

# 日本大阪城市边缘处的艺术与生态

## Art and Ecology at the Edge of Osaka, Japan

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### 摘要

城市自然工作室坐落于日本大阪市郊区的北加贺屋街区（原造船厂所在地），致力于探索生态艺术与传播。工作室与来自不同学科、领域、国家和地区的从业人员及私营组织合作，开展了多项生态艺术项目，借此重建人、过程、场所与人类赖以生存的生态系统之间的联系。本文呈现了在北加贺屋开展的两个项目研究。在大阪分部项目中，工作室利用从当地回收的物料，对一处拥有80年历史的老旧市场中的典型土木结构排屋进行了改造，改造后的实体生态空间包括一处自然花园和一系列众筹项目，兼具居住和生态艺术功能。另一个项目城市自然节是在当地多个公共或私有空间中举行的一项生态艺术表演活动，旨在通过不同从业人员、公众及城市空间本身之间的艺术对话，探索城市与自然的关系。借由上述项目，工作室期望进一步探寻能够培养设计师、管理者、市政领导、市民，以及城市内外生态系统各群体之间独特而意义非凡关系的方法。通过持续、真诚地与环境对话，人们或许能够发现一种众生平等下的新城市形态。

### 关键词

生态艺术；跨学科合作；人类再野化；社区参与；日本

### ABSTRACT

City as Nature is an ecological art and media studio based primarily in Kitakagaya, a former shipbuilding district on the outskirts of Osaka, Japan. Working with local and international practitioners, and public and private organizations across multiple disciplines and sectors, they produce ecological art projects that re-connect people, process, and place with the ecosystems in which we dwell. Two narrative project studies in Kitakagaya are presented here: 1) The Branch Osaka, a physical ecological space built inside a typical wood-and-earth row house in an 80-year-old marketplace—rebuilt by City as Nature, using locally recycled materials, it now serves as a residence and ecological art space, with a natural garden and donation-based programming; 2) City as Nature Festival, an ecological neighborhood “happening,” taking place in multiple local public and privately-owned spaces. The festival explores urban relationships with the nature through art-driven dialogs between practitioners, the general public, and the urban space itself. From these projects, City as Nature hopes to explore approaches to cultivating relationships—individual, meaningful relationships between designers, executives, civic leaders, citizens, and the communities of ecosystems in and around our cities. Through an ongoing, truthful dialog with the environment, people might just discover the possible city, an equitable place for all beings.

### KEYWORDS

Ecological Art; Interdisciplinary Collaboration; Human Rewilding; Community Engagement; Japan

1. 绘有住吉高灯笼的精美木版画，由长谷川贞信（初代）作于1860年左右。
2. 如今位于大阪市住之江区的住吉高灯笼

1. A beautiful block print of the Sumiyoshi Tall Lantern by Hasegawa Sadanobu I [c. 1860]
2. Present day Sumiyoshi Tall Lantern in Suminoe-Ku, Osaka.



## 1 引言

在一幅表现12世纪难波（大阪的旧称）住吉高灯笼美丽图景的木版画中，挺拔秀美的日本黑松林旁耸立着一座灯塔，远处海上风光一览无余（图1）。这座灯塔奇迹般地保留至今（图2），但历经9个世纪的沧桑后，海岸线早已远退，须穿过公寓楼、地铁站、购物街、高速公路和赛艇体育场才能抵达5km开外的渡轮码头和大阪湾水域。

分隔海岸与灯塔的是一项历时400余年的填海项目，位于大阪市郊区的北加贺屋街区（原造船厂所在地）即为这一项目首批改造的场地。北加贺屋见证了人类的壮举与工程奇迹，但如今的景观却平平无奇，了无与水相关的历史痕迹，人们也日渐发觉与环境脱节。鉴于此，致力于探索生态艺术与传播的城市自然工作室期望通过行动重建人与水及自然的联系。

## 2 重建联系的点滴行动

北加贺屋并非如想象的那般缺少特色或生活气息。恰恰相反，这里位于河口湾，造船厂众多，随

处可见仓库、工厂、花园、小型住宅、个体商户和艺术工作室（图3，4）。漫步街区之中，人类智慧所创造的美丽与多元扑面而来。

然而，同日本乃至全球的许多城市一样，街区结构和公共形象背后隐藏着严峻的社会及生态问题。人们深知，人为地将自身、自身所从事的工作，以及城市从我们所属的生态系统中分离，是引发上述问题的重要原因<sup>[1]</sup>。更重要的是，人类所有的心理效应反过来也会作用于生态系统<sup>[2]</sup>；那些与城市环境内外的自然联系甚少的人们，时常表现出一些加剧与自然隔阂、破坏环境的生活习惯——即使他们是出于好意。

