

# 集合地域： 面向弹性地方未来的公共艺术实践

## COLLECTIVE TERRITORIES: PUBLIC ART PRACTICES FOR A RESILIENT LOCALIZATION



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随着人们了解并改善生存环境的欲望不断增强，其对于地域的认知也在不断深化。面对全球化与本土建设之间的脱节所带来的社会与生态问题，越来越多的艺术家、建筑师、策展人和评论家纷纷加入讨论。一方面，得益于全球化进程的不断深入，人们可以实现无限的信息与物质交换；另一方面，与日俱增的跨边界信息交流却使得场所同质化现象愈发严重。这类现象在宏观及微观层面均有体现。由于这种二元性，地方在采取行动前需对当前现状进行批判性思考。面对充满诱惑却逐渐趋同的大千世界，我们被全球化现象桎梏于不同表现形式的文化失忆中。自19世纪60年代起，人们逐渐将土地视为验证并实现内心平和及外部世界和谐的试验场。在以世界贸易催生能量交换的当代世界格局中，我们更需要在多学科的视角下审视地域的概念与内涵。

笔者将介绍三个以非传统事件性景观

的形式呈现的公共艺术实践案例，且全球化与本土化脱节的问题入手，展现跨学科实践对这一话题的反思。若要探索全球化局势下弹性的、可持续的家园建构方式，我们就需要探讨个体与环境、集聚与迁移、过去与未来、现实与希冀、开拓与安居等看似对立的全球化特征，并从其中间地带寻找切入点。地理环境尺度与人类社会尺度的耦合是实现这一过程的基本途径。第一个案例《赤道线在厄瓜多尔》试图将人类文化与经济活动还原到大空间脉络中。这一地震灾后装置项目强调灾难不仅具有自然性，同时也具有社会性。第二个案例《衍生》位于费城一块待建设的空地中，其基于场地历史研究，以虚构的树林影子图像为主要的视觉媒介，类比为植物群落迁移与人类迁徙之间的相似性。为实现“以衍变为愿景，以复原为行动”的目标，“集合地域”的概念由此诞生。位于美国重要港口巴尔的摩内港的案例《港城记

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### 摘要

本文通过跨学科的实践案例，探讨了公共艺术作为一种非传统景观形式，在应对由全球化与本土建设之间的脱节而造成的一系列社会与生态问题时所发挥的作用。三个案例均从自然地理与生态概念入手，通过将社会、文化和经济现象投射到地球的物质空间特征当中，强调了个体与全球大系统之间互为表里的关系。在这些实践中，特定地域的公共艺术作为一种实践工具，提供了意识与功能相调和的多媒介平台，通过场地干预激发了更加广泛的质疑、批判、宣言和行动等。而公共艺术的开放性亦为城市设计及其他众多行业共同探讨如何开拓可持续的地方未来提供了更多可能。

### 关键词

全球大系统；特定地域的公共艺术；集合地域；解域；再结域

### ABSTRACT

In this article, art works as unconventional landscape interventions are introduced, showing the interdisciplinary practices in responding to social and ecological issues brought by the rupture of global activities and local geographies. Started from natural geology and ecology, these public art works emphasize the close connection between individuals and the global system by coupling social, cultural, and economic phenomena with the physical foundation of the earth. In these practices, site-specific art is functioning as a tool to create intermediate spaces between mind and function, where questions, critics, manifestos, and actions, take forms through site interventions. The openness of these practices stimulates more dialogues among multiple industries about the sustainability of localization.

### KEY WORDS

Global System; Site-Specific Art; Collective Territory; Deterritorialization; Reterritorialization

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忆》则基于国际视野，进一步讨论了全球化进程中的地域特色与地方本土性。这三个位于特定地域的公共艺术作品都是在全球化语境下，针对特定地域状况而做出的回应。由此，本土空间的场地实践被置于全球景观中进行讨论，以产生更广泛的影响。

### 《赤道线在厄瓜多尔》：致敬美好生活

2016年4月，多场地震侵袭了厄瓜多尔沿海地区，造成660人死亡，财产损失高达30亿美元。为针对受灾区域提出可持续的修复方案，一支景观团队随后前往该地区进行基底考察，笔者有幸成为其中一员。考察途中美好的热带景观与人们面对灾难损失的麻木和无奈所产生的巨大反差带给我极大的震撼。面对不间断的地震侵袭，以及经济建设匮乏的雪上加霜，灾难之后的人们被置于“总是在恢复，但从未痊愈”的两难境地之中。

装置作品《赤道线在厄瓜多尔》位于一座受灾小镇的中心广场上，广场背后是镇上唯一的但几乎被地震彻底摧毁的教堂。装置主要由市民参与收集的灾后建筑废墟中的砖块构成。这些残砖被摆放在一个象征着地球的圆形区域内，由白色瓷砖块组成的“赤道线”在其中部自西向东穿过。厄瓜多尔是世界上唯一以地理特征命名的国家（“厄瓜多尔”在西班牙语中意为“赤道”），因此，这条用以展示地球物质空间特性的虚拟赤道线对其而言意义非凡。这一独特的地理位置不仅赋予了厄瓜多尔丰富的自然资源，同时也带来了频繁的自然灾害，并形成了其在世界格局中的地位。

显然，地震带给厄瓜多尔的损失远不只是一场自然灾害那么简单。经济支援、建造常识、适当的地方或中央政府的管理，以及可持续的普及教育等方面的缺失，大大加剧了损失程度。然而，这样的情形在全球化的大环境中并不鲜见。临时住房等非正式建设活动正伴随着资本化的加剧而日趋显著。尽管有别于那些在经济发展中具有核心竞争力的地区，但这些被边缘化的国家或区域却同样面临着全球化进程所带来的同质化困境：

核心身份特征越发模糊，集体记忆也在逐渐消亡。在厄瓜多尔的案例中，是这场吞噬数百人性命的地震将其社会问题残酷地暴露于国际视野中，引发了一系列关于可持续发展与集体身份认同的思考，并揭示了本土化规划与建设在为其地缘图景争取话语权过程中的重要性。在作品的搭建与展示过程中，市民、当地管理者及教育工作者均受邀参与互动，以鼓励人们跳脱出有限的生活环境范围，去了解更广阔的大环境，并由此产生共享的地域意识。

