



2001年，艺术家 Andrew Choate 开始拍摄大型购物中心建筑背后不太为常人所见的卸货区。2006年，当他在挑选照片参展的时候，照片中某件反复出现的物体一直吸引他的注意——那些矗立于街头的护柱。从那时起，他开始了护柱的样本采集，并由此诞生了一个名为“Saintbollard”的类考现学项目。

长期以来，Andrew 一直在关注护柱与周遭环境中一切事物之间的叙事关系，以及它表象的结果之下的复杂成因。更重要的是，他始终以一种极其“平等”的视角去对待这些非生命物体，在他的观念里它们的存在和人类的存在具有同等重要的意义，也因此，他规避了一些自以为是的整理与归纳，反而更像是去窥探每个护柱所蕴含的故事性。这和惯常的基于“智人中心”的研究型项目截然不同。

在 Andrew 的照片中，这些护柱像是具有意识的，它们似乎呈现出一种准备被拍摄的姿态，甚至通过护柱我们会开始注意到它与周遭环境之间的关系，这就像是某种物体之间的“交流”。

DEMO 邀请 Andrew Choate 谈了谈“Saintbollard”项目。

[D]

在之前对你的采访中，你似乎有对世界各地不同城市的路障做过一些比较，也发现其中的一些不同，我不知道你是否去研究这些现象背后的

“Sacred” Bollards

“神圣”的 护柱

In 2001, artist Andrew Choate started taking photographs of the usually neglected unloading zones behind large shopping mall buildings. In 2006, while he was selecting photos for exhibitions, a frequently recurring object kept drawing his attention – those bollards standing on the street. Since then, he started collecting samples of bollards, and thus a quasi-Modernology project named 'Saintbollard' was born.

For a long time, Andrew pays attention to the narrative relationship between the bollard and all the objects in its surrounding environment, and to the complex cause underneath the resulting appearance. More importantly, he has always held a perspective of extreme "equality" to treat these inanimate objects. In his mind, their existence and the existence of human carry the same significance. Also thanks to this, he has avoided certain condescending ways of organizing and summarizing, and instead has detected the storytelling embedded in each bollard. This is distinctly different from research projects based on "centralization of Homo sapiens".

In Andrew's photos, these bollards seem to take on consciousness and to present a stance ready to be photographed. Even more, through bollards, we have started discerning their relationship with the surrounding environment – it is like some kind of "communication" amongst objects.



原因是什么，可否举一些例子谈谈？

[A]

首先关于这些护柱的区别没有所谓的隐藏原因，与此同时也没有一个明确的答案。我观察这些柱子就像那些海洋生物爱好者观赏穿梭于珊瑚中的各种鱼群一样，这些事物的变化与发展就像是自然进化的过程，它们会衍生出各种不同应对环境的方式，每一个特定环境也会创造出与之相匹配的需求。大部分护柱的安置和造型也许是某个人仓促鲁莽的决定，也有可能是业主、建筑师、城市规划师、工程师、制造商和政府经过多年的慎重考虑所决定，大多数情况基本游走于这两种极端情况之间。

每个城市对车辆和行人都有不同的需求。比如曼哈顿就不是为方便汽车通行而规划的城市，因此护柱文化在曼哈顿是较薄弱的，最常见的就是一对平淡无奇的护柱安置在消防栓的两侧。而在洛杉矶，因为这是座“汽车上的城市”，所以护柱在那儿会呈现出惊人的多样性，且任何汽车的所到之处都有它们的存在。我不认为城市之间或者国家之间的护柱差异是由某个群体或者组织统一战略规划的结果。（如果是国家统一部署的，且护柱要与需求相匹配的话，那么20世纪90年代末的城市应该要随着休闲越野汽车的问世与流行而出现更多更加坚固的护柱）某种风格的护柱的出现通常是因为指定了一个制造商制作而已。如果其能提供性价比合适的护柱产品，那他们就会获得更多的订单。通常来说，护柱并不是由政府雇佣的城市规划部门自上而下决定的结果。有时候，护柱风

DEMO invites Andrew Choate to discuss the 'Saintbollard' project.

[D]

In your previous interviews, you have compared different bollards in different cities. Have you ever found any hidden reasons behind the differences? Can you explain in detail with some examples?

