

The Abandoned Digital Landscape as a Fictioning

How does the abandoned digital landscape, as part of the product of the digital age, regenerate as an old virtual resource through the medium of art, and how do we interact with the images produced by digital technology, and how does its identity and order change (alternation) as the original meaning dissolves.

The Road of Zen Space project stems from a territorial transformation project. I worked on with Jimei's environmental design team in 2018 around a nomadic community in China - Qinghai Lake - which stemmed from the need for a new modernity in landscape construction, territorial policy guidance, and nomadic rights. Its presentation started with the initial 3DMax and Lumion¹ etc., through the sampled architecture and digital modelling of satellite map scenes, to the conflict of harsh climatic influences such as the early freeze and the complexity of the plateau terrain reality and declared abandonment.

青海湖旅游开发与环湖社区参与式发展研究

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摘要： 近年来青海湖逐渐成为我国一个新的热点旅游目的地。青海湖旅游发展的基础和前提是青海湖旅游资源。完整的青海湖旅游资源不仅包括青海湖大美的湿地自然景观、环湖地区草地生态系统等自然生态景观,而且包括草地之上的游牧生计模式与文化、游牧民所承载的神山圣水观念和相关的精神性资源,因此环湖牧民本身就成为青海湖旅游资源不可或缺的一部分。参与式发展关注人的发展,特别关注弱势群体,对于青海湖旅游开发而言,参与式发展就是要关注环湖牧民的发展,环湖牧民必然成为发展的主体。本文主要运用人类学参与式观察和访谈法,以青海湖南岸江西沟乡为个案,以参与式发展理论为视角,关注青海湖旅游开发过程中的制度性设计,包括对环湖社区生存权和发展权的关注、对环湖地区地方性知识的运用。通过调查江西沟乡三个行政村的参与现状,分析江西沟乡参与的特征、原因、青海湖旅游开发对环湖社区的效应以及探讨在青海湖二郎剑景区开发过程中,环湖社区在与青海湖旅游开发的利益相关者博弈中如何争取自身的发展。在青海湖旅游开发过程中,一方面忽视环湖游牧民及其文化作为旅游资源的重要性,另一方面青海湖旅游开发中制度性设计落实不到位。环湖社区参与主要以经济参与为主,还不是真正意义上的参与式发展。青海湖旅游开发过程中忽视了环湖社区的发展,青海湖旅游经济收归

关键词： 青海湖；旅游开发；环湖社区；参与式发展

*Research Paper on Qinghai Lake Tourism Development and Participatory Community Development around the Lake

青海湖景区投资1192万元建设改造景区厕所

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新华社西宁11月14日电 记者从青海湖景区保护利用管理局获悉,今年截至目前,青海湖景区已累计投资1192万元,严格按照国家5A景区的标准全面建设、改造了景区厕所。

青海湖景区旅游集团公司经营管理部门部长张生林介绍,一方面景区投资126万元对环湖现有的32座旅游厕所进行了升级改造;另一方面景区投资1064万元,新建15座生态环保厕所,建设11个“第三卫生间”,极大地缓解了游客“如厕难”的问题。

青海湖景区是国家5A级景区,湖池风景优美,环湖公路路况良好,这里一直是游客骑行和自驾旅游的首选地。但因环湖公路线路较长,当地牧民居住分散,游客在景区游玩时“如厕难”现象时有发生。今年5月,青海湖景区就因厕所问题被国家旅游局通报。

青海湖景区增加多种设施突出人性化服务

中国新闻网

2017-11-13 08:22 来源:新华社 阅读量: 10000+

一图看懂青海湖的变化!面积持续扩大,达到近年顶峰

青海湖是我国最大的咸水湖,其流域之东部不同区。西北即干草区和西岸部草区,其流域之东部不同区。青海湖景区增加多种设施突出人性化服务



*Top stories from selected news media platforms on the reconstruction of some nomadic areas of Qinghai Lake