最本质的脱离在于  
我们早已忘记自己是自然的产物  
城市的形态和功能  
仅在梦中永续  
这也是无数设计师、科学家与哲学家  
无法触及的梦想

唯有从根本上认识到人类是自然的产物，我们才能够逐步构建生态城市。秉持这一理念，城市自

然工作室开始着手重建自然与栖居城市的人类个体的关系。工作室坚信，这一实践将为真正意义上的可持续城市提供自然发展的基础。





3 © Patrick M. Lydon



4 © Patrick M. Lydon

### 3 大阪分部空间

#### 3.1 工作坊

“大阪分部”是城市自然工作室的首个长期面向公众的项目。这里原先是一处拥有80年历史的鱼店，以日本传统街市风格建造，下店上宅。空间结构由简单的木、土、瓦等材料建造，但租用时已无法居住。工作室历时三个月，采用大量回收材料人工重建了这一空间（图5）。

这些回收材料由千岛土地公司捐赠，工作室人员用自行车慢慢地将它们从一家旧仓库搬运到大阪分部（图6）。此外，其他人也伸出援手：当地旅馆的居民帮助铺沙、刷墙，邻居捐赠了植物，远方的朋友捐款，当地都市农业协会“MinnaNouen”（大家的农园）负责人为我们确定了“#kkgreen”（即“绿色北加贺屋”）的社区标语和标签。所有这些过程凸显了一种社会生态系统，其中，社区支持、人际网络，以及共同参与发挥了重要作用。

在大阪分部及其口袋农场中开展的所有工作坊和活动均致力于帮助人们认识到自身是自然的产物。然而大约10年前——在工作室尚无固定办公地点时——工作坊最初的尝试充满了艰辛。我们时常反问自己，城市居民与景观生态疏离已久，是否真的能够通过简简单单的方式恢复人们与自然的关系？

工作室开展的第一批工作坊为参与者提供了简单易学的指导。首先是引导参与者认识土壤的生物学特征，让他们了解每寸土壤中都生活着数以百万

计的生物；而后开展了利用土壤和植物色素制作季节色卡（图7）、冥想感受（图8）、寻觅野生草本植物（图9）等一系列活动。所有活动的参与规则都很朴素：练习观察与敬畏土壤中的生命；向它们传达你的善意；通过这些活动过程发现土壤（生态系统）的美。

人们对于工作坊的反馈渐渐帮助工作室打消了疑虑。一位老人站在她的花园中，惊喜地感叹：“我在这里种了大半辈子花，却从来没有从这样（土壤）的角度认识它。”后来，在大阪分部的花园中，一位年轻女性微笑着抚摸她手中的土壤色卡：“直到今天我才知道土壤竟如此美丽。”

在与不同专业背景的人士共同开展了上百场活动之后，城市自然工作室能够信心满满地肯定许多生态心理学家和宇宙学家数十年以来的观点：人类与环境培养深刻、有意义且广博关系的能力与生俱来，只需勤加练习<sup>[3]</sup>。此外，这些关系的形成亦可以从根本上改变人类如何工作，以及如何看待、设计、开展自己的生活的的方式。

这种思考和行为方式在日本广为存在——可见于神社和佛寺，以及渗透于城市和乡村的自然农法中。人类对自身与环境关系的看法一直在改变，而将这一改变推广至其他城市文脉和地域却要比我们想象得容易。只需满足场所和容许两大需求就可实现<sup>[3]</sup>——“场所”即可供自然繁荣发展的地域；“容许”来自于社会层面，即要允许和接纳乍看略显奇异的人与自然的关系，包括与树木对话、与野草为

友，或向土壤中的微生物致谢。尽管这些举措对于某些社会而言再正常不过，但在高度工业化社会背景下的确较难被接受。

以艺术构想为灵感的实践或可为如何处理这种社会容许提供借鉴——艺术家能够坦然接纳不同的观察视角，而他们的古灵精怪从不需要经过“社会许可”。在这一观念的引导下，或许我们都能如约瑟夫·博伊斯所说，发现存在于我们内心的艺术气质<sup>[5]</sup>。