厄瓜多尔地理位置的独特性深深根植于其自然环境、资源、文化和建成环境之中，一些生活智慧也由此诞生，厄瓜多尔的俗语“Buen Vivir”（意为“美好生活”）就是其中之一，表达了厄瓜多尔人对于“安乐之道”的独特见解。爱德华多·古迪纳斯是研究这一生存哲学的领军学者，其表示，“安乐之道”的主体并非某个个体，而是在独特的自然环境中由个体及其所处的群体社会背景所构成的共同体<sup>[1]</sup>。根据这一社会哲学，通过共同的空间构建过程，人们与其所在地域之间的联系得以加深，推动了认同感的最终实现。除物质及政治属性之外，文化认同是地域的另一个重要特征。由此可见，建立弹性的、可自我修复的地域认同感的关键便在于地域自身的解码过程。

### 《衍生》：以衍变为愿景，以复原为行动

流动性是全球化的核心特征，与其伴生的还有时间维度的临时性与空间维度的移动性。我们生活在一个语义不断变化的时代。事件的开端与结束总是有迹可循，而当下则成为了历史与未来的复合体。矛盾的泡沫在自我与他者、身体与空间、现实与希冀的间隙里诞生，而后破裂。

公共艺术项目《衍生》起源于笔者与环境艺术家劳拉·C·卡尔森的一次对话，就人类世语境下人类如何为自身建立新内涵的问题，我们达成了这样的共识：城市空间应当同森林及水系统一样，成为自然系统的一部分。随后在项目中，我们通过可视化的图

像，呈现了植物群落迁移与人类群落迁徙之间的相似性，以此来表达对日渐模糊的生存环境边界及频繁的个体迁移之间的动态关系的理解。

《衍生》项目分为两个部分：装置本身展示了9种费城乡土树种，包括美国四照花（*Cornus florida*）、糖枫（*Acer saccharum*）、皂荚树（*Gleditsia triacanthos*）等；此外，我们还开展了同期活动：将对应的植物苗木分发给前来参观的市民，由他们将树苗带到城市的各个角落，继而间接影响整个城市生态系统的重构。装置位于费城49街与公园大道交汇处的一块城市空地上，9种树种的树冠影子被印制在半透明的布料上，横穿场地，不仅展现了此处昔日植被繁茂的图景，也展望了无限的未来发展前景。

站在这处位于费城菲尔芒特公园南侧的空地上，人们可以远眺城市中心地带的天际线。该装置所呈现的“空”的意象不仅象征着过去与未来之间的短暂瞬间，同时也阐释了本土化因何而成为居留的一种表现形式：此地曾经发生与未来即将发生的事件均由同样的因素驱动；而人类则同植物一样，诞生于大环境系统中，随着衍变迁徙的洪流，居留在一个特定的物理环境中。费城的许多主要街道，如胡桃街、栗树街、洋槐街等都以植物命名，其初衷也是为了展现往日斯库尔基尔河流域植被的繁茂与多样。然而随着城镇化进程的步步推进，这些街道延伸为连接老城、城市扩张区域，以及大学城的重要通道。此时的街道超越了其之于自然环境的象征意义，在城市发展旧与新的迭代中，成为了通往知识表达和人文建构的康庄大道。生态多样性在城镇化进程中不断缩减，然而文化多样性却在同一片土地上开疆扩土，就该装置作品而言，前者成为了后者的喻体。而两种多样性都不可避免地受到了全球环境的影响，并进而影响着人们的生存空间。

布幅上的影子图像同时呈现了“曾经”与“未来”的双重状态。当人们的视线穿过幕布，虚构的树林意象与现实图景交织在一起，布料上的经纬线也将幕布后方的参观者和草地等图景分割成像素的样式。虚构的图

像以布幅为载体随风飘动，同天际线及场地后方健硕的马匹组合成一幅超现实的画面。影子图像所展示的植物序列暗示了当地物种丰富的多样性、差异性、动态性与发展性。这个虚拟花园中的影子图像即重新诠释了此刻的现实与对其的描绘之间的永恒矛盾。在我们的文化环境改变的同时，生态系统亦在变化。社会是一个超有机体，其意识形态由无数个体的意识形态聚合而成。每个人的命运都同无数其他个体紧紧相连，对于“我们”的定义也同生态系统的轮廓一样变幻不定。

该艺术项目中所运用的植物，不论是以影子图像还是以分发给市民的树苗的形式出现，都叙述着个体能动性、与全球活动及城市发展之间的关系脉络。在项目中，艺术家成为了依托自然与社会媒介的种子传播者，当地合作机构则是为种子提供生根环境的协调者，而来自社区的参观者则是将树苗迁移至更广泛环境中的养育者。最终，项目所在场地成为了提供所需物质空间条件及协调各个组分的中央处理器。人类是全球迁徙过程中的重要组成部分，而场地则是提供物质活动的重要架构，基于以上理解，“以衍变为愿景，以复原为行动”的美好愿望将逐步实现。

