

跨越边界？搭建桥梁！ To Cross Boundaries? Build a Bridge!



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摘要

我们生活的时代要求我们必须从根本上改变人类与地球之间的关系。我们面临的危机要求我们集中所有创意，创造出适应性的、综合性的解决方案，还有系统性的思考方式。这不仅是生物或生态与艺术的结合，它还包括化学、物理、工程学，以及心理学和所有社会科学等学科的结合。而这种结合也不是单纯地把它们拼凑在一起，而是要把这些不同的学科结合在一起以萌发新想法。这种复杂的、系统性的以及多学科或跨学科的途径正是我们寻找解决方案时应采取的切入点。

关键词

跨学科；结合；社区参与

Abstract

We are living in a time that we must radically transform our human relationships to the earth. The crisis we are facing demands us to pool all of our creativity together, and demands adaptive, integrated solutions and systemic thinking. It is more than biology or ecology combining with art. It might be chemistry, physics, and certainly engineering, as well as psychology, and all the social sciences — and not so much a combining of these, as finding emergent ideas when these different kinds of knowledge come together. This kind of complex, systemic and multi- or trans-disciplinary approach is what we need to even begin finding solutions adequate to the need.

Key words

Trans-disciplinary; Combination; Community Participation

您是如何定义不同学科或专业之间的“边界”的？您又是怎样理解“跨界”的？

杰基·布鲁克娜（以下简称布鲁克娜）：我对边界本身并不感兴趣，我感兴趣的是一个特定的场所、地点或环境如何将对其有着不同理解的人们聚集在一起，并使人们从各自不同的角度出发，一起去体验。这些人可能来自工程学、水文学、景观设计学、动物学、植物学、历史学、人类学或者地形学等学科。人们可以分享他们的观点，交流他们的知识，自然而然地，人们对这个地方的新理解和这个地方所具有的新意义就会呈现出来。而跨界只不过恰好是这个过程的结果。当今世界的问题是极其复杂的，我认为，这种复杂的、系统性的以及多学科或跨学科的途径正是我们寻找解决方案时应采取的切入点。

您如何定义或描述您的跨越生物学和艺术设计的专业实践？

布鲁克娜：我是一名艺术家，而且我一直以来都非常热爱生物学，喜欢植物。作为一名艺术家，我就是个集成者。我

将各种不同的方式结合起来，起到桥梁或是融合的作用。

我们生活的时代要求我们必须从根本上改变人类与地球之间的关系。我热衷于通过影响人们的思维模式和行为方式，尽我所能地使人类与自然之间形成一种更健康的关系。为了人类的生存，为了这个地球上其他物种的生存，我们必须改变我们的生活方式，找到与自然和谐共处的方法。我们需要学习如何去支持，而不是压迫这个所有生命赖以生存的自然生态系统。我们正面临着巨大的灾难，没有时间可以浪费。

您与生态学家、专业设计人员、大众和政策制定者都曾有过合作，我们想了解您与他们之间是如何进行智力支持的？

布鲁克娜：要让人们相信我——作为一个艺术家，并赢得他们的关注、理解和支持，通常需要一段时间。当您能够用对方的语言进行交流时，对方才会更愿意倾听。我认为，学会使用我的合作伙伴的语言是我的职责。我指的并不是字面意义上的语言，而是指要去学会在他们所关心的事情上与他们进行交流。我的工作就是去发掘我们共同感兴趣的领域，并以此作为基础。举例来说，我不仅需要能听懂工程师们谈论的



是什么，还要提出自己的见解，引发不一样的思考方式。我感兴趣的是如何对他们所关注的事情作出回应，并形成自己的观点。这让我不仅能帮助他们实现目标，而且还要超越单一的目的，实现多方面的用途。离开了合作伙伴们的支持和他们的专业知识，我永远也做不到这些。我们都有自己擅长的领域，每个人所擅长的知识和经验都是这个过程中必不可少的一部分。讨论的范围扩大时，提出的问题和大家好奇的点就更加宽泛而开放；有时则要收缩，落实到具体的细节或问题，这时就需要复杂的技术的支持。随后我们可能会继续畅所欲言，交流看法。