#### 3.2 口袋农场

口袋农场以帕特里克·格迪斯和福冈正信的作品为灵感，是一处为践行“与自然建立关系”理念而专门设立的空间，用以提升场地的社会和生态价值。在这里，价值的衡量标准不是金钱，而是更为有趣的依据——在行走途中为一朵昨日未曾留意之花而驻足的次数、农场中野草的丰富度，以及分给附近居民的野生草本茶的数量（图10）。

访客常常惊讶于野生草本茶是由口袋农场中茂盛生长的野草制作而成的——通常情况下，野草是被修剪和拔除的对象。在口袋农场，人们很少会因蒲公英（*Taraxacum* spp.）、艾草（*Artemisia* spp.）、鱼腥草（*Houttuynia cordata*）或其他植物的不请自来而烦恼（图11），而是以感恩的心态接纳。如今，野草化身为沙拉食材，或干燥后作为注册草药师姜受希随时制成混合花草茶的原料，免费赠予访客（图12）。

与大自然更亲密的联系、不可估量的感官愉

3. 在名村造船厂废弃场地上为艺术表演做准备。
  4. 北加贺屋街区中大阪分部和口袋农场所在的小巷
3. Preparation for an art performance at the former Namura Shipbuilding yards
  4. Alley where the Branch Osaka and Pocket Farm are located in Kitakagya

悦，令我们深刻体会到人类所栖身的生态系统之丰饶，这些都是金钱难以衡量的城市空间价值。它教会了人们感恩自然，放慢脚步关注身边城市环境中出乎意料的丰富动植物世界（图13），用新的方式感知和品味世界。

这些生命形式潜力无穷，可以帮助人们找到前进的道路，而口袋农场的使命之一就是与他人分享这种潜力。我们并非要向人们宣扬“正确对待自然的方法”；相反，我们期望鼓励人们与自然构建更多元的关系，而这种关系完全取决于个人意志、特质，以及对周边生命的理解。

#### 4 城市自然节

真诚的观察  
是无憾的观察  
是所谓的真见  
需无视名谓  
由求知欲  
寻觅名谓掩盖下的缝隙

城市自然节是一项持续一周的生态艺术即兴表演活动，在北加贺屋周边的多处公共及私有空间举办（图14）。这里的工作以“自由”为核心，并辅以有意义的“限制”——以某次活动为例，艺术家和所有参与者需回答一个问题：你与水是什么关系？

这个问题意味着一种思维轨迹——可以由“水”这个话题向其他任何话题延展：在当下的

场所里，人类与水的关系是怎样的？构成这一场所的恩惠于水的生命形式与我们关系如何？这里的动植物、土壤中的微生物、真菌、菌丝体，以及我们无法用肉眼看到、却维持着我们目所能及的世界的一切生命，又与我们关系如何？我们与看不见的水有怎样的关系？当我们意识到并开始维护这种关系时，又会是怎样的？

在城市自然节期间，植松琢磨在人类与树木及彼此之间空气交换的关系中发现了水；已为人母的花本幸乃画出了羊水，提醒我们人类都曾是子宫中的“水生生物”；川中政宏缓慢而有条不紊地将机油与海水混合，凸显了工业主题下的水。与此同时，近百年前由船工建造的展厅建筑本身在筑山有城的艺术作品中呈现出一个向一侧缓缓下沉的结构，陷入下方的土壤和水中。

跨学科的艺术节活动旨在消除学科之间、人与人之间，特别是物种之间的等级差异。罗宾·拉瑟和玛格丽特·佩雷曾通过《水的信号：多物种迁移与代替》项目践行了上述目标——参与者改变了航海旗的旗语，尝试与共生于地球上的水生生物交流。当地与国际参与者共制作了50多面独特的旗帜，描述他们各自与水的对话（图15）。街道上开展了以多物种交流为主题的游行，反响热烈。数百名当地民众——手工匠人、农民、厨师、建筑师、儿童、家长、教师、大学生，以及各行各业的从业人员都参与其中。他们与来自7个国家的30位创意工作者合作，共同发掘了人类、城市与水相互交织的时刻和地点。

我们所做的工作正是找寻人类在这一关系中的意义所在——这是一次探索之旅、颂扬之旅。如果我们秉承这种精神来完成城市中的所有工作，将会如何？在这些“旅程”中，我们总能够找到许多有关设计、生产等可持续性问题答案。