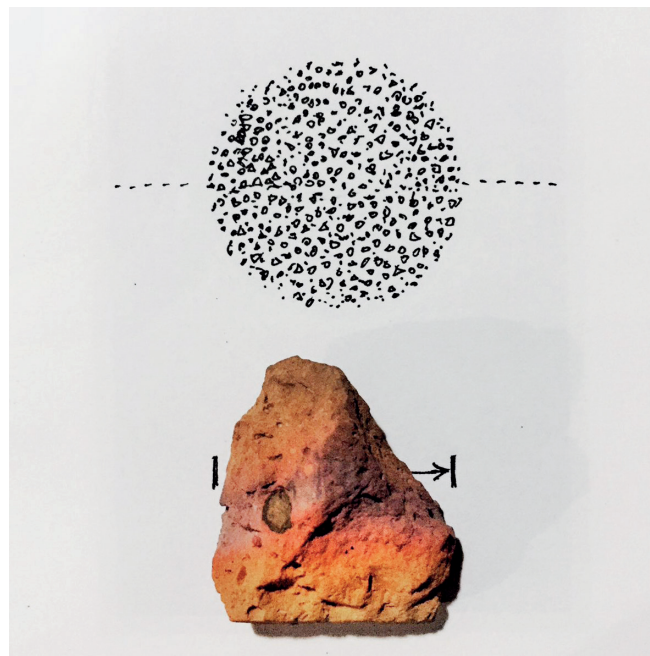
### 《港城记忆》：双城物语

同上述两个项目一样，第三个公共艺术项目也由植物群落迁移与人类迁徙的相似性出发。迁徙现象引发了一系列其他社会问题，如地方本土性的缺乏、不断加剧的分裂、难以避免的不确定性，以及乡愁与对个体自由的向往之间的矛盾等。为此，笔者构想了一个更具说服力的、超越了物质空间景观本身的装置，以更灵活地应对这些与全球系统意识形态息息相关的问题。

在深入介绍《港城记忆》项目之前，我们需要对其概念框架进行简要概述。该项目选择了两个港口区域——美国巴尔的摩市与中国珠江三角洲地区作为研究全球化运动背景下地方本土性的空间媒介。这两处区域

1. 《赤道线在厄瓜多尔》装置草图与来自震后建筑废墟的砖块。
2. 砖块被收集到受灾小镇的中心广场上，广场背后是当地唯一的但几乎彻底被地震摧毁的教堂。
3. 装置中心由白色瓷砖块组成的“赤道线”自西向东排列，与真实的赤道线相平行。

1. Conceptual drawing of Equator@Ecuador and the rubbles collected from collapsed buildings.
2. Pieces of rubbles were delivered to the public square in front of the only but fully destroyed church in the town.
3. Selected pieces of rubbles of white color were lined up west-to-east in Equator@Ecuador to indicate the equator of the earth.



1 © 孙沐阳

具有相似的地形条件，且均在全球洲际贸易中扮演着至关重要的角色。物流的高度发达使得城市空间聚合了多样的人口、产业和文化类型。然而在不同地缘特性的带动下，两个区域又展现出截然不同的城市特性与未来定位。依据生产及展出过程，可将《港城记忆》分为三部分：首先是在珠江三角洲区域的生产制作；其次是从盐田港口到巴尔的摩港的海运过程；最后是在巴尔的摩内港公共空间中的展出。三个部分各自需要不同的场所：工厂、洲际交通，以及需通过艺术手段来加强市民身份认同感的处于转型中的城市空间。在这一国际合作项目中，可移动的植物再一次成为追踪概念推进的线索。此外，项目还通过纪录片的形式，完整记录了整个生产及展出过程，展现了将被动的临时性居留转变为主动的家园迁移的创作意图。

对于巴尔的摩市与珠江三角洲地区而言，港口所在滨水区域的景观都同过去大相径庭，成片的草地与林地都已不复存在。这一不可见的自然历史对于两个港口地区起初的经济发展和文化孕育都影响巨大。为纪念港口昔日繁盛的自然景象，彰显城市现有的活力，装置呈现了由数百个光纤灯组成的人造“湿地”景观。各自独立的可移动光束植物大小不一，模拟了高低起伏的地形形态。而这片人造地形的构建则表达了一种心照不宣的对家园的渴望与维护。这个由灯光所组成的集合装置不仅为城市空间增添了新的活力，同时也期望吸引更多巴尔的摩市民甚至其他国家的游客到此观赏。在即将举办的“光亮城市”艺术节活动期间，每个参观者都可认领一盆光束植物。展览结束后，主办方将依据参观者提供的家庭住址或亲朋好友的地址，将这些植物送往各地。通过赋予市民光束植物的所有权，公众参与的积极性被极大地调动了起来。与《衍生》项目中将树苗分发给市民一样，该项目中人造植物的分发也体现了个体与装置所构建的集合地域之间的情感纽带。

全球化进程所伴生的居留的短暂性对两个地区的科技与文化发展均起着至关重要的作用。在这个项目中，人造植物的可移动性



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象征了居留的短暂性，其中光纤材料的应用是保证植物洲际运输的关键。对光纤这一在远程信息交流中被频繁使用的科技材料的艺术化呈现，为这场有关“距离”的讨论新增了一层语义。人们对于居住场所的疏离感被转化为对未来的期许。同上一个项目一样，这也是一种变被动情感为主动情感的循序渐进的过程。通过这个项目，我们希望将巴尔



图水萍 © 4

4. 《衍生》装置的设计灵感来源于对城市空间中“空”的理解，“空”是夹在过去与未来之间的短暂瞬间。
  5. 在《衍生》装置中，布幅上的影子图像同时呈现了“曾经”与“未来”的双重状态。当人们的视线穿过幕布，虚构的树林意象与现实图景交织在一起，幕布上的经纬线也将幕布后方的参观者和草地等图景分割成像素的样式。
  6. 9种树种的树冠影子被印制在半透明的布料上，横穿场地，不仅展现了此处昔日植被繁茂的图景，也展望了无限的未来发展前景。
4. The concept of *Sprouting Possibilities* starts from the “vacant” urban space, a tiny moment between past and future.
  5. In the installation *Sprouting Possibilities*, shadows on the screen are statements of both “used to be” and “will be.” As people see through the screen, the imaginary trees and the scene of reality are layered together, and the latitude and longitude of the fabric break the scenery behind it, including the visitors and grassland, into pixel-like unites.
  6. Images of native tree canopy shadow are printed on a set of 9 semi-transparent screens, as the indication of the forested past of the site, and also one of the possibilities of future layouts.