[A]

First let me address the idea of "hidden reasons" for bollard differences: nothing is hiding, but at the same time no answers of a certain kind are available. I look at the variety of bollards the way marine enthusiasts might look at the variety of fish around a coral reef: the developments that led to what we currently see are the result of natural processes of evolution; there are so many different ways to react to an environment, and every environment creates its own local needs. The placement and look of a bollard can just as easily be the result of one person's unconsidered and hastily-made decision, or the result of a committee of architects, urban planners, engineers, manufacturers, and government contractors that meet and discuss project implementation for years. And every permutation in-between these two extremes!

Every city has different needs in relation to both vehicles and people. Manhattan was not designed with the car as the primary means of navigating the city. As a consequence, its bollard culture is quite limited. The most common bollards you see there are a pair: one on each side of a fire hydrant. Los Angeles, by contrast is a city defined by car culture. As a result, the bollards there have an astonishing variety: anywhere that cars go, bollards will be nearby. As far as hidden reasons for the differences, I don't think any information is hiding, even if most of what we know is not immediately obvious either. I also don't think that many of the common differences that you see from city to city, or country to country, are the result of an overall strategic choice by one entity or group. (If the country was unified, and bollard design was in sync with the needs of the nation, more robust bollards would have become standard as the rise of SUV culture took off in the late 1990s.) A certain style appears simply because a manufacturer is hired to produce the object. If that manufacturer has a good price and produces quality bollards, they are rewarded with more contracts. Bollards are usually not the result of top-down decision-making from government-employed urban planners. Sometimes the uniformity and ubiquity of a certain style can feel like it was planned, but it's usually the result of organic business processes. In other words: accidents of capitalism and industrialization. The shape, size, color, and decorative trademark of the beloved "Amsterdammetje" of Amsterdam, for example, wasn't the result of a local decree, but of individual people developing and diagnosing a need for bollards, and then making them. The eventual standard that resulted is the work of many hands: the public unconscious at work.

Comparing the most common bollards of Amsterdam to the most common bollards of another major nearby European city, like Vienna, you'll see that the standards there are dark green or silver with white and red reflective bands near the top. I don't know

格的统一性和普遍性看起来好像是被规划过的结果，但事实上只是商业化运作的结果，换句话说，是资本主义与工业化产生的一种意外。举个例子，在阿姆斯特丹，一种叫“Amsterdammetje”的护柱在当地很受欢迎，它的形状、尺寸、颜色以及装饰性的徽章图案并不是当地政权凭空创造的，而是由民众不断发展和衍生对护柱的需求，从而使它们变成了那样，最终的标准是多方参与的结果，公众们在无意识的情况下参与到创造的过程中。

而在维也纳，你会看到那儿普遍存在一种深绿色或银色的护柱，顶部还带有红色或白色的反光带。我不知道它如何并何时成为城市中的一种标准设计，但我猜测还是来自一种简单和偶然的商业操作——某个公司设计了它，然后获得市场成功，接着收到越来越多的订单。如果你去到欧洲更东南边的塞尔维亚的一个叫Senta的小城市（我从2009年开始就时不时会去那儿和作曲家兼小提琴手Szilárd Mezei一家人呆一段时间），那儿的街道和社区呈现出完全不一样的护柱生态：住宅或学校的前院散布着各种小直径（12到16英寸）的混凝土球。学校外面的护柱常常会被画上七星甲虫的图案；如果是家门口的，也会有一些非常个人化的图案，可能是有趣的家庭艺术小项目，也可能只是家中孩子的奇思妙想。

需要注意的是我所说的“普遍”或“标准”化的护柱只是我自己看到的结果，其实每个城市都有成百上千种护柱。

[D]

你现在会对你的作品进行分类和分析吗？分类的依据是什么？

[A]

我并没有使用类型学的方式梳理和分组我的收集。我的存档组织方式目前是基于我想要如何去呈现。我希望呈现护柱在特定环境中是如何被使用的以及它的设计呈现了什么样



exactly how, when, or why these became the go-to bollard designs for the city, but my best guess is that they are the result of simple, accidental business processes. A firm made a proposal; it was successful; more work followed. If we travel a little further East and a little further south, to Senta, a much smaller city in the Vojvodina region of Serbia—I've been visiting this city on and off since 2009 to spend time with the composer and violist Szilárd Mezei, who lives there with his family—a totally different kind of bollard culture pervades the streets and neighborhoods. Collections of smallish (twelve to sixteen inch diameter) concrete balls dot the front yards of homes and schools. Around a school they might be painted to look like ladybugs; in front of a home, they might each be given different kooky facial expressions (probably the result of a fun family project and the quotidian pleasure of indulging the whimsies of children).