#### 5 与城市自然建立联系

城市的再野化  
始于  
心灵的再野化  
野化梦与想象

人类倾向于将河流和植物视为自然，将人工环境视为自然之外或之上。但当人们将自身视为自然的一员时，这种观点就不准确了：如果人类属于自然，那么城市亦是自然的一部分。

如果人们认可了这种物质性状态，并以这种视角来建造、使用及停用某种城市结构，城市会变成什么样？如果自然将这种过程诠释为一种出生、生长、死亡，以及腐朽的循环往复，人类将如何在这样的世界里促使某一物质良性循环下去？

我们很难在空调房中找到以上问题的答案，但或许可以在培养设计师、管理者、市政领导、市民，以及城市内外生态系统各群体之间独特而意义非凡关系的过程中进一步探寻。通过持续、真诚地与环境对话，人们或许能够发现一种众生平等下的新城市形态。LAF



5. 莱登与邻居讨论营建口袋农场的想法。
6. 姜受希用自行车将建筑材料从仓库搬到大阪分部。
5. Lydon talking with a neighbor about ideas for Pocket Farm
6. Suhee Kang moving construction materials from a warehouse to the Branch Osaka by bicycle



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## 1 Introduction

There is a beautiful block print of the 12th century Sumiyoshi Tall Lantern in Naniwa (present day Osaka) where the lighthouse stands beside a picturesque grove of Japanese black pines (Fig. 1). It has a commanding view of the ocean. Miraculously, the lighthouse still exists today (Fig. 2). The ocean, however, has moved so far away during these 9 centuries that you must now walk 5 km—heading past apartments, subway stations, shopping streets, freeways, and a boat race stadium—before arriving at the present-day ferry terminal, and the waters of Osaka Bay.

The ground in between these two points is the result of some 400 years of gradual land reclamation projects, and the neighborhood of Kitakagaya, a former shipbuilding district on the outskirts of Osaka, Japan, occupies the frontier of this reclamation. Kitakagaya is an amazing feat of engineering and human power. Yet standing in this uniform landscape, with curiously few hints of the area's watery past, one is also left feeling somehow disconnected from the environment. City as Nature, an ecological art and media studio, wonders in this situation, how one might reclaim our relationship with the water and more generally, the nature.

## 2 Small Acts of Re-connection

It is not as if this neighborhood called Kitakagaya lacks character or a sense of livability. It is bursting with it. Standing at the shipyards, where city meets estuary, the neighborhood comes across as a dense combination of warehouses, factories, gardens, tiny homes, independent businesses, and artist studios (Fig. 3, 4). A walk around the neighborhood gives the impression of

the beauty and diversity of creative human enterprise.

Yet as with so many urban areas—both in Japan and globally—there are major social and ecological issues beneath the structures and public personas encountered on the street. People know that the artificial separation of themselves, their jobs, and cities from the ecosystem that they are part of plays a large role in creating these issues<sup>[1]</sup>. More so, all the psychological effects loop directly back into the ecological ones<sup>[2]</sup>; humans who are not well-connected to nature in and around their urban environments exhibit habits that—even when well-intended—often further the separation from and abuse of the environment.

There is a fundamental disconnect we have forgotten that we are ecological beings  
 form and function of cities  
 sustainable only in dreams  
 intangible hopes of the countless designers, scientists, philosophers

Because we cannot shape ecological cities without this fundamental understanding that



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7. 一位工作坊参与者正在用土壤和植物色素制作色卡。
8. 工作坊参与者聚集在12种可食植物周围冥想感受。
9. 由姜受希主持的“寻觅野生草本植物”工作坊在北加贺屋公园的梅园中举行。
7. A workshop participant recording a soil and plant color palette, using direct pigments from the soils plants.
8. Participants gathering around a mandala of 12 edible plants, to take part in a sensing workshop.
9. Herb foraging workshop by Kang in the plum orchard at Kitakagaya Koen

we are ecological beings, the work of City as Nature, begins with the cultivation of these relationships, between nature and individual urban-dwelling human beings. City as Nature believes that this practice offers a reasonable foundation on which a truly sustainable city can grow, naturally.

### 3 The Branch Osaka

#### 3.1 The Workshop

City as Nature's first non-transient, public-facing space is the Branch Osaka. This space was actually an 80-year-old fish shop, built in the traditional Japanese market street fashion: tiny shop on ground floor, tiny sleeping room above. The structure is a marvelous simple work of wood, earth, and tile, but was uninhabitable when City as Nature began renting it. For three months the studio rebuilt the space by hand (Fig. 5), using mostly reclaimed materials.