在北达科他州的法戈项目是目前为止我所参与过的项目中最大最复杂的。这是一个试验项目，要将一个正在使用的 7.3hm^2 的雨水滞洪区改造成一个多功能的公共资源。它将包括复原草原、草原牧场、步行道、自然游乐区等。这个场地一年之中大部分时间都是干涸的，但在频繁而强烈的夏季风暴影响下，每年约有30天会被洪水完全淹没，在这里建的任何东西都必须能够承受洪水的考验。植物必须耐旱且同时耐涝。由此可见，要在这样的条件下承接这一项目是非常具有挑战性的。设计该滞洪区的工程师告诉我，他们知道他们的设计是丑陋的，但他们不知道除此以外还能怎么做。从来没有人要求他们通过一种更美观的方式，或者说一种能更好地服务社会的方式进行设计。一旦他们意识到，我不但重视他们所关注的，而且能够帮助他们的项目实现更多的功能，他们便非常积极地参与进来。该滞洪区原本仅用于储水，并不具有任何提升水质的功能。改造后，草甸的草将会过滤污染物、沉积沉淀物，经过净化的水最终流入红河。作为一个试验项目，我们希望它成为法戈地区其他滞洪区改造的范例，将来形成一个绿色基础设施的

网络。这将会为人们的休闲娱乐提供更多的去处，为鸟类、传粉昆虫和其他动物提供更多的栖息地，也将会显著改善该流域的水质。

我认为，让社区深入地参与进来对于这个项目来说是非常重要的。我并不希望这个项目仅仅停留在我个人的想法层面上，而是希望它升华到孕育一个“创意媒介”。这个项目应该让各种各样的人都有机会深入地参与整个过程，并体验到我们是如何通过共同合作，创新地解决这些棘手的问题。美国是一个个人主义至上的国家。无论民主制宣传得多么华丽，像这种与基层的人一起工作，并在建成环境的设计上认真提出意见的

1. 美国北达科他州法戈项目拉巴努斯公园内 7.3hm^2 的滞洪湿地全景，这是法戈项目的试点工程之一。© Jackie Brookner
2. 2012年夏天，20分钟内雨洪淹没了拉巴努斯公园整个滞洪湿地。© Jackie Brookner
1. Panorama of the 18-acre stormwater detention basin at Rabanus Park, Fargo, North Dakota, USA. This is the site for The Fargo Project pilot project. © Jackie Brookner
2. The same basin filled with water after a heavy 20 minutes rain storm during the summer of 2012. © Jackie Brookner



How do you define the “boundaries” between different disciplines or professionals, and what is your understanding of “crossing boundaries”?

Jackie BROOKNER (BROOKNER hereafter): I am less interested in the boundaries themselves than in how a particular site, or place, or situation brings people with different understandings together to experience it from their different perspectives. These might be engineering, hydrology, landscape architecture, zoology, plant science, history, anthropology or geomorphology, for example. So people can share their points of view and their depth of knowledge, and new understanding and meanings of this place can emerge. Crossing the boundaries just happens as a consequence of this process. In today’s world where the problems are so deeply complex, I would say that this kind of complex, systemic and multi- or trans-disciplinary approach is what we need to even begin finding solutions adequate to the need.

How do you identify or describe your crossing professional practice between ecology and art design?

BROOKNER: I am an artist, and I have had a life long interest in biology and love of plants. As an artist, I am a synthesizer. I bring different kinds of approaches together and act as a bridge or container.

We are living in a time in which we must radically transform our human relationships to the earth. I am passionate about affecting the ways people think and behave in order to do whatever I can to help catalyze healthier relationships with nature. We need to change our ways of living to find how to have mutually beneficial relationships with the natural world so that our species can survive, and the other species that we share this planet with can thrive. We need to learn how to support rather than stress the natural systems that all life depends upon. We are really at the edge of tremendous catastrophe. There is no time to waste.

You have collaborated with ecologists, design professional, communities and policy makers, and we would like to learn how do you get knowledge or intelligence support from them or vice versa?