(It's important to mention that what I am referring to as the "most common" or "standard" bollards in a city are just that; there are hundreds—if not thousands—of varieties of bollards in every city.)

[D]

Have you used any typology method to organize these pictures?

[A]

In terms of my own archive, no; I don't group according to typology. My archive is currently based on organizing in terms of the presentations I do. So I organize my images based on the stories I want to tell about how the bollards are being used in specific situations, or in terms of what their respective designs might be saying. For these presentations I focus on visual analyses of both the bollards and their respective landscapes, asking what the bollards are being asked to protect, whether their installation will be effective in that regard, and how the bollard is functioning in the overall landscape, or if they are primarily visual deterrents, for example.

I have a related but alternate project on accidental bollard photography that I've been working on for several years now. I take screenshots of TV shows, movies, documents from the news, advertisements, etc. when bollards are in the frame. I'm interested in how bollards are both accidentally photographed or unconsciously used by photography professionals like Directors of Photography on film shoots. It's my contention that the history of photography and the rise of the modern city are concurrent with the history of the bollard. "Paris Boulevard" is one of the first daguerrotypes. Made by Louis Daguerre in 1839, the image was taken several floors up in a building and depicts the street below, and several buildings. The work is historically relevant as being the first photograph-like record of a person, but it also documents the hundreds of bollards that line street. Even renown works carry inadvertent information.

[D]

As a hostile architecture or defensive design in public space, besides anti-terrorism and traffic safety function, are there any other things

的内容。我会去在视觉上分析这些护柱和各自对应的景观环境，它们到底要保护谁；是否具有有效的功能性；以及在环境中，它的功能性又是如何体现的，比如通过视觉冲击进行威慑等等。

我还有另外一个持续多年的相关项目——我从电视节目、电影、新闻、广告片等媒介里截出出现护柱的画面。我对护柱是如何意外地或无意识地被摄像师或影片剪辑师所记录非常感兴趣。我认为摄影史和现代城市的崛起与护柱的历史是平行同步的。1838年路易·达盖尔（Louis Daguerre）在几层楼高的屋子里拍摄了巴黎圣殿大道的街景，这张照片被公认为人类历史上第一张有人出现的照片，但其实它也记录了沿街的几个护柱——即使是名作，也承载了大量依旧被人疏忽的信息。

[D]

作为公共空间里的防御性设计，除了抵御危险之外，你觉得它们对公共空间产生了什么样的影响？你如何看待公共空间的空间正义？

[A]

通过在网上呈现护柱的照片，我也在探讨公共空间是如何被侵犯与被保护的——这些千姿百态的护柱一方面起到保护人、设施或是建筑的功能，同时也在行使着反行人、反自行车甚至是反人道主义的职能。上面的照片揭示了这样一个故事：洛杉矶某脏乱差区域有几株仙人掌，它们之间还安装了护柱。我对那个区域很熟悉，一开始常常会有一些无家可归的人睡在那儿。然后这个区域的住户乃至整个城市不知何时开始觉得这样不妥，于是他们在当地种了仙人掌，但不够有效，因为流浪者常会睡在仙人掌之间，于是他们又安置了护柱。你可以看到它们是空心的，它们只有一个目的，不让无家可归的人睡在这里，非常残酷无情。

还有个有趣的事情是我每隔几个月都会收到不同网友发来的一张相同的图片：图片一边是一个街角的自动取款机被围上了具有警示作用的护柱，另一边则是一个无家可归的人将床垫放在这堆护柱上睡大觉。我一直在质疑这张图片的真实性，但至少它在社交媒体上被广泛传阅。