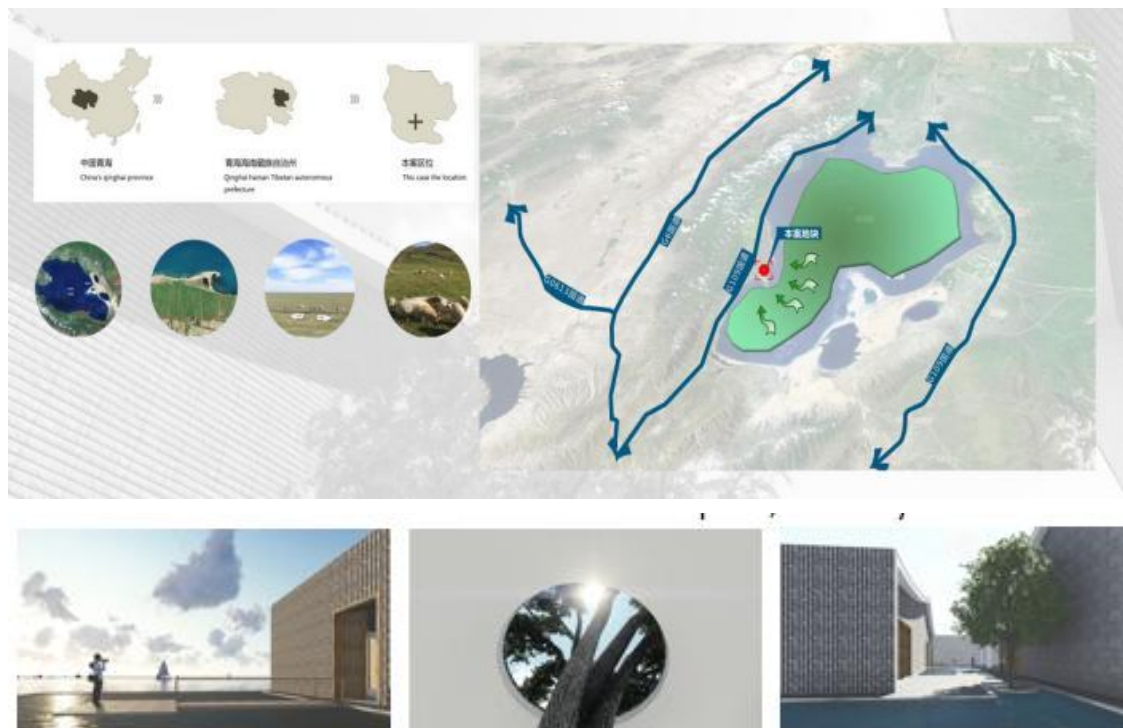
¹ 3DMax is a 3D computer graphics software. Lumion is a real-time 3D visualization tool.

When I revisit this abandoned digital space through a library of computer models, it has become an utopian virtual digital product, or a remnant of a memory moment as an image. As Baudrillard notes:

Where the simulacrum precedes the original and the distinction between reality and representation vanishes. There is only the simulation, and originality becomes a totally meaningless concept. (Hagerty Paul,2004)

The elements that caught my attention here were the 'eclectic' modern pattern of Mongolian Tibetan Buddhist beliefs and the ethnically textured walls, the false artificial glow of the hollowed out chambers shaped for Zen ceremonies, and the architectural forms of the sky, earth, mountains and rivers taken from the spirit of all things and the signs of water, grass and wood entering the interior.

Obviously, everything has become useless.



