

Reflection

[Processes and Discussions]

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This project, Minimal Intervention: An Attempt Reading the Ultimate, focus on the basic need from we as human beings to the landscape, which is to experience. The result of it is a serious of public spaces engaging with nature. These interventions guided by the minimal principles proposed in this project is specifically a characteristic of individual projects and the compositional impacts they create. But it also becomes a paradigm in that it reveals the presence and the quality, in general of landscape architectonic environment.

This last part aims to reflect on the progress of how the research design developed, in order to examine the initial goals. It also discusses the relevance of this thesis within a larger context.

On relevance and feasibility

_LA-WISE

The position of quality revealing set tone for this project. Although at first I do an ambitious on facing a world wide problem of sea level rise. When things didn't go as I planned, I was hit by the idea of now that everyone is dealing with global problems, why would I bother then?

This is not the only direction that we must pursue as landscape architects. Landscape Architecture should not be only about dealing with complex global problems, but also about valuing a place and make it appreciable by experiencing it.

What I truly want is to try something fun, taking advantages of the site while contribute to the very daily lives of us, the very normal people. Especially in a world with fast paces and panic attacks, a world awash with too much information to stay sober, we need something delicate to trigger us and think for ourselves.

_SOCIETAL

In a modern society, especially in big cities, life is fast, busy and full. Behind the method of Minimal Intervention this thesis proposed, is the wish of integrating image of city into people's daily life with experiential value.

During the process I got a lot of questions on will people in Oslo really need your design?

Firstly I really think it is not for us to decide whether people need something or not. Secondly, people will never say something like we are rich, satisfied and developed enough, we don't need to make progress anymore. We all agree to this. But what could lead the development that we all know will definitely happen? It should always starts at looking things differently, walking away from the stereotype and thinking outside the box. By revealing (even initially discovered) that there could be more possibilities between this city and water, that the river is no need to be fully covered in pipes, that the sea actually provides a safe and rich environment for this blessed city, development will happen, from the aspect of people's well-being and life in a modern world.

Minimal Intervention creating experiences where landscape architecture provides for the well-being of each citizen in this busy city. To rediscover their senses, to give them back what urbanisation has took away from them.

On method

Stood on the shoulders of giants, this thesis developed Minimal Intervention as a powerful tool to create experiential environment, with compositional value through scales of landscape.

Taking the relationship between water and a modernized city, Oslo, as a testing theme, this method is proved to be able to contribute to urban landscape in relation to identity of the city, character of nature, interaction of societies and so on.

Nature of this method defines experience itself as a valuable programme, meantime provides a possibility for the design to evolve at every scale. Taking interventions on spots as example, each of them tells a story which is experiential concerning its location. It has the potential to grow into a space with programme without intentionally preset.

If more locations created, they can be linked either physically or mentally, in this way creating impacts through scales. If not connected, the design also make sense as single location has a richness in providing experiential value, and that it's always ready for further development.

In other site, especially in one that is 'blemished, over-exploited, and not easy to interpreted', this method can contribute to the development by taking advantages of its identity and potentials, re-evoking our senses, seeing, hearing, touching and responding.

On research and design process

Starting with an instant fascination of 'Un air rosé', I studied this art experiment, from the phenomena into how it can influence the spatial environment, how it can furthermore make impact on wider context. During the process, I see the value in Minimal Intervention firstly brought out by Lassus, not only sets an humble attitude towards what has already been there, but also stands a position of how landscape architects can design our living environment.

EXPERIENTIAL

At one time when I was struggling in lines and diagrams trying to create an intervention on existing water which is 'minimal', before I managed to figure out what 'minimal' stands for in my thesis. It was quite a difficulty. When it comes to me that for a project starts from a provocative phenomena, and focusing on revealing the experiential value, the thing I was doing on the other hand seems too be so rigid and chained. It doesn't match.

I tried to stop being so 'systematic' and started imagining the physical atmosphere, and draw what could be the perception that I was pursuing, responding to the 'Un air rosé'. What situation on site stands for the tulip, and what could be the white paper that I stuck into the situation.

Atmospheric images which tried to capture the variations in water and form, as well as the timeless landscape. These images belongs not only to each of the intervention on single location, but also to a larger picture. They began to form characters of their own, which in turn provided feedback and inspiration to the research on bigger context. It helps me settle what kind of project that I want to achieve, and further help completing the understanding towards Minimal Intervention.

COHERENCE

I find it important to be consistent and always go back to see if the proposed research objective is responded properly. In this case, the task I gave myself to go through scales is a positive push. Sometimes things got stuck halfway, it is the good moment to jump to another scale and make something out of that scale, then it gets clear for connecting the whole story.

The process of repeatedly reviewing through scales is also the process of this thesis gets completed. Creating connections by different means among scales became instrumental in pushing

my design forward. The design I presents in this project ends with the final investigation into details of Tidal Museum. Acting like the white paper which has been stuck into the tulip, even the smallest scale corresponds to the goal of experiential.

SHELTER

When the idea of shelter as part of the principle was implanting into the original ones, the project makes a qualitative step forward.

As part of the principle they complete the story of water interventions. When contextualized they are designed in respect to the identities of city and to the character of northern nature. As signatures they build up connections and recognitions among experiential locations, help creating impacts through scales.

There is no such thing as effort in vain. Taking shelter as example, it was once serving as a negligible part of a contextualized design.

When I look back, there is a feeling that all dots connected. I would never imagine or expect inspirations I once had just hit back and contributes like a ring to the chain.

(Let go is also important.)

MINIMAL INTERVENTION

I got the question a lot, of are my interventions really minimal, or how minimal is minimal? Like stressed in the framework, there is absolutely no need to be restrained by pursuing 'minimal', that is also the least thing this project calls for. To be 'minimal' is not the intention in itself, but to accomplish a provocative project which reveals the quality, be able to evolve and keep making sense through scales, while creating experiential environment contributing to the relationship with water and urban life, is the final goal.

To make it 'minimal' only means that, with simple changes, certain intentions of discovery meant for each location are exposed. These principles are qualified as 'minimal', comparing to its influences. This is a way of design which respect the most of the context, avoid adding more misunderstandings to the site and easy to follow.

Thus blindly inviting seemingly 'minimal' interventions is nothing but surplus. Instead, to apply the 'minimal' principles onto carefully chosen locations, the appearance of that application doesn't seem to be so important anymore. They might not looked like a 'minimal' intervention, but they all start from a minimal principle. The essence and purpose of them is to reveal the quality by creating experiences.