The materials—donated by Chishima Land Company—were slowly transported from an old warehouse, using bicycles (Fig. 6). Countless hands helped; residents from a local guesthouse sanded and painted, neighbors donated plants, faraway friends donated funds, and the director of MinnaNouen, the local urban farming association, declared #kkgreen (Kitakagaya Green) as our neighborhood motto and hashtag. The process highlights a social ecosystem; in this ecology, community support, relationships, and co-involvement are essential.

All workshops and events at the Branch Osaka and its Pocket Farm are rooted in the practice of understanding human existence as ecological beings. Yet the first attempts at these workshops some 10 years ago—before City as Nature had a space—were filled with an uneasiness. Could urban dwellers, exceedingly disconnected from the ecology of their landscapes, really reclaim this relationship with nature so easily?

Instructions for these first workshops were simple. City as Nature first made participants aware of the basic biology of the soil, and the millions of creatures living in each square centimeter. Then there were actions—seasonal palette with soil and plant pigments (Fig. 7), sensing meditation (Fig. 8), and weed foraging (Fig. 9). All actions are framed by simple rules of engagement: practice awareness and respect for the lives in the soil; let these lives know your intention; and work together to discover the beauty in this relationship.

Responses to these workshops help quell our skepticism. An elderly woman stood in her own garden and spoke with wonderment: “I have worked in this garden my whole life, and I have never seen it this way.” Later, in the Branch Osaka garden, a young woman smiled, touching the textures of her soil color palette, “Until today, I never knew that soil could be beautiful”.

After hundreds of events with people from all kinds of professional backgrounds, City as Nature says confidently what many ecopsychologists and cosmologists have claimed for decades: we human beings have an innate ability to cultivate deep, meaningful, informative relationships with the environment, and all it takes is practice<sup>[3]</sup>. Further, cultivating these relationships can radically change the way we approach our jobs, how we see, how we design, and how we go about our lives.

This way of thinking and doing already exists throughout Japan, in the Shinto shrines and Buddhist temples, and on the natural farms dotting both city and countryside. This change—in how we view ourselves in relation to the environment—to happen in broader contexts and geographies is simpler than we might think. Humans generally require only place and permission<sup>[4]</sup>: place where nature is allowed to thrive, and permission from society, to engage in relationships that might seem strange at first. Strange, as in talking to a tree, or befriending weeds, or giving thanks to the microbes in the



10. 精选当地野草和草药，晾干保存于大阪分部的走廊中，可用于制作野生草本茶和药酒。

10. A selection of local weeds and herbs are dried and kept in the Branch Osaka gallery space, for making teas and tinctures.

soil. These acts are normal for some societies, yet difficult for most industrialized ones.

An art-based practice offers an effective way to approach the “social permission” aspect of this work—artists embrace alternative ways of seeing and do not generally ask permission from society to do strange things. In this way, perhaps we might all embrace, as Joseph Beuys said, the artist that exists inside each of us<sup>[5]</sup>.

#### 3.2 Pocket Farm

Inspired by the work of Patrick Geddes and Masanobu Fukuoka, Pocket Farm is a space dedicated to taking this concept of building relationships with the nature into practice, and is used to produce social and ecological value within the neighborhood. This is not the value measured in monetary terms. It is measured in far more interesting ways: the number of times people stop in their tracks just to enjoy a new flower they did not notice the day before, the diversity of weeds resident in this farm, the cups of tea made from these weeds and then shared with neighbors (Fig. 10).

This tea—and the status given to weeds in the Pocket Farm in particular—is a surprise to most visitors. Normally, such plants are attacked, cut, and rooted out. At Pocket Farm,



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11. 口袋农场东入口处开花的野生草本植物
  12. 大阪分部中正在准备晾干的香叶天竺葵 (*Pelargonium graveolens*)、鱼腥草、迷迭香 (*Rosmarinus officinalis*) 和各种薄荷的叶子。
  13. 姜受希和莱登坐在口袋农场中的豆藤下
11. Flowering weeds at the east entrance to Pocket Farm
  12. Leaves of geranium (*Pelargonium graveolens*), chameleon plants, rosemary (*Rosmarinus officinalis*), and various mints are prepared for drying at the Branch Osaka.
  13. Kang and Lydon sitting in the shade of Kagawamame beans at Pocket Farm

people rarely bother the dandelions (*Taraxacum* spp.), mugworts (*Artemisia* spp.), chameleon plants (*Houttuynia cordata*), or other self-appointed plant denizens (Fig. 11). When we do, a nod of gratitude is given. Instead of discarding these plants, they are added to a salad, or dried for mixing into the numerous blends of herb tea that Suhee Kang, a licensed herbalist, produces throughout the year and serves freely to visitors (Fig. 12).