另外在2019年，由旧金山居民发起的一场集体抵制无家可归人士的活动中使用了巨石状的护柱。

但另一方面，我也在不断观察护柱如何去保护公众进行示威与集会。我希望看到城市中出现在民间聚会、游行、示威前被迅速安全搭建的护柱，我期待看到这些护柱上刻着世界各地民权运动和追求正义的社会领袖的肖像，无论知名还是无名。如甘地、凯萨尔·查韦斯、马丁·路德金、罗莎·帕克斯、释广德、奥兰普·德古热、乌尔利克斯·玛丽·沃斯托克拉夫特等等。其实这个想法是完全可行的。只需看看 Calpipe 公司为曼哈顿时代广场设计的灵活护柱，无论是消防员还是警察，谁都可以移除或组装这些护柱。世界各地的大城市其实都需要这种设施，以保护民众聚集的权利。这应该是由社会意识感较强的城市政府、制造商以及城市社区共同实施的项目。

[D]

在之前对你的采访我看到你提到想写一本关于路障的书，现在有开始构思了吗？

it has brought to public space? How do you think about public space justice?

[A]

I talk about how public space can be both abused or protected during the presentations I give on bollards and bollard photography - the different ways that bollards can be used not only to protect people, equipment, or buildings, but how they can also be anti-pedestrian, anti-bicycle, and even anti-humanist. I have a sequence in my show where I warn people that it's going to get dark, but that the multiple ways bollards are used has to be addressed. One of the images in that sequence is an image of bollards in-between a bunch of cactuses. This was in an area of Los Angeles that I saw frequently, and it was a place—rare in Los Angeles—that had both dirt and shade. So a few homeless people slept there. The city and neighbors and who-knows-who-else decided that they didn't like that, and one day there were cactuses instead. But that wasn't enough: other homeless began sleeping in-between the cactuses. Bollards were installed next. And you can see in my photograph that they have not been filled in with concrete; these hollow bollards have one purpose only: to prevent a few homeless from sleeping in this area. Profound cruelty.

There is also a popular meme that I get sent every few months that shows how a bank installed a warning of bollards in front of their covered corner ATM. In the adjacent image, you see a homeless man who has put a mattress on top of the bollards and is sleeping soundly. I've always been skeptical about the veracity of the image, but it floats around social media.

A collective action by groups of neighbors in San Francisco in 2019 used boulders as bollards in another anti-homeless endeavour.

A flip side to this use of bollards for anti-humanitarian ends is a project that I've developed to see bollards being used to protect public demonstrations and gatherings. I want to see cities commission the production of bollards that can be installed quickly and securely before civil gatherings, marches, demonstrations, etc.. I would like to see these bollards emblazoned with the iconography of civil rights leaders and social justice activists from around the world, from the well-known like Gandhi, Cesar Chavez, Martin Luther King, and Rosa Parks to the less well-known that deserve to be celebrated like Thich Quang Duc, Karl Heinrich Ulrichs, Miriam Makeba. This kind of construction is eminently feasible; just look at the work that Calpipe did for the bollards around Times Square: the fire department, the police, and the city all have access to remove and/or install the bollards, depending on who arrives first. We need the same thing in reverse in all the major metropolitan cities of the world; we need to protect the ability of people to gather in public.

I envision this project of easy-to-install, civic-gathering-protecting bollards being implemented by socially conscious urban governments in cooperation with local manufacturers and communities.

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ROAD BARRIERS

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ROAD BARRIERS



OBJECT



OBJECT



ROAD BARRIERS



OBJECT



ROAD BARRIERS

OBJECT



[A]

我一直关注于护柱的设计、历史，为其撰写文章、准备素材并在各地发表演讲。现场活动的形式能让我展示护柱照片并进行分析，与听众直接交流。我希望将这个项目以这样的方式带到更多的地方，或者在当下疫情爆发的局面里在线上直播。

关于出书，我已经完成了一篇关于护柱的长篇文章，我也有很多照片素材，且我也已经考虑清楚如何呈现这本书。因此事实上这本书已经“完成”了，可以随时出版。目前我需要安排时间去落地书籍的设计与装帧、完成样书。我最近出版了一些其他书，一本是和画家Katie Herzog合作出版的关于城市中的指示牌的书，另一本是关于发生我自己家庭内部的犯罪事件。下一本应该就是关于护柱的书，当然我需要先找到合适的出版商。