的摩内港与珠江三角洲地区作为两个不同的港城范例，为培养可持续的地方本土性提供新的途径。从工厂制作到作品展出，这一过程中对于可移动人造植物的每一次触碰、观看、制作、参观及拥有，都象征着个体正在融入这个由艺术作品所定义的共同体中。

该项目的深层影响可从两个尺度展开探讨：其一是由影片所记录的从工厂到海运再到目的港口的洲际运输所呈现的全球尺度；其二是通过植物的分发所呈现的地方尺度。两个尺度之间千丝万缕的联系也通过其并行展示而显现。从加工制作到最终展出，《衍生》项目成为了展示不同城市空间在全球化运动中的特性与功能的媒介。港口城市的自然与人文历史经由人造“湿地”景观被解构与再创造，不同地方的独特性也在此过程中得到剖析。对于工厂加工、展览呈现、网络互动，以及最终参观与植物认领环节的记录，将吸引更多人参与到这场有关全球化的讨论中。项目试图在国际视野中建立有关全球化进程的共同意识，并依托不同的地缘特征寻求遏制同质化趋势的新机遇。在此过程中我们试图重新思考“距离”的内涵。该项

目及相应的纪录片将两个由海洋连接的地域所承载的情感共鸣可视化：一个是上演着美国梦的建设中的港口；另一个是占领了全球市场的新科技发展核心区。对地球两端公众参与的鼓励即是对人类共有情感的探索。两地之间的沟通联络沿着大陆和大洋表面延伸，最终融汇到纵横交错的全球网络中。

## 结语

通过上述实践可见，要调和全球化进程与地方发展之间的矛盾，关键在于打破物理地域边界并建立集合意识。与此同时，加强有关地域独特性的认知对于维护弹性的地方本土性也至关重要。二者分别呈现为解域和再结域的过程。全球化既如同人人都身居其中的气候环境，也如同一滴由云端掉落到私人花园的雨滴。想要收集雨水或防止水患，就必须同时了解气候系统和花园的特征。要想将地方特色合理地嵌入跨国背景中，必先具备对地域复杂性的充分理解。重申不同地域在全球活动中的重要地位即是在强调全球化进程的根源动力，并将建设的主动权交还

到本土化的蓝图中。

在享受着全球化带来的诸多便利的同时，我们也应当反问自己：什么是自由？自由的边界在哪里？自由的代价是什么？我们应当在何处建立属于自己的话语平台？在人类世中，我们越来越无法忽视土地所承载的多样性。为解读这种多样性，并在其中寻找新的机遇，来自社会科学、媒体、影像、艺术、行动、经济及其他领域的跨学科合作必不可少。这不仅仅是一场对抗全球化迅猛潮流的运动，更是一场对抗人类社会自身分裂的抗争。公共艺术所呈现的实验、尝试和假设等性质可以为城市建设提供更广阔的景观格局，并创造出临时与永恒、日常与意外之景之间的平衡地带。在这个过程中，土地作为事件、流变和意识形态的集合处理器，将成为维护弹性地方未来的能动力量。**LAF**

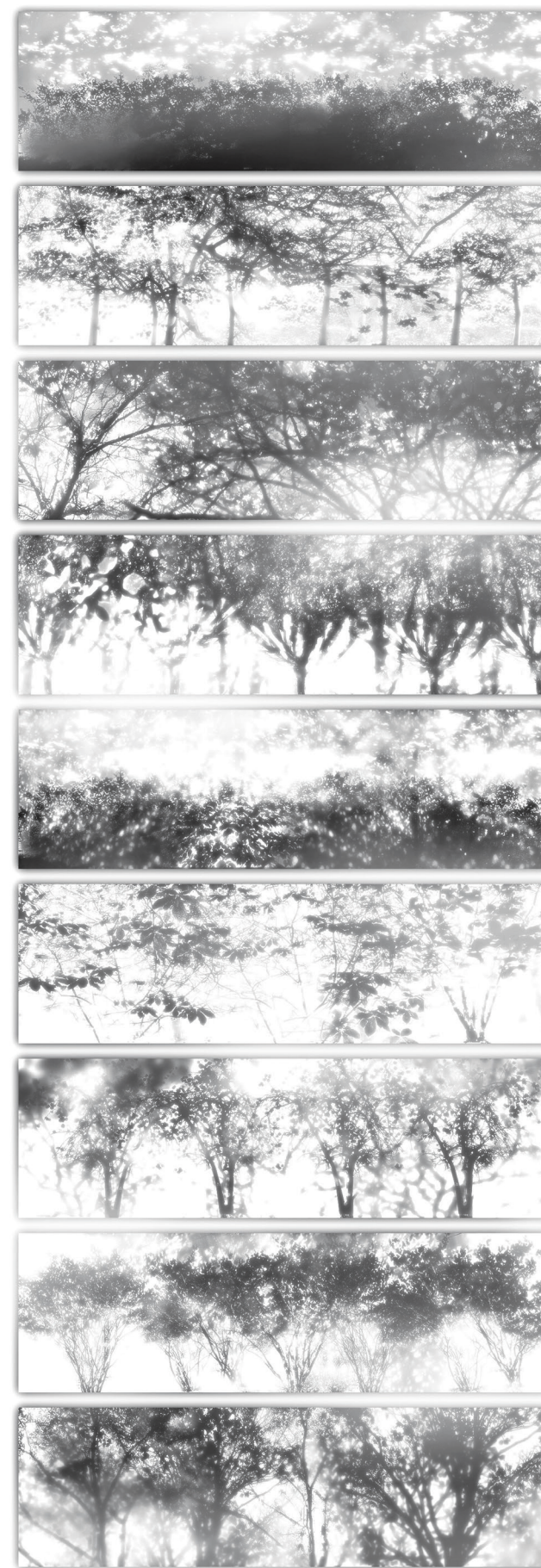
## 注释

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The epistemology of territory has been evolving with humans' growing desire to understand and alter our living condition. More artists, architects, curators, and critics are joining in the conversation on social and ecological issues brought by the rupture of global activities and local geographies during urban development. On the one hand, the increasingly dynamic global connections inspire people to a more unlimited information exchange and material exchange; on the other, because of the accelerated speed of cross-border activities, places are becoming more homogenized. The phenomenon is both macro and micro. Critical thinking before action becomes indispensable due to its nature of duality. We are facing an attempting vision for a newer, more reachable world. However, the fragmentation of homogenization of the contemporary global condition leaves us at a place of cultural amnesia. Ever since the 1960s, land has been studied and modified as a test for both inner peacefulness and harmony for outside

world. In the contemporary world, where energy exchanges are fueled by cross-border trades, the concept and the value of territory need a further examination under multiple lenses.