Attempting to value urban spaces in non-monetary ways—through meaningful relationships and invaluable moments of sensory delight—teaches us much about the fullness of the ecology we are part of. It teaches us to be thankful. It teaches us to be slowly attentive to a surprisingly rich world of plants and animals that live within our urban neighborhoods (Fig. 13). It teaches us to smell and taste that world in new ways.

These plant lives have an unbelievable potential to help human beings find a way forward, and one of the jobs of this Pocket Farm is to share that potential with others. The motivation of this work is not about dictating how someone should treat nature, so much as it is about creating the possibility for relationships. What this relationship is like for you, is entirely up to your own determination, character, and understanding of the lives around you.

#### 4 City as Nature Festival

Truthfully seeing what is  
unapologetically seeing what is  
what is truthfully seeing  
but disregarding the name of a thing  
as curiosity finds the ways  
in and around the cracks that names conceal

The City as Nature Festival is a week-long ecological art happening, taking place in

multiple public and privately-owned spaces around Kitakagaya (Fig. 14). The work here is based on a combination of freedom, along with a meaningful constraint. In this particular time and place, the constraint is a question, to artists and all participants: what is your relationship with water?

This question implies a trajectory of thinking; it flows from water, into all forms. How is the human relationship with water in this place? How is our relationship with all of



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the life forms touched by water that makes up this place; the plants, the animals, the microbes in the soil, the fungal life forms, the mycelium, and with all of these lives that we do not see, yet that support all that we do see? How is our relationship with the invisible water, and what does it look like when we recognize and cultivate that relationship?

During the festival, Takuma Uematsu found water in the relationship between humans and trees, and the atmosphere that we both exchange. Pittore Felice, a mother of two young girls, painted the amniotic fluid, reminding us that we are aquatic species in the womb. A slow and methodical act of mixing of machine oil and sea water highlighted the industrial theme of Masahiro Kawanaka's work. Meanwhile the exhibition building itself, built by former shipwrights nearly a century ago, was revealed by Yuki Tsukiyama's artwork, as a structure slowly sinking sideways, back into the soil and water below.

An interdisciplinary festival suggests the removal of hierarchy between disciplines, between people, and here especially, between species. Robin Lasser and Marguerite Perret achieved this in their project "Signaling Water: Multi-Species Migration and Displacement," where participants altered the language of maritime flags, communicating messages to the aquatic species that we co-inhabit this world with. Over 50 unique flags were produced by local and international participants, describing their personal dialogs with water (Fig. 15). A multi-species communication parade, with fifes and drums and flags, broke out into the streets. Hundreds of local people joined—craftspeople, farmers, chefs, architects, children, parents, teachers, students from local high schools and universities, and various other practitioners. They connected with 30 creative practitioners from 7 countries, and together people uncovered the moments and places where humans and their cities are

intertwined with water.

This is a work of determination to find our place here as human beings. It is a discovery. It is a celebration. What if all of our work in cities could be done with this spirit? Somewhere here, we surmise, could be the answer to many questions of sustainability in design, production, and otherwise.

## 5 Building a Relationship With Urban Nature

The rewilding of a city  
begins in the sense  
the rewilding of the minds  
of dreams and imaginations

Humans have a sense that discerns rivers and plants as nature, and the built environment as something outside of or above nature. When we see ourselves as ecological beings however, this view turns out to be inaccurate. If we are ecological beings, all parts of the city are parts of this ecology, too.

What would cities look like if people approached the materiality, and the process of construction, use, and decommissioning of the urban structures with such a view? If nature treats this process as one birth, growth, death, and decay—where the last step gives back to the first—how might people also embrace an urban world where the birth and decay of material form contributes to a more virtuous cycle?

The answers to such questions are less likely to be discovered in a climate-controlled office than they are to be found in cultivating relationships—individual, meaningful relationships between designers, executives, civic leaders, citizens, and the communities of ecosystems in and around our cities. Through an ongoing, truthful dialog with the environment, people might just discover the possible city, an equitable place for all beings. **LAF**



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14. 千鸟文化的中庭是“城市自然节”的展示空间之一。  
15. 工作室负责人之一花本幸乃为《水的信号：多物种迁移与代替》项目的游行做准备。

14. One of several display spaces during the City as Nature Festival was the central atrium at Chidori Bunka.  
15. Workshop co-leader Pittore Felice preparing her flag for the "Signaling Water: Multi-Species Migration and Displacement" parade.

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