我并不只想出一本书而已，而是希望能出一套以不同地域为切入点的系列丛书。比如第一本我希望聚焦于洛杉矶的护柱，或是我拍摄世界各地护柱的概览。第二本可能针对一个国家或地区进行深入的实地考察研究与采访，详细记录当地的护柱文化。目前我获得的大部分素材积累都纯属日常经验，可能是走过或骑车路过某处碰巧遇到。坦白来说我需要资金或机构的支持去从零开始建构这个领域的知识体系。

[D]

为什么会用“Saint bollard”这个名字？“Saint”代表了什么？

[A]

取名字的过程，更像是一种下意识的选择。但它和项目的属性十分贴切。它的潜在动机是在一个我无法掌控的世界里与这些物品和平相处。某种层面上来说它们的存在和普遍性完全取决于我们特定的社会历史时间和所处的历史阶段，所以我尝试着去“救赎”它们。与非生命体和平共处也许是一个隐喻，象征着需要与我们周遭的一切事物和平共处。我对为促进和平去改变一些固有认知态度以及提出可借鉴的策略很感兴趣。

[D]

之前对你的采访提到过这个项目体现了“人与地域”之间的关系，可否具体谈谈？

[A]

人与地域的关系是一种人在世界中活动的简短描述，它让我们意识到去关注存在于世界中的自我或部分自我的重要性，而不仅是关注我们自身内部。它可以被认为是自我身份的投射；它也可以作为对景观的深刻反思，并将其重新回归到我们的身份之中。

我不认为人类的身份和意识一定是地球上最深刻的生命形式。因此，我很乐意接受其他形式的存在，无论是非生物的、气态的、活动的、矿物般的，还是其他形式的生命，都能够有意无意中为我们提供超越人类或非人类的体验。将护柱视为既值得关注又易于忽视的主要对象，是一种非人类为中心的星球体验的方法。

有时，人们认为我所做工作的关键是对护柱的拟人化，可能在欣赏它的多样性表征层面上也许是的。但这只是该项目的基础，且只是个很肤浅的层面。另一个更深层次的意义是研究护柱与周围环境的关联性，包括与护柱的存在息息相关的各种各样的人，如设计它的人、为它付钱的人、安装它的人、受它影响的人。护柱是观察和体验人与地理之间关系的众多媒介之一。

[D]

In your previous interviews, you have mentioned that you may think of writing a book on bollards, How is the book?

[A]

I have focused most of my attention on designing, writing, and performing a lecture/presentation/ history/ slide show about bollards. The format of a live event allows me to show photographs, analyze images, and directly engage with audiences about the world of bollards. I hope to tour this project even more extensively (or make an online video given the current situation!)

In terms of a book, I've written a long essay on bollards and it is ready to be published. I also have the photographs ready, so in a sense the book is done! (Especially because I also have an image of how I want it to be designed and presented.) Right now, I'm focused on finding the time to work with photo-intensive book design software so I can create the mock-up. I've had a few other books published recently: one documents a collaborative project I have with the painter Katie Herzog about signs in cities, and another is a poetic narrative about a crime that took place in my family. The manuscripts I had been working on for two other books were finished recently, so the time is right to do the bollard book next; I simply the need the publisher!

I don't envision just one book, however, I see a location-based series of books. I want the first one to either focus exclusively on the bollards of Los Angeles, or be an overview of my bollard photographs from around the world. The next stage of publishing would be to focus on individual countries or regions and do extensive traveling, research, and interviews in order to document the bollard cultures that exist in each place. Most of the knowledge I have gathered so far has been purely anecdotal and experiential, gleaned from wherever I happened to walk or bike or be. Frankly, I need financial or institutional support in order to build the field of bollard studies from the ground up - get it?!? Ha!!

[D]

Why did you use "Saint bollards"? Any special meaning on "Saint"?

[A]

The name was chosen quickly and unselfconsciously, but it is a well-suited name for the nature of this project, an underlying motivation of which is the need to make peace with the objects in the world that I have no control over. In one way I'm attempting to redeem these objects, the presence and ubiquity of which is entirely dependent on our particular socio-historical time and place in history. Making peace with the inanimate objects which surround us could therefore be an allegory for the need to make peace with all of the things around us. I'm interested in developing attitudes and strategies to draw on in order to cultivate peaces.

