林中物流：
探索瓦登博格及其全球本土化资源传递

Abstract
Despite recent Landscape Urbanism interests in surprising landscapes, Walden, on the Wisconsin, is a central case study. To what extent do the works of landscape architects in the 1980s and 1990s provide inspiration for the aesthetic and formal content of the landscape? What is the relationship between the works of landscape architects and urban designers in the 1980s and 1990s? This essay presents a series of case studies that explore these relationships between landscape architects and urban designers in the 1980s and 1990s.

Landscape Urbanism

Keywords: landscape architecture, landscape urbanism, Walden, landscape, urban design, urban planning
4.2 区域和国家的变迁模式

还有一系列研究从科学方法论的角度出发，试图通过研究美国1849-1852年间的农业危机，来分析这个时期的变化性质。通过对当时的社会、经济和自然环境的分析，研究者们发现，这个时期的变化是由于多种因素共同作用的结果。这些因素包括市场波动、自然灾害、人口压力和政策调整等。研究结果表明，这些变化对美国农业产生了深远的影响。
1 Life in the Woods

Walton, or Life in the Woods was based (loosely) on a homesteading experiment by Henry David Thoreau at Walden Pond and Woods in 1846 - 1847 (revised and finally published in 1854) (Fig. 1, 3). Thoreau’s iterative descriptions of his daily activities, social, seasonal, and wildlife encounters have been read in multiple ways: an authentic wilderness withdrawal, as squatters’ civil critique and as parody of picturesque, suburban migration. Such varying interpretations spring from Thoreau’s mix of erudite social commentary, romantic literary tropes, and natural history episodes. In addition to these genre manipulations, Walden’s larger location — adjacent to the new Fitchburg rail and telegraph lines, amidst the fringe fields and shifting occupational structures catalyzed by industrial and agro-market specialization — has made Walden key to debates in the history of science, literature, environment, technology, and thus, synthetically speaking, landscape architecture.

2 Limited Landscape Perspectives

From within the design disciplines, Walden has been read conservatively, as exemplary of common landscapes and imaginative withdrawal. John Brinckerhoff Jackson considered it emblematic of the romantic feeling for solitude and for closeness to unspoiled nature — confined to middle-class urban citizens.61 Leo Marx, in Machine in the Garden, reiterates Jackson’s interpretation, but recognizes that Walden was far from “unspoiled”. For Marx, the key episode is Thoreau’s lapsus de the melting railway banks in the spring. In Thoreau’s description, the bank’s eroding forms and their fantastic resemblance reconcile nature, society, institutions, and industry. Within the imagination, “nothing is inorganic”62.

Two years ago, as a graduate of Penn’s landscape urbanist program and an associate at Stoss, I would have scoffed at the idea of reading Thoreau. Why spend time on such transcendental imagery? But then, during my daily commute, I stumbled across Graham D. Burnett’s “The Singing of the Grid”, in Culture. In this essay, Burnett explores how Thoreau, typically suspicious of technological development, could nonetheless claim to be infatuated with the songs of “the telegraph harp... Always the same unrememberable revelation to me. It allies Concord to Athens and both to Elysium. It intoxicates me, makes me sane.”63 After reviewing Thoreau’s geographic references, Burnett concludes literary exegesis with moral and technological history. Retracing the early mounting practices, he highlights how the single-wire structure of early telegraph lines at Walden vibrated, or sang, in the wind. Thoreau’s affective appreciation of the telegraph was as literal and humdrum in 1847 as it was a case of romantic embellishment.

In short, Burnett’s shrewd tectonic attention made me wonder, “what else was lacking between literary metaphor and mundane logistical links, in the socio-material relays of Walden Pond and Woods?” If we think of Thoreau as “taking measure” of shifting landscapes, perhaps his erudite images did not necessarily lack rigor.64 Perhaps, it was just that we, as landscape urbanists and historians, had yet to read these images historically, as Burnett had done; perhaps we had yet to excavate the novel footprints, tectonic typologies and global economic engagements embedded in Walden’s extravagant episodes.

3 Logistics in the Woods

Thus, in fall 2012, I began my current project, Edge Operations or Logistic in the Woods. As I started to read through Walden, I gravitated toward two types of research: First, a contextualizing tradition within literary history situates Thoreau’s
work that are resonant with contemporary interest in visualizing big, territorial data, in particular, his engagement with 1) antebellum science and 2) period surveying and statistics. I would like to take a moment to look at these specific examples, using secondary research and “Re-surveying Walden.” I think they exemplify how Walden, when remapped, dovetails with landscape urbanist interest in agrarian urbanism, dispersed settlement strategies, and global logistics chains.14

4.1 Serial structures and antebellum science
Several secondarv works explore Thoreau’s adoption of serial, iterative descriptive devices, transferring techniques mutually between natural history and literary genres. In Seeing New Worlds, Laura Dassow Walls explores Thoreau’s writings in relationship to the materialist research methods of Alexander Von Humboldt: explore, collect, measure and connect. She draws a direct line between Humboldt’s “ansicht” (visual synthesis) methodology and the cyclic, symmetrical closure of each chapter in Walden.15 As landscape architects, we are familiar with Humboldt’s graphics: eco-type transects, isotherm (atmospheric) mappings, and serial river / mountain sections. If we re-read Thoreau’s cyclical closures as analytic arguments akin to Humboldt’s serial diagrams, the episodes of Walden easily translate into typologies; his iterative encounters map the different scales of material engagement, comparing individual and industrial approaches within the same chapter.8

For example, if we return to “Re-surveying Walden,” the initial harvesting diagrams are drawn from Thoreau’s own description, staged in terms of increasing labor force, instruments, and organizational complexity.
Almanac accounts to fill in regional and national consumption patterns, working from materials that Thoreau likely referenced in his own Walden revisions. I then supplemented these sources to develop the secondary, spatial impacts of refrigeration and ice transport. I mapped census studies, shipping logs, and, among other policies, dairy reform recommendations from the Massachusetts Sanitary Commission (Fig. 6 - 10).

5 Beyond “Productive” Landscape Harmony

In drawing the larger market, transport, and legislative pressures reshaping Walden, Concord, and Boston (and so on), my synthetic scale may seem an odd match for Thoreau, the local post-surveyor. His perspectival position, peering up and out from the pond (with interspersed aids), is a deliberate inversion of “pastoral prospects” and the colonial, economic, and even statistical use of such enlightenment “overviews.” And yet, it is precisely in negotiation with those images, ends, and “invisible hands” that Thoreau’s accounting is pitched. By fishing out the material and logistical links—between Walden’s ballet of ice and slave products, between its frozen water and the sub-continental cotton trade—my maps make it easier to locate Thoreau’s abolitionist alliances and market critiques (Fig. 9, 10).

As an active designer, I have often turned to Keller Easterling’s “El Bajo” and Pierre Bélanger’s “The Agronomic Landscape” for contemporary examinations of agriculture, optimized logics, and geopolitical externalities. The benefit of revisiting Walden is thus similar to highlight the complex, dynamic, and process-based alliances of industrializing agriculture, its harking continuos and socio-economic conflicts, its global means and measures. Ironically, reading Thoreau in an additional way to guard against self-contained images of pastoral resolution or a simplistic idea of “productive” landscape harmony.

REFERENCES