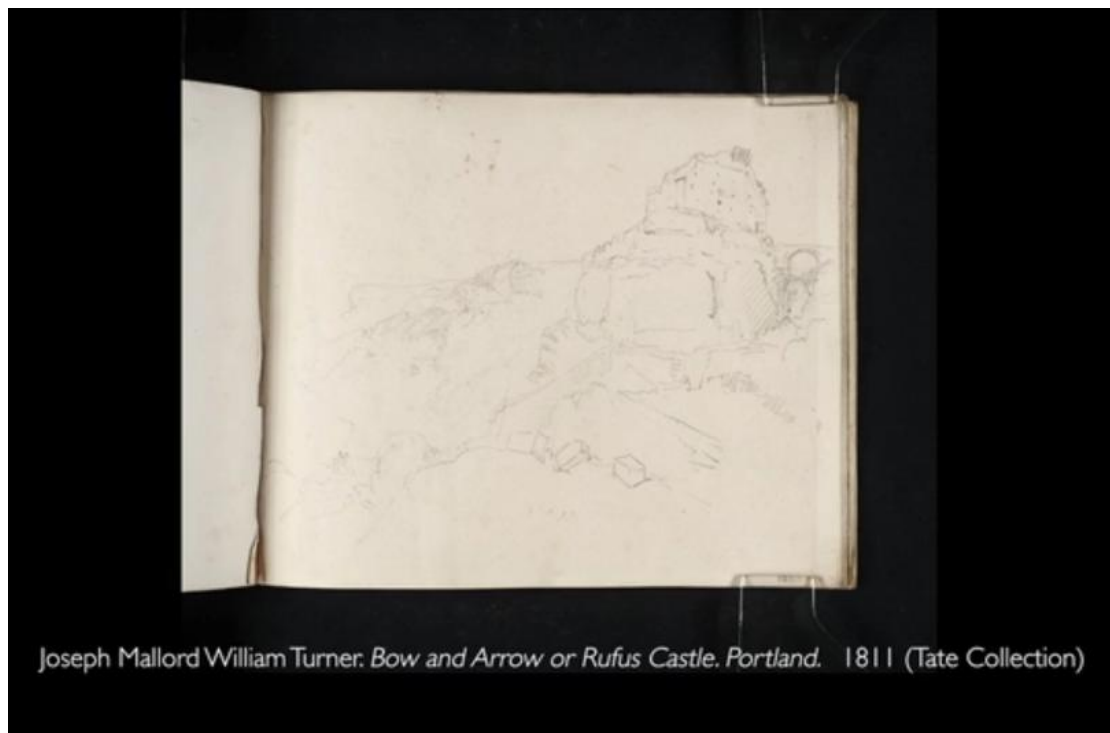
*These simulations of new Chinese landscapes and ethnic architecture in a virtual context through the Jiangxi Gou Township of Qinghai Lake in southern China depict a 'zero-implementation' reconstruction plan for the Tibetan and pastoral architectural landscape complex of Qinghai Lake.

That zero panorama seemed to contain ruins in reverse, that is – all the new construction that would eventually be built. This is the opposite of the 'romantic ruin' because the buildings don't fall into ruin after they are built but rather rise into ruin before they are built. (Robert Smithson,1967)

But what is the constructed false landscape? What does its uselessness entail? How do we re-imagine these narratively simulated traces of history? How do forgotten images produce

new information? As in *Late at Tate*² on Martin Newth's film *Constructing Landscapes/Building Worlds*, Martin revisits the site of a painting by Turner on the Isle of Portland in 1811 and explores the construction of images and the constructed nature of landscapes and cities:

To explore this unique place and the questions it raises about our relationship with the countryside and the city, the film introduces concepts including identity, modernity, sovereignty, defence and control. It raises questions about the landscape such as: who owns it, who has access to it, how it is used and what might influence our decisions about the future of the environment. (Martin Newth, 2020)



*The Screenshots of *The Constructing Landscapes/Building Worlds*, see more <https://vimeo.com/472507834/fa6ffb2e30>

Tending to think about these doubts, I try to start from error, as a fictioning³ on the possibility of understanding the real, allowing a deconstruction to take place. At this point, the search for and production of error becomes the possibility of reconstructing a new narrative.

It is the map that precedes the territory—precession of simulacra—it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map. (Hagerty Paul, 2004)

In the process, I tried to find the faulty glitch of the relics, the distortion and stiffness of the

² <https://www.tate.org.uk/whats-on/online-event/late/late-tate-britain-online#stream1>

³ Fictioning in art is an open-ended, experimental practice that involves performing, diagramming or assembling to create or anticipate that which does not exist. (by David Burrows and Simon O'Sullivan)

model's connective bonds, the erasure of traces due to rendering errors, etc.. This artificial first-person viewing perspective simultaneously suggests spontaneous bodily contact with the screen space, a kind of continuous movement like the symbiosis between human being and other species constantly coordinated as depicted by the Chthulucene⁴: searching, discovering and regenerating.