Three of my public art works as unconventional landscape interventions are elaborated in the article, showing the interdisciplinary practices in reaction to the disconnection between global activities and local geographies. The seeming oppositions — individuals and their environment, centralization and migration, past and future, reality and hope, and mobility and stability — are elaborated while finding an intermediate place of negotiation and settlement. The coupling of geographic scale and human scale is fundamental in this process of cultivating a resilient localization in globalization. As a point of departure, *Equator@Ecuador*, a post-earthquake installation, articulated disasters to be both natural and social, projecting cultural and economic activities onto the profile of space. In the second project,



*Sprouting Possibilities*, imaginary shadows of forests were created on a vacant lot in Philadelphia. Given the similarity between the migration of plants and of individuals, the idea of a collective territory was born with a concept of “Mobility as Critical Hopes; Stability as Programmatic Actions.” The last commissioned art work, *Harbor Memory*, located at Inner Harbor, Baltimore, is a further discussion on an international stage about identity empowering for different communities. All the practices are site-specific, responding to certain local conditions under the background of globalization. Thus, the impact of interventions goes beyond the sites with an intention to embed the locality into a planetary landscape.

### ***Equator@Ecuador: Buen Vivir***

In April 2016, a sequence of earthquakes hit the Ecuadorian coast with several aftershocks, leading to a number of 660 died and damages surpassing USD 3 billion. A group of landscape designers took a trip to the affected area in order to come up with sustainable urban design solutions to empower the social framework. I was in the group, traveling through the continent, being impressed by not only the very original tropical scenarios, but also the numbness towards the loss due to the disaster. It seems like that the frequent earthquakes, together with a lack of systematic economy support, sandwiched the people in a place of “always being healed, but never had been healed.”

In the installation *Equator@Ecuador*, pieces of rubbles were collected from collapsed buildings and delivered to the public square in front of the only but fully destroyed church in the town.

While forming a basic shape of “planet,” selected pieces of rubbles of white color were lined up west-to-east to indicate the equator, an important geological invention born in the coastal region of Ecuador by scientists endeavoring to measure the earth. This imaginary line across the planet means so much to the country that Ecuador is the only country named after a geographical feature (“ecuador” in Spanish means “equator”). The specific location of the country brings along the richness of natural resource, and also the misfortune like disasters and related geography consequences rooted in its position in the map of the world.

We could find easily that the situation in Ecuador should be considered more than a natural disaster. It is also an inevitable result of the lack of economic support, construction knowledge, proper management from local / central government, and sustainable awareness. Such situation is not rare in the globalization age. The number of informal activities, such as temporary housing, is growing together with capitalization. In spite of different drivers for homogenization from those of centralized cities, these void, invisible, silenced nations or areas are facing the same dilemma: the loss of core identities and collective memories. In the case of Ecuador, it was the earthquake that drew attention cruelly, by killing hundreds of people, to the opportunity for transformation. A master plan of sustainable development and a framework to re-cultivate the collective identity were needed to recapture the geographies of its own. Citizens, local managers, and educators were invited to participate in the *Equator@Ecuador* project, by which people were inspired to think beyond the boundary of their limited living condition and bonded together with the shared

7. 《衍生》装置的活动部分是将对应的植物苗木分发给前来参观的市民，由他们将树苗带到城市的各个角落，继而间接影响整个城市生态系统的重构。

7. In *Sprouting Possibilities*, the tree sampling giving away activity offers each individual seedling as a locus of possibility for the future of Philadelphia's ecosystem.



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8. 在《衍生》装置所处场地中天际线及场地后方健硕的马匹组合成一幅超现实的画面。

8. In the site of *Sprouting Possibilities*, a surrealistic image was created by the city skyline and horses grazing in the background.



awareness of their situation.

The geological uniqueness is fundamentally rooted in the natural settings, resources, culture, and the built environment of Ecuador. There were also intellectual ideas born in this special environment. The Ecuadorian saying “Buen Vivir” shows the spirit of their life philosophy, one of the fruits of the cultivation by the environment. According to Eduardo Gudynas, a leading scholar on the very topic, the subject of wellbeing is not individual, but the individuals in the social context of their community in a unique environmental situation<sup>[1]</sup>. In this social philosophy, a relationship could be set up between people and their location to actualize identity into a spatial process collectively. Cultural identity becomes one of the schematic features of territory, together with its materiality and its projection of political activities. In this way, the key to a resilient place-bound identity turns out to be the decoding of places themselves.