BROOKNER: It often takes a while for people to trust that I, as an artist, am worthy of their attention, understanding and support. People are more inclined to hear what you have to say when you can speak their language. I feel it is my job to learn the language of the different professions and people I am working with — I do not mean the words, but to learn how to communicate about the things they care about. What I do is to look for our areas of common interest and build upon that. For example, I not only have to understand what the engineers are talking about, but also to have ideas that can suggest different ways of thinking about these things. I am interested in shaping my ideas in response to their concerns so that I can help them find ways to do what they want to do and go beyond that, to perform in multifunctional ways. I could never do this work without the support and expertise of all the different collaborators I work with. We each have our own areas of deep knowledge and experience that are essential. There are periods of expansion where the questions and curiosities are more general and open, and then periods of contraction where we narrow down to specific details or issues that demand sophisticated expertise. Then we might open things up again to share ideas, etc.

As an artist, I am a synthesizer. I bring different kinds of approaches together and act as a bridge or container.

The Fargo Project in North Dakota is the biggest and the most complex project I have done so far. It is a pilot project to transform a functioning 18-acre storm water detention basin into a multifunctional commons with restored prairie, prairie meadows, walking trails, natural play areas, and more. Most of time the site is dry, but about 30 days a year, it is completely flooded by intense summer storms. Anything we do here has to be able to withstand inundation. The plants must be able to survive in conditions that go from very dry to flooded. So establishing them in these conditions is very challenging. The engineers who designed this basin told me that they know what they designed is ugly, but they did not know how else to do it. No one ever asked them to design it in a more beautiful way, or in a way that was more functional socially. Once they saw that I respected their concerns and could help their

事情并不多见。法戈的人口组成非常复杂，大部分是北欧后裔，还包括许多来自不同国家的难民和美洲土著。我们尝试让这些不同的群体都参与到这个过程中来。我们花了很长的时间建立利益共同体并让人们了解到，现在我们正在展开设计工作，开始想办法通过各种项目，来使人们可以真正积极地参与到这个地方的建设以及后续的长期维护工作中来。

通过使用生物学和艺术的手法，您创造了生态雕塑™——一个具有生命的生态系统，一个充满活力和生气的创举。您对此项生物学和艺术相结合的产物的未来和发展有怎样的见解？

布鲁克娜：在20世纪90年代中期，我刚开始从事这个工作的时候，我无法说服人们相信水问题的存在。世界变化的速度多快！今天，人人都在谈论水问题：海平面上升、洪水和干旱。现在，世界各地的每个人都知道现在我们面临的水问题有多么严重。我们面临的危机要求我们汇集所有创意，提出有适应性的和综合性的解决方案，还有系统性的思考方式。这不仅是生物或生态与艺术的结合，它也许是化学、物理，当然还有工程学，以及心理学和所有社会科学等学科的结合。而这种结合也不是简单地把它们拼凑在一起，而是要把这些不同的学科结合在一起去萌发新想法。

您一直专注于作品的生态功能及其作为艺术品的美学价值，我们想了解您怎么看待使用者对您的作品的感受和欣赏？

布鲁克娜：一个特定的项目或者地方的生态和社会功能最能激发我对此进行思考，需要切切实实地对这两个方面进行研

究。我努力地倾听这个项目或场地的使用者的声音，尽我所能地去了解他们与这个项目或场地之间的故事。这些人想要什么？这个地方需要什么？接着，我会在结构、功能、形式和象征意义方面对我所了解到的做出回应，以此来加强这个地方的生态功能及社会功能。

我会尝试着通过一些有感召力的、挑战性的方式，有时是提出一些发人深省的问题，把所有东西联系在一起。我想向外界呈现这个地方的力量和流动有多么强大，并且最终打动人们的内心，不知不觉中，在他们的身体以及梦想的层面上营造出对这个地方的情感。我希望创造机会来体现这些意义，鼓励人们去思考、提问，去探求我们是谁、我们之间的关系以及我们与生命之间的关系。换一个角度去思考，作为个人也好，作为集体也好，我们是谁？我们需要对此有新的理解，我将之称为“为人”（Being of Human）。我不了解中文的语法，但在英语中，“人”（Human Being）是一个名词，它是一个对象或事物。我们还有动词，动词是行动和过程。因此，“为人”是一个动词、一个过程。我们并不是静止的物体，因为我们总处于不断变化的过程中，生活在一个充满了不断变化的过程的世界里。LAF