In fact, my practice starts with *The way of death that does not exist* and builds a method about the production of error. This approach breaks rules, weakens boundaries and explores new fictional narratives. In this project, I do this by creating actions in the game that violate procedural rules, such as: committing suicide, jumping off a cliff, touching a boundary (air wall), etc. I collect and record these mistakes as they happen, doubling up on the brief errors (usually 1-2 seconds or less).

This generates and constructs a system of error, a world from error, a new possibility from the error of digital technology.

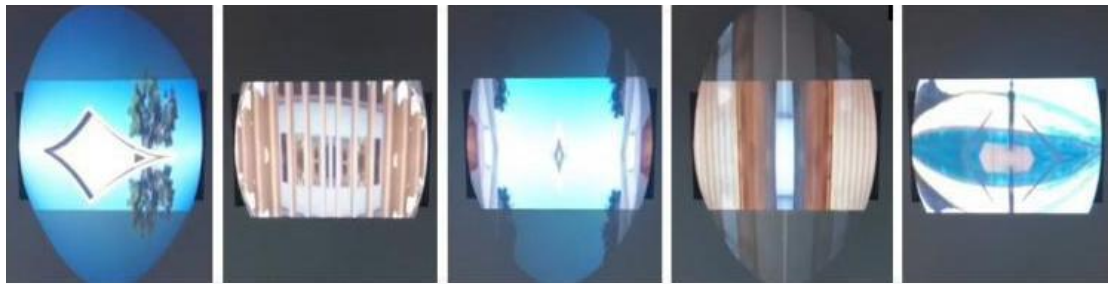


*The Screenshots of *The Way of Death That Does not Exist*, 2018, see more

<https://www.fengdingyi.com/the-way-of-death-that-does-not-exis>

Returning to *The Road of Zen Space* project, I ended up with five video analogue shots at the centre so that I could reassemble its elements one by one, an approach that allowed me to simultaneously examine the different layers of past experience that make up the digital landscape. This reminds the viewer to weave in and out of it to reconstruct their own narrative (and landscape), or to reinterpret the scene and re-depict the past.

⁴ "Biology, art, politics need each other... They induce each other to think in sympoiesis and create a more livable world, which I call Chthulucene."(by Donna Haraway)



*The Screenshots of *The Road of Zen Space*, 2020, see more <https://www.fengdingyi.com/the-road-of-zen-space>

On the other hand, in the *Bridge* project I have continued the initial ideological practice, developing and arguing for it. But the work is more concerned with the symbolic construction of error and the digital aesthetics itself that it produces.