### ***Sprouting Possibilities: Mobility as Hopes, Stability as Actions***

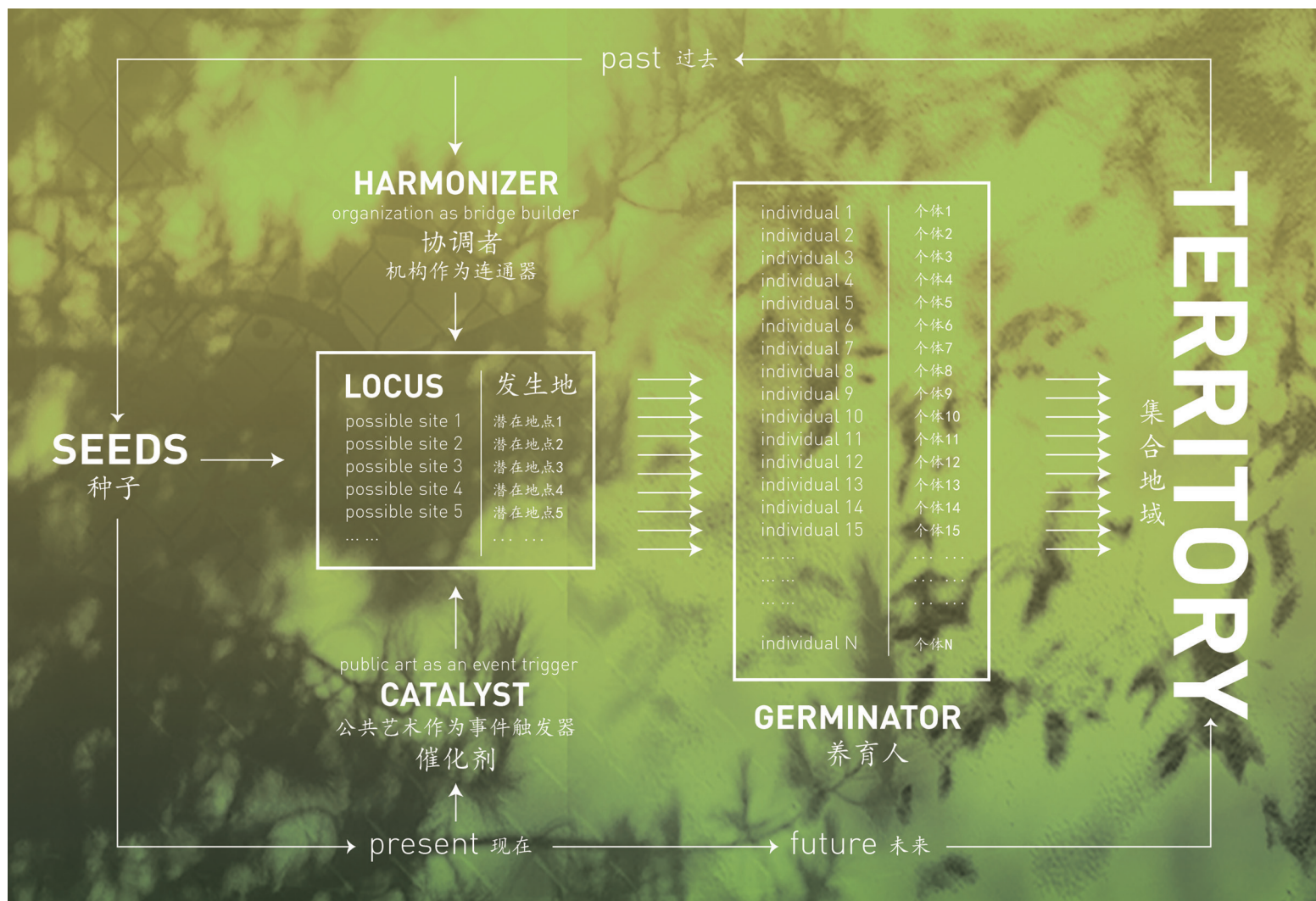
Fluidity, the core of globalization, brings along temporariness in time, and mobility in space. We live in a world where meanings are constantly shifting. Stories happen before they have happened and stories end before they have ended. This is a mixture of past and future. Bubbles of conflict emerge and explode between the self and others, the body and space, and the reality and the hope.

The public art work *Sprouting Possibilities* began as a conversation between environmental artists, Laura C. Carlson and I, asking questions about how humans find their new meanings in the age of Anthropocene. We agree that urban spaces are as much a part of the natural world as our forests and waterways. Later in the project, the visualization of the similarity between forest migration and human migration is responding to the dynamic relationship

between the blurring boundary of living condition and the growing individual mobility.

*Sprouting Possibilities* includes two parts: One is a temporary installation that pays homage to 9 species of native plants of Philadelphia: Flowering Dogwoods (*Cornus florida*), Sugar Maples (*Acer saccharum*), Honey Locusts (*Gleditsia triacanthos*), and six others. The other is the tree sampling giving away activity, where each individual seedling is regarded as a locus of possibility for the future of Philadelphia’s ecosystem. In the installation, images of native tree canopy shadow are printed on a set of 9 semi-transparent screens and stretched across the 49th Street and Parkside vacant lot, as an indication of the forested past of the site, and also one of the possibilities of future layouts.

The public art work took place on the vacant lot on the south of Fairmount Park, facing to the skyline of the center city. This concept of “vacant” is a tiny



moment between past and future, pointing to a certain understanding of localization as a result of settling: the cause for what had happened here before and the cause for what will happen here in the future are the same; plants and human beings, who are all born into a great environmental system, settle down at a place during the process of flow, and then fit into the situation of their own uniqueness. Philadelphia streets like Walnut, Chestnut, and Locust streets are named after native trees to celebrate the rich forested past of the Schuylkill River and surrounding areas in old days. Later

in the urban development, those streets became the expansion to the new urban of knowledge. These streets connect disparate parts of the city and parts of our past, present, and future. The street names extended beyond a symbol of the natural environment in the past, but a connection to a knowledge joint and a human institution. The ecological dynamic is neglected through the urbanization process. On the contrary, cultural diversity keeps expanding. In the art work, ecological diversity becomes a metaphor for social diversity. Both kinds of diversity are influenced by the

global environment, presenting an ever-changing profile at the urban scale. Shadows on the screen are statements of both “used to be” and “will be.” As people see through the screen, the imaginary trees and the scene of reality are layered together, the latitude and longitude of the fabric break the scenery behind it, including the visitors and grassland, into pixel-like unites. The imagination gets projected on the screen, blowing in the wind, and the existing gets rearranged in a surrealistic way with city’s skyline and horses greasing in the background. The index of the tree species

on the image contains the richness of local diversity, differences, dynamic, and developing. This shadow image of the imaginary garden is an announcement of the unachievable pairing of the present and the snapshot of presence. As our culture changes, our ecosystems change. The consciousness of our society as a superorganism is a collaboration of mind. As our destiny is intertwined with the countless others, the meaning of “us” is fluctuating like the ecological profile of the wild world.