你见过印象最深的护柱是什么样的？

[A]

有很多种方式去思考“印象深刻”这个词。我想聊聊一个让我印象深刻的护柱，它给我带来很深的印象，同时我也很爱它本身以及它代表的意义。它是一个尺寸较小的护柱，高度不到1米，形状弯曲并有着黑黄相间的条纹。它可能是那个地区唯一具有这种形状的护柱，也是我遇见过唯一这样的护柱。在离地面垂直距离10英寸左右的地方，它的直径突然宽了2厘米，然后又缩回原先尺寸，再往上10英寸后它开始柔软地朝着建筑角落的方向弯曲，它的颜色与周边的典型的城市中的灰色与棕色形成鲜明对比。

但这个护柱让我印象深刻的不仅仅是它的样子，还有我与它之间的故事。那是2014年10月的维也纳，天气晴朗，我的好朋友Philipp带我去到诗人Friederike Mayröcker居住的公寓。我并没有要敲门拜访的意思，只是纯粹想看看她多年的建筑，看看她向外看的窗户。我们站在人行道上，没有说太多话，只是看着公寓。最后我说我想去摸一下那个她触摸多年的门把手，我的手在把手上来回徘徊着。



As you mentioned human-to-geography relationship before, can you explain it in more detail and what do bollards effect this kind of relationship?

[A]

The "human-to-geography" relationship is my shorthand way to describe actively being in the world, trying to make ourselves see ourselves or some part of ourselves in the world around us, not just within us. It could be considered a projection of identity; it could also be experienced as a profound reflection from the landscape back onto and within our identity.

I don't necessarily think that human identity and consciousness is the most profound form of life on this planet; therefore, I'm open to the idea that other forms of life—whether inanimate, atmospheric, biological, mineral, or otherwise—are capable of providing experiences within our un/consciousness that are beyond- or not-primarily- human. Looking at bollards as a primary object that is both worthy of notice and yet easy to overlook is one way to approach a non-human-centered experience of the planet.

Sometimes people think that the crux of what I do is anthropomorphize bollards. I play with that a little bit, in terms of appreciating diversity, etc. But that's only a basic, superficial level of this project. Another deeper aspect is looking at the forces playing out through the bollards in relation to their environment, including the multiplicity of humans involved in any bollard existing in a space: the ones that designed it; the ones that paid for it; the ones that installed it; the ones affected by it (or whose lives precipitated it). Bollards are one medium among many through which to view and experience the human-to-geography relationship.

[D]

Can you describe the most impressive bollards you have ever met?

[A]

There are a lot of ways to consider the word 'impressive.' I'll start by describing a bollard that made a strong impression on me, in terms of how much I hold it in my memory, and how much love I feel for both the object and what it represents. And yet, it possesses quite a diminutive stature, even compared to other bollards. It is less than one meter tall and banded in alternating black-and-yellow stripes. It is the only bollard of its kind in the area, and the only one of its kind I've ever seen, either in shape or in demarcation. Starting at the ground and going up, it is approximately two centimeters wider in diameter for the first ten inches of its verticality. Then its diameter narrows by two centimeters, and after another ten inches it begins curving at a soft angle toward the corner of a building. Its colors are stark in relation to the typical urban greys and browns nearby.

But it's not just how this bollard looks that makes its impression so strong for me.



当我们离开公寓时，Philipp建议我去看看一些特殊的护柱。他想向我展示莫扎特广场的护柱，据说它们可能是最像男性阳具的护柱，虽然我认为在不丹也有一些类似的形状。然而在我们去广场的路上，我们发现了这些黄黑相间的弯曲护柱，它们的发现完全是个意外。

如今，它们不仅会让我回想起诗人Mayröcker以及她那些对我来说意义愈发重要的诗歌，也会让我想起和Philipp的日益深厚的友谊，以及在护柱探索旅途上的偶然性。因为我们在去莫扎特广场的路上迷了路才遇见了它们，如果你是一个本地人，可能你就不会迷路（也就不会遇见），每条街上都展示着一些奇妙的事物，无论是否与护柱有关。

[D]

从您的网站上可以看到，您组织了许多系船柱狩猎活动或游览。我认为这很有趣，因为它让我想起了Situationist International过去的城市漂移。我认为这是探索城市的非常不同的方式。您这次旅行的目的是什么？人们从这次活动中能得到什么？我可以说这是一种试图逃避消费主义社会之类的行为吗？对我而言，我认为这是从另一个角度探索城市立面的一种方式。

It's also the context in which I experienced this bollard. It was a mild day in Vienna, October, 2014. My good friend Philipp had taken me to the apartment building where the poet Friederike Mayröcker lives. I didn't want to knock; I just wanted to look at the building to which she had been walking to and from for so many years, and to see the windows from which she had been looking out for so many years. We stood on the sidewalk, not really saying much, just looking at the apartment. Eventually, I said I wanted to go touch the door handle, the door handle that she had touched so many times. I did. My hand lingered on it.