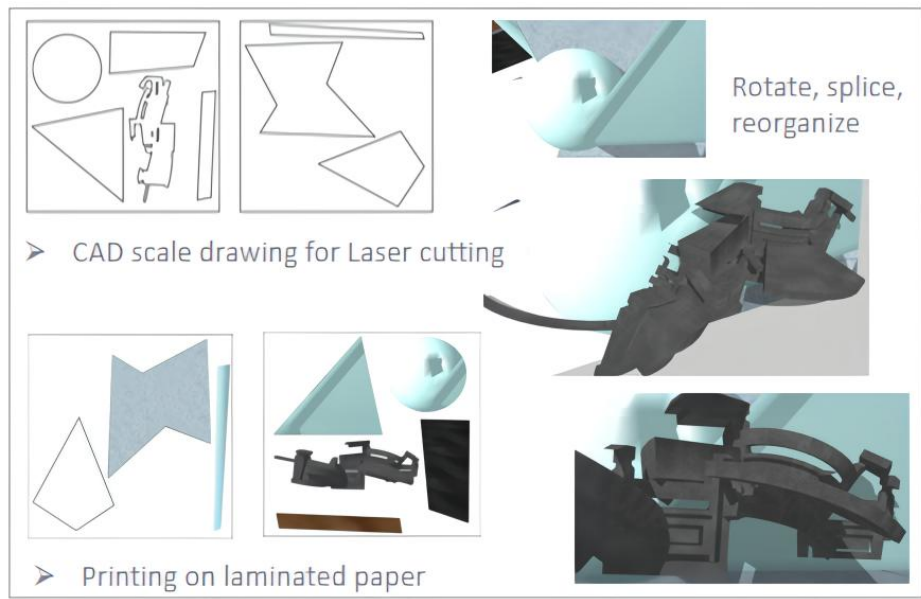


**Bridge*, 2021, Dingyi, Laminated paper and cut board

As the difference between essence and phenomenon in traditional ontology moves towards coherence in the electronic world, I continue to collect and process, through my daily experience of frequent use of modelling software, pieces of models that have been abandoned in some corner of a computer model library - e.g. the leftovers of a virtual bridge construction project. For this part, I begin to cut, copy, rotate and rhythmically orchestrate the image so that it takes on an alien dimension to the conventions that inspire errors.

In orchestrating the errors, I have simplified and clarified them through virtual textural features and restructuring. The output of the work then becomes more of a virtual production experience dealing with physical models, by printing the images on coated paper

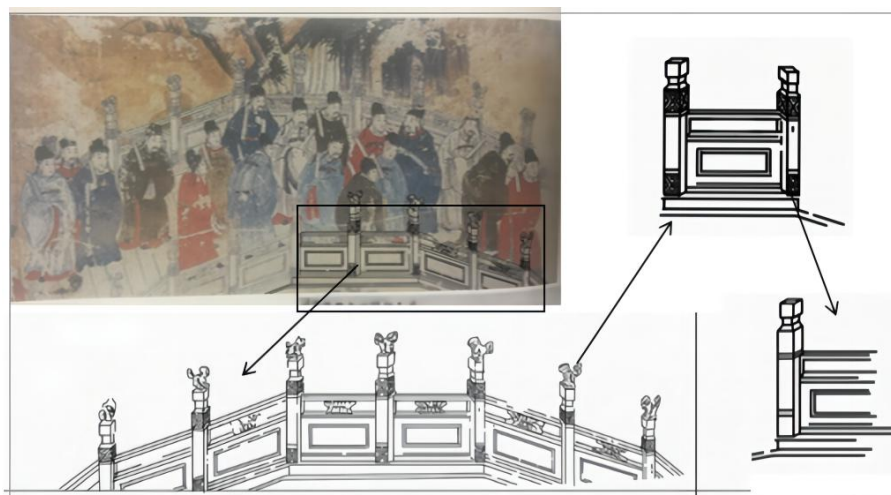
and pasting them onto digitally output laser cut wood panels, a material used in commerce and industry (architecture) suggesting the entanglement of the relationship between digital materials and everyday spatial experience.



*The Process of *Bridge* project

At the same time, this dialectical justification of error and mistake produces a new language.

Contrast this with paintings in ancient Chinese art history, such as the bridge structure in the *Dong Yue Da Di Kaibi Tu* and the *Eighteen Jinshi*, where digital generation takes over from religious composition or aesthetic discovery as a mode of perception, which shifts from the traditional aesthetic choice of perspective to a certain anasthetik⁵ potential.



**Dong Yue Da Di Kaibi Tu* and the *Eighteen Jinshi*, Qing Dynasty, 124x225cm, The mural

⁵ Anasthetik as the anticoncept of aesthetics, it excludes the absence of sensation(or perception), higher, cognitive sensations.(by Wolfgang Welsch)

Then how we look at the new aesthetic techniques that arise from mistakes will be a topic for the long term. As Dubuffet elaborates in his series on the texturalism of non-qualitative painting:

Aesthetic interest is often characterised by an interest in something indeterminate, in something that does not display a clear and specific form, and in something intangible.(Wolfgang Iser,1997)

In general, my current creative trajectory is steeped in the relationship between information and materiality that arises around error. This relationship should avoid dichotomies, while at the same time, this error is in harmony with my own symbiosis. Also, I use the error system to examine the virtual artifacts of the digital age, generate new motifs and avatars, participate in fictioning, when the error reality becomes a possibility, how will it reclaim and release the unconscious world?

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