Plants, whether they are presented as shadow images or seeds in the project, are storytellers of the network among individual mobility, global activities, and urban development. During the process of the art work, we envision ourselves as seed propagators and catalysts, akin to the wind or creatures that disseminate seeds across the landscape; we consider our partner, local institutions as harmonizers, the environmental factors that provide the conditions for life to thrive; the community members who plant and move the seeds to their homes are the germinators, the actionable growers, and nurturers of the seeds. In the end, the site becomes the server, providing the physical field of practice and knitting all parts together. The concept that “Mobility as Critical Hopes, Stability as Schematic Actions” is enacted by the above understanding of human beings as part of the migration and site as the schematic framework for living performances.

### **Harbor Memory: Tales of Dual Cities**

Within the continuity of the above two projects, the similarity between forest migration and human migration is the starting point of the art work. Migration leads to other social problems, such as the lack of identity, the growing

segregation, the inescapable uncertainty, the nostalgia to homelands, and the anti-nostalgia accompanies by the embracement of individual freedom.... To address those issues related to the ideology of global system in a vivid and convincing way, I imagined an installation to be more than an object or a physical landscape.

The framework of *Harbor Memory* needs to be explained before taking a look at the project at depth. In this project, two port areas are chosen for a further study of site identity in the global activities. With the same topographic elements of the site, Baltimore and the Pearl Delta Region perform a vital part in the intercontinental economic process. They are urban areas fueled by hybrid transportation, resulting in a hybrid of people, industry, and culture. However, their distinct geographies are leading the two regions to different urban identities and expectations for future. There are three parts of the project according to the producing and exhibiting timeline: first, the manufacturing at Pearl Delta Region; then the shipping by the oversea

9. 在《衍生》项目中，艺术家成为了依托自然与社会媒介的种子传播者，当地合作机构则是为种子提供生根环境的协调者，而来自社区的参观者则是将树苗迁移至更广泛环境中的养育人。最终，项目所在场地成为了提供所需物质空间条件及协调各个组分的中央处理器。
9. During the process of the artwork *Sprouting Possibilities*, we envision ourselves as seed propagators and catalysts, akin to the wind or creatures that disseminate seeds across the landscape; we consider our partner, local institutions as harmonizers, the environmental factors that provide the conditions for life to thrive; the community member who plant and move the seeds to their homes are the germinators, the actionable growers, and nurturers of the seeds. In the end, the site becomes the server, providing the physical field of practice and knitting all parts together.
10. 为纪念港口昔日繁盛的自然景象，彰显城市现有的活力，《港城记忆》装置呈现了由数百个光纤灯组成的人造“湿地”景观。
10. As a memorial to the past of wildness and a celebration to the urban present, the installation *Harbor Memory*, a collection of hundreds of lights made of optical fiber, ignites the harbor with a sparkling “wetland” scenery.



transportation; in the last, the exhibiting at Baltimore Inner Harbor. Each part requires a different venue for the performance: factories, intercontinental shipping routes, and urban spaces in need of art to strengthen the sense of citizenship. In this international collaboration project, portable plants become the clue to track the lineage of processing. The project also includes a documentary part of the process as a language of activity, shifting the passive temporariness of settlements into active mobility of homeland.

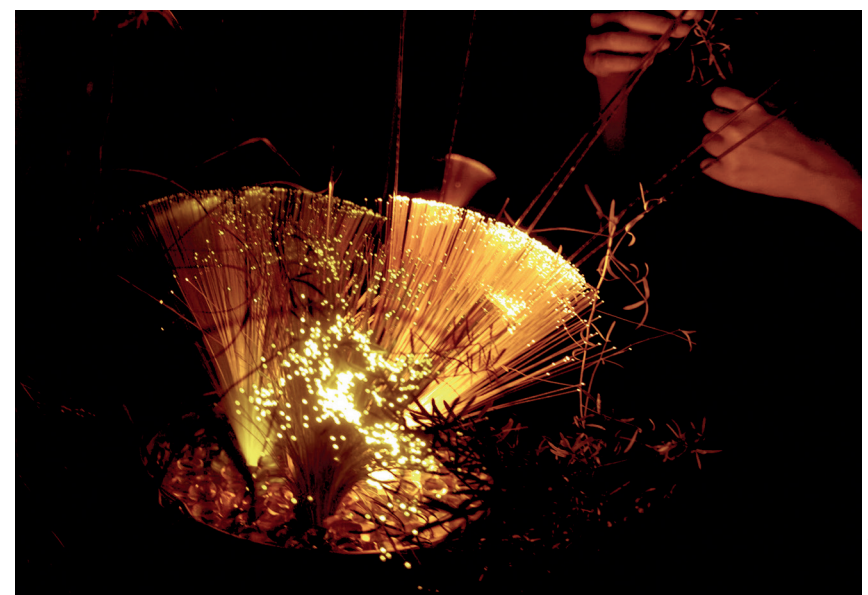
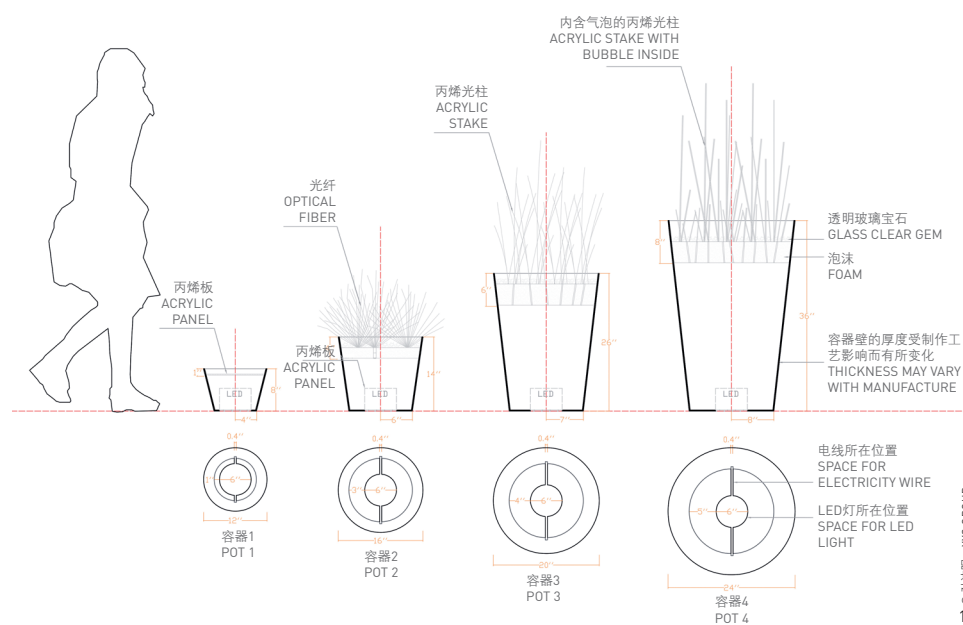
For both regions, the landscape of where the ports nestled now was different dramatically in the past when the waterfront areas were still surrounded by vast meadow and woodland. The invisible historical narratives are vital for the economic and cultural DNA of both harbor areas. As a memorial to the past of wildness and a celebration to the urban present, the installation, a collection of hundreds of lights made of optical fiber, ignites the harbor with a sparkling “wetland” scenery as a representation of the glorious memory of