When we left this apartment, Philipp suggested we go on a journey to see some special bollards. My friend wanted to show me the Mozartplatz bollards, possibly the most directly phallic and penile bollards anywhere (though I'd imagine that the Bhutanese city of Punakha probably has some fine contenders). However, on our way to the Mozartplatz we found the yellow-and-black banded bollard. An accidental discovery. The bollard reminds me not only of Mayröcker, whose work continues to grow in meaning for me, but also of Philipp, whose friendship continues to grow in meaning for me, and also of the naturally-occurring happenstantiality of bollard-hunting. We got a little lost on our way to the Mozartplatz, but when you are a native bollard-hunter, walking in a city, there are no wrong turns: every street has a possibility to reveal something special, whether bollard-related or not.

[D]

You have organized many bollard hunting events or tours. I think it's quite interesting because it reminds me of city drift by Situationist International. I think it is a very different way to explore the city. What is your purpose to do this tour? What can people get from this event?

Can I say this is kind of behavior which is trying to escape from consumerism society? To me, I think it is a way to explore the city facade from an other perspective.

[A]

Oh, the Situationists! I hadn't been consciously thinking of the dérive when I began going on hunts for interesting-but-overlooked built environments when I moved to California in 2001. (It took time looking at these new spaces before I started focussing explicitly on hunting for bollards and their uses.) But now that you mention it, the dérive is an excellent way to begin thinking not only about how to walk or how to see, but how to live in the environments we find ourselves. As the world continues to go on lockdown amidst the corona pandemic, little walks in our neighborhoods are taking on whole new meanings. In many urban areas, the way the streets are being used is changing radically. The way we look at streets and what is happening on them is changing too; for instance if you see someone walking towards you, it is kind to cross over to the other side of the street! (Of course, I am still always looking for bollards - ha!) But with less cars on the road, the need for different types of bollards emerge: perhaps to guide the flow of pedestrians or bikes, etc.

[A]

哦，情境主义！说实话我并没有想到这个层面。我只是开始寻找那些有趣的但被忽视的建筑环境，开始探索护柱之前，我花了一些时间研究这些新空间。但既然你提到了，我觉得“漂移”是一种思考的好方法，不仅可以思考如何走路或看风景，还可以思考如何在我们发现的环境中生活。随着世界在疫情爆发中一直处于封锁状态，我们社区中的小路正呈现出全新的含义。在许多城市地区，街道的使用方式正在发生根本变化，我们看待街道以及街道上正在发生的事情的方式也在改变。例如，如果你看到有人朝你走来时，你可能会为了绕过他/她而走到街道的另一边去。但是，由于道路上的汽车越来越少，对各种类型的护柱的需求反而越来越多：也许是为了引导行人或自行车的通行。

在我组织的各种探索之旅中，我正在尝试完成几件事。我希望人们以不同的方式看待这座城市。但是，首先，我希望人们对他们不知道的东西或从未见过的东西产生好奇和兴奋，即使这些东西其实一直在他们的日常生活和视线中。这种好奇和兴奋有时是有意识的，有时是无意识的。欣赏护柱很让人着迷，它们也反映了我们如何看待在高度工业化的城市社会中每天会遇到的各种微不足道的事物。护柱是进入这种思维方式的通道。它是一个关于多样性、包容性、同一性、机会和荒谬性的隐喻；它让我们仔细观察我们通常不会随意接触的地方和事物；它是我们如何与世界联系的非常微观例子。我希望参加这些探索活动的人们能够为家中或公共场所等任何地方发现的偶然性而感到兴奋。现在，正如我在回答另一个问题时提到的那样，我们发现的并非全是善意或美丽的。但重要的是要养成一种善于观察和发现事物的态度。如果我们发现一些事物出了问题，那就要开始做出调整。

