

# HARBOR MEMORY

presented by XXS GROUP  
2018 Light City, Baltimore

[www.harbormemory.com](http://www.harbormemory.com)

## 2018 Light City

XXS Group is the only group that got the commission for both Neighborhood Light and Light City Art Walk together in 2018 Light City. There are 21 artists in total commissioned in 2018 Light City Art Walk, ranging from internationally-known artist like Cai-Guoqiang, to Baltimore local artists.

### Opening:

7:00 pm - 9:00 pm, 6th, Apr (Fri)

Location:

waterfront of Under Armour Global Headquarters  
Tide Points, Locust Point, Baltimore

### Workshop:

2:00 pm - 3:30 pm, 31th, Mar (Sat)

Location:

Francis Scott Key Elementary/Middle School  
1425 e. Fort Ave, Locust Point, Baltimore

### Exhibition 1:

6:00 pm - 10:00 pm, 6th, Apr (Fri)

11:00 am - 10:00 pm, 7th, Apr (Sat)

11:00 am - 5:00 pm, 8th, Apr (Sun)

Location:

waterfront of Under Armour Global Headquarters  
Tide Points, Locust Point, Baltimore

### Exhibition 2:

10:00 am - 10:00 pm

14th - 21st, April

Location:

Pierce's Park, Inner Harbor  
701 East Pratt St, Baltimore

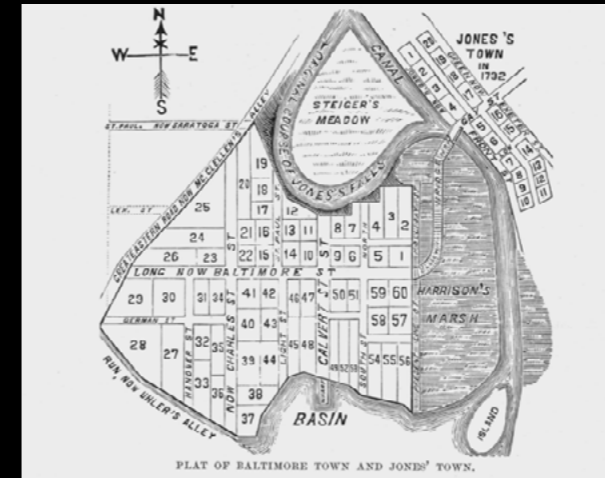
### CLAIM YOUR LIGHT:

9:00 am - 8:00 om, 22nd, Apr

Location:

Pierce's Park, Inner Harbor, 701 East Pratt St, Baltimore

## BACKGROUND



Map showing Baltimore and Jonestown in the mid-18th Century

resource: *THE HISTORY OF BALTIMORE*, page 26  
published by city of Baltimore, department of planning

**XXS GROUP** is an interdisciplinary creative group with leading artist **Moya Sun**, an Upenn alumni artist/designer with fresh and sharp public art experiences at Beijing, Shanghai, Baltimore and Philadelphia. The mission of the group is to create spaces for social justice and urban revitalization. Both historical and present context is vital for the group to find the balance point between dream and reality. Art could entertain the present, but what we search for is the impact among people and to the future. The other two members of the project are Xinye, a landscape designer who is exploring the extending potential of landscape architecture; and Xiaoyu, currently living in Shenzhen as a curator, a multidisciplinary design practitioner who is interested in technology and craftsmanship.

Tracking back to 1729, before the born of Inner Harbor, the place was surrounded by the water, meadow and later on with wheat. This invisible historical narrative is a vital part of the economic and cultural DNA of inner harbor and Baltimore. The bank of Chesapeake River evolves together with human society. However, the difference between human time scale and geologic time scale makes it difficult to preserve land memory together with the urban traces.

**HARBOR MEMORY** builds up a piece of artificial landscape as a representation of the glorious history of Baltimore inner harbor. As a memorial to the past of wildness and a celebration to the urban present, the installation ignites the inner harbor with hundreds of pots and dreamlike light fabrics. Here, the art piece represents the no-longer-exist waterfront with artificial plants, with a narrow path through the collective territory formed by the planters as the metaphor for the still-running water. The poetic echo to the historical landscape view is educational and monumental to Baltimore and Baltimoreans.

The golden-orange colored starlight is not the only gift to the city. Presenting the idea in a form of hundreds of pots, the project invites Baltimoreans to pick up one lighting pot with them during/after the event. The cycle of individual-collective-individual is emphasized along with the engagement of the on-going exhibition.

# WORKSHOP

Location:  
Francis Scott Key Elementary/Middle School  
1425 e. Fort Ave, Locust Point, Baltimore

Time:  
2:00 pm - 3:30 pm, 31th, March (Sat)

