you turn a jump on a trip or hiking along the river; if you are a botanist, there are wonderful plants out there that people appreciate. I am not really sure how people first look it. It can be quite unexpected. Not all the art is in place yet; we still have to add colored sod in the finishing ponds. After this is done, you will get the color reflecting through the water. "This is very important because it creates focus attention of the flow of water, and drawing the new sensing experience of water. It is also a deep visual phenomenon, and you might expect this to be a necessary trigger for an aesthetic appreciation of otherwise rather technical water treatment ponds. Yet, upon my visit, I could see that there were several groups who had planted their trees and engaged in play-around painting on the bank of one of them (fig.14). Claude Monet had painted a syncope in his garden to enable him to paint water lilies in a Japanese setting; some inhabitants of Petrusa have seen the lilies in these ponds as places that stimulate their own sense of nature. These islands are part of the engineering since they are directing the flow of water from one finishing pond to the next. So they are part of the technical infrastructure, but they also have been designed to attract wildlife, to provide nesting areas for birds. And I just think that at the moral level, it is really important, every time that we build something, to remember that we encroach upon land for wildlife, and we have a moral obligation to make it as safe as possible for wildlife. That is a fundamental part of our whole selection of plants. I choose them to create new habitats and nesting sites for all sorts of birds and animals. These animals are not captive, they come because they are attracted to the vegetation, to the substrate, to the presence of other animal life upon which they prey. They not only provide entertainment for people who show their child, or a fish for them to learn about wildlife beyond what they can see in their yard. The more refined you can see beyond this level. They will see what is happening when designing for wildlife; the plants do not produce large flowers, so the bees and other small insects, and the butterflies are the most important of the great deal of water quality and treatment. They will reach through their personal approach a new level of ethical engagement (fig.15).

**Xin Wu:** You use landscape appreciation as a process that develops over time. Landscape architecture should give pleasure, then invite aesthetic appreciation of wildlives and then engage in social and environmental issues. Does that imply a new design practice as well?

**Johannson:** I think landscape architects have a huge contribution to make, because they are so involved in creating urban environment. Let me stress the role of time. Once a certain type of landscape starts being built, we turn our eyes to it. One of the conflicts in the United States between nature landscape and managed landscape, the kind of landscape architects used to do around housing or public buildings, is that people want to see a bench, they want to see us grass, that would essentially call for the use of pesticides, which would flow into the water with all remaining substances. When confronted with a natural landscape they felt it was just a field, it looked like weeds it did not look like somebody taking care of the landscape. However this may be changing as the years go by. So, landscape architects are responsible for training our production in the sustainability direction and to do they need to think about planting not so much in visual forms, just to please the eyes, but in terms of the contemporary world, where the population is expanding and all the resources are being stretched. I think that they should engage in the development of multifunctional, much more in multiple, public infrastructures which provide a new and important support to the development of wildlife at the same time that they efficiently provide a self-sustainable service.

This implies engagement in cooperation with large numbers of people in any design project. And even though I know it is difficult, and even though it takes much time, and even though nobody gets one hundred percent of what they want, I think that working together achieves a better project than you would working individually.

I can only speak for myself, I like to do new functional projects. Each project becomes a kind of model for a certain type of landscape architecture who develop projects in constructing the urban environment. Let me stress the role of time. Once a certain type of landscape starts being built, we turn our eyes to it. One of the conflicts in the United States between nature landscape and managed landscape, the kind of landscape architects used to do around housing or public buildings, is that people want to see a bench, they want to see us grass, that would essentially call for the use of pesticides, which would flow into the water with all remaining substances. When confronted with a natural landscape they felt it was just a field, it looked like weeds it did not look like somebody taking care of the landscape. However this may be changing as the years go by. So, landscape architects are responsible for training our production in the sustainability direction and to do they need to think about planting not so much in visual forms, just to please the eyes, but in terms of the contemporary world, where the population is expanding and all the resources are being stretched. I think that they should engage in the development of multifunctional, much more in multiple, public infrastructures which provide a new and important support to the development of wildlife at the same time that they efficiently provide a self-sustainable service.