关于它是否是一种逃避消费主义的城市体验与漫游，我完全支持这一观点！如果您在空间中的活动只是考虑可以购买、消费和拥有，那么您显然会错失最宝贵的生活经验，这是显而易见的。但是，从根本上说，你不仅可能将对象和体验视为要消费和拥有的事物，而且还会想当然地这样看待别人。从表面上看，护柱对我的吸引力似乎是关于颜色、材质、设计、多样性以及它与城市生活的关系等方面的。但是，从根本上讲，这是一个关于尊重人，并试图给彼此提供呼吸、思考和转变的空间的项目。

最后，我想描述一下自己人生中的起起落落，我认为可以从这个角度来看这个项目如何改变我的生活。我从2001年开始拍摄护柱的照片。我喜欢拍摄，但是我不是摄影师，也不知道如何分享。2010年，我父亲成了一起杀人未遂案的受害者，他陷入昏迷。作为他的独生子，我搬到亚特兰大约18个月，帮助他康复。让我摆脱这种悲剧带来的负面情绪的一种方法就是去寻找护柱。2012年，我进行了一次旅行，这是我很长时间以来的第一次旅行。在这次旅行中，我意识到自己对于“真正的观看”这件事的参与度。我很高兴看到新的景色：城市、人、树、护柱、池塘、山丘、建筑物等。在这次旅行中我意识到当我远离家乡时，我对世界的看法与众不同，因此我想在日常生活中也保持这种“与众不同”。

On my public bollard-hunting tours, I'm trying to accomplish a couple of things. I want people to look at the city in a different way, of course. But, primarily, I want people to be thrilled by what they don't know, by what they haven't seen before - even though these things were always in their field of vision. This thrill is sometimes conscious and sometimes unconscious. Looking at bollards is fascinating, yes, but they are also a metaphor for how we look at any of the supposedly insignificant things we come across in the course of an average day in a hyper-industrialized urban society. The bollards are an entryway into this kind of thought; a metaphor for diversity, inclusion, identity, chance, and absurdity; an excuse to look closely at places and things we don't usually feel free to engage with; a microcosmic example of how we relate to the world. I want the people that come on the tour to go back to wherever home is, and feel lucky to be able to be thrilled by the quotidian, accidental arrangements that can be found in public spaces. Now, as I mentioned in an answer to another question, not all of what we find is kind or beautiful. But the important thing is nurturing an attitude of willingness to look at, examine, and be stimulated by what we discover. If we find things that we think aren't right, and need to change, then we begin.

As far as escaping from consumerism with how one walks and experiences a city, I completely support this notion! It's not easy, and maybe it's even more difficult if you are not at home, but it's important in a couple of ways. If you move through space thinking only about you can purchase, consume, and own, you're clearly missing out on the most valuable experiences of being alive. This is obvious. But, more fundamentally, you run the risk of not only looking at objects and experiences as things to consume and own; you are at risk of looking at other people the same way. My attraction to bollards, on the surface, looks like it is about color, rhythm, design, variety, urban life, etc. But it is fundamentally a project about respecting people, and attempting to give each other space to breathe and think and become the most fulfilled beings we can.

Lastly, I want to describe a little of the ups and downs of my own life that I think can put into perspective how this project fits into my life. I began taking photos of bollards in 2001. I liked the project and knew it was a good series, but I wasn't a photographer and didn't know how to share it. That didn't matter because I liked them, so I kept taking the pictures on and off for more than a decade. In 2010, my dad was the victim of an attempted homicide and fell into a coma. As his only child, I relocated to Atlanta for about eighteen months to help in his recovery. One way I got away from the miasma of tragedy that surrounded this situation was to go looking for bollards. Shortly after I came back home, in 2012, I took a trip, the first trip I had taken for fun in a long time. I became conscious while on this trip about how engaged I was with looking, really looking, at everything I saw. I was so appreciative to see new sights: cities, people, trees, bollards, ponds, hills, buildings, etc. During this trip I became so conscious of how differently I looked at the world when I was far from home that I resolved to live at home with the same level of fascination, and the same level of willingness to look. I didn't want to take everything in my immediate environment for granted anymore.