harbor nature. Individual portable plants are arranged by different sizes, mimicking the profile of terrain. By this piece of artificial territory, a symbol of unspoken hope to a homeland and the maintenance of homeland is illustrated. This installation is not merely a celebration of the city, but an invitation for individual Baltimoreans and global citizens. During the Light City festival to be held in 2018, visitors are encouraged to register for one lighting plant. Planters will be distributed to those registered addresses, either of themselves or their families and friends after the festival. The project engages with the public by cultivating a sense of ownership to each individual. The distribution of the artificial plants, in the same way with how tree saplings are distributed out to communities in *Sprouting Possibilities*, is another emotional bond between individuals and the collective territory presented by the installation.

The relative temporariness of settlements, as a result of dynamic global activities, is critical to both technology and culture for harbor region. Here

we translate this temporariness to the mobility of plants, by making plants artificial with optical fiber, a key element to the technology of transcontinental distances. The creative use of the material adds another abundance of primary literature about distance. The sense of alienness people hold to the place they inhabit is converted into a sense of futurism. Again, this is a transformation from being passive, to being progressive. Through the project, we hope to provide a new image of how to cultivate a sustainable local identity for Baltimore Inner Harbor and Pearl Delta Region, as two different examples of many other port cities. Since the manufacturing to the exhibition, every individual involved in the touching, seeing, making, visiting, and owning the portable plant to a new community will be identified by the art work.

The extending impact of the project takes place at two scales: one is global by tracking the shipping process from manufacturing factory to destination exhibition venue with film-making; the other is local by distributing the



11. 装置中各自独立的可移动光束植物大小不一，可模拟高低起伏的地形形态。
12. 在《港城记忆》作品中，人造植物的可移动性象征了居留的短暂性，其中光纤材料的应用是保证植物洲际运输的关键。对光纤这一在远程信息交流中被频繁使用的科技材料的艺术化呈现，为这场有关“距离”的讨论新增了一层语义。
13. 由数百个独立植物装置构成的集合地域。

11. Individual portable plants are arranged by the size, mimicking the profile of terrain.
12. In *Harbor Memory*, we translate temporariness to the mobility of plants, by making plants artificial with optical fiber, a key element to the technology of transcontinental distances. The creative use of the material adds another abundance of primary literature about distance.
13. The collective territory of hundreds of individual planters.

art work out to visitors and citizens, while the entangled tissues between the two scales being diagnosed in the project. From the manufacturing process to the exhibition, the identities and functions of different cities in the global environment are shown through the lens of public art. The story of port history and urban development is reconstructed through the installation of artificial meadow landscape, and the uniqueness of each city is unveiled by the performances related to the art piece. The whole manufacturing process, exhibition, interaction via the internet, and the participation of citizens are recorded and edited as a documentary to invite more groups into the discussion. The intention of the project is to build a shared awareness toward a global process on an international stage and to seek for new opportunities for geography to prevent further homogenization. We seek for new meanings of distance in the global system. The art piece and its documentation are to trace the emotional flow between two harbor regions linked by the ocean: one as the landing point of the American Dream; the other as the center of technology and manufacturing in global markets. With the community engagement on both sides of the earth, the project highlights the common emotion among human beings. The connection between the two extents horizontally with the earth ground and the ocean, weaving into a new part of the global system.

## Conclusion

The practices introduced above break the limitation of physical territory and build a collective awareness that is the key to reconcile the conflict between global process and local development. Meanwhile, the critical awareness



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of local uniqueness is fundamental for the cultivation of a resilient local identity. The former is a process of deterritorialization, and the latter is a process of reterritorialization. Globalization is the great climate we all live with, and it is also the raindrop landing in our gardens from the clouds in the sky. To collect the rain, or to prevent flooding, knowledge of the climate system and of the place itself are both needed. The intention of linking local strategy to the transnational context is presented with the understanding of places with complexity. To reclaim the value of places in the global activity chain is to reinforce the root of the process and to delegate back to its localized blueprint.

With all the conveniences brought by globalization, we should ask ourselves: what is freedom and the limitation of freedom; what is the price for that freedom; and where should we go to create the land of our own agencies? The multiplicity of land is growingly obvious in the age of Anthropocene. An

interdisciplinary effort from the field of social science, media, photography, art, activism, economy, and others is required to de-construct this multiplicity and to seek for the unclaimed genre of opportunities. This is a fight against not only the sovereignty of globalization, but also the further segregation of the human society of ourselves. Experiments, tests, hypothesis exposed in public art works are inspiring for urban spaces and landscape to be the intermediate places between temporary and permanent, or daily life and unexpected scenery. In this way, land, as the collective server of activities, flows, and ideologies, will become the agency, maintaining a resilient localization. **LAF**

## NOTE

For more information about the author's works, please visit her official website <https://moyasun.com/>.

## REFERENCE

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