3. 照片展示出复原草原也非常美观，我们尝试的第一步是让场地中的草自然生长，这样我们就知道什么品种能在此生长。城市规范中设定草的高度不可超过8cm。将这些态度改变为令人可取的和可接受的方式，也是我们的工作之一。© Jackie Brookner
4. 2012年春天的设计研讨会，大家都对模型和设计图进行研究来调整地形。© Jackie Brookner
3. This photo gives a little sense of how beautiful the restored prairie will be. One of our first tests at the site was to let some of the grasses grow so we could see what existing species are. The city rules say the grass is supposed to be no taller than 3". Changing these attitudes towards what is desirable and acceptable is part of the work we have to do. © Jackie Brookner
4. Picture from design workshop in late spring 2012, where people worked with models to be able to change topography, as well as with drawings. © Jackie Brookner



project perform many functions they have been very generous with their participation. The basin was designed only for water quantity, and does not do anything to enhance water quality. The prairie grasses will help filter out pollutants and help sediments settle out to contribute to cleaner water going into the Red River. As a pilot project, we hope this will be a model for transforming many of the storm water basins in Fargo, so there will be a green infrastructure network. This will make many places for people to enjoy, it will also increase habitat for birds, pollinators and other animals, and will have a significant impact on water quality in the watershed.

I also thought it was very important for this project to be deeply based in the community. I didn't want it to be about my ideas, but rather it is about nurturing "creative agency". This is about diverse people being deeply involved in the whole process, and experiencing how we can solve difficult problems in creative ways when we all work together. The United States is all about individualism. Despite the rhetoric of democracy, the idea of people at the grassroots working together and having a serious voice in the design of our built environment does not happen that much. The population in Fargo is very complex. It includes refugees from many different countries, Native Americans, and the majority population, primarily of Northern European descent. We wanted to try to get all of the different groups to participate in this together. After taking a long time to build a community of interest, and to get people informed, we are now working on developing the design and also starting to figure out how we can create programs so that people can really be actively involved in building this place and taking care of it over the long term.

You made your Biosculptures™, living ecological systems with the genes from both ecology and art, which is a dynamic and vibrant initiation. What do you think of the future and development of this valuable result of combination of ecology, biology and art?

BROOKNER: When I started doing this work in the mid-1990s, I could not convince people that there was a water problem. How fast things have changed! Today, everybody is talking about water issues: rising oceans, floods and droughts. Now everyone all over the world knows now how severe our water problems are. The crisis we are facing demands that we pool all of our creativity

together, and demands adaptive, integrated solutions and systemic thinking. It is more than biology or ecology combining with art. It might be chemistry, physics, and certainly engineering, as well as psychology, and all the social sciences — and not so much a combining of these, as finding emergent ideas when these different kinds of knowledge come together.

You have been focusing on the ecological function and aesthetics of art in your work, we would like to learn how do you consider the experience and appreciation of the users?

BROOKNER: What first stimulates my thinking about a particular project place are its ecological and social functions. I need to learn about both of these. I listen hard, as hard as I can, to the people who are going to use the site, to the stories they have to tell about it, and to the site itself. What do people want? What does this place want? And then I respond to all of this in terms of structure, function, form and metaphor, to enhance the ecological and social functions of the place.

**"Human being" is a noun, an object or a thing.
"The being of human" is a verb, and a process.**

I try to bring things together in ways that are evocative, and provocative, sometimes provoking questions. I want to reveal the power of all the forces and flows in a place, and ultimately to move people at the heart level, and through the unconscious levels of the body and dream, to create affection for this place. I want to create opportunities for meaning that encourage people to think, to ask questions; to wonder about who we are and what our relationships are with each other and with life. To think differently about who we human beings are, as individuals and as a species, we need a different understanding of what I call the "being of human". I do not know Chinese grammar, but in English, "human being" is a noun, which is an object or a thing. But we have verbs, which are actions and processes. So "the being of human" is a verb, it is a process. We are not so much static objects as we are processes that are always changing. And we live in a world of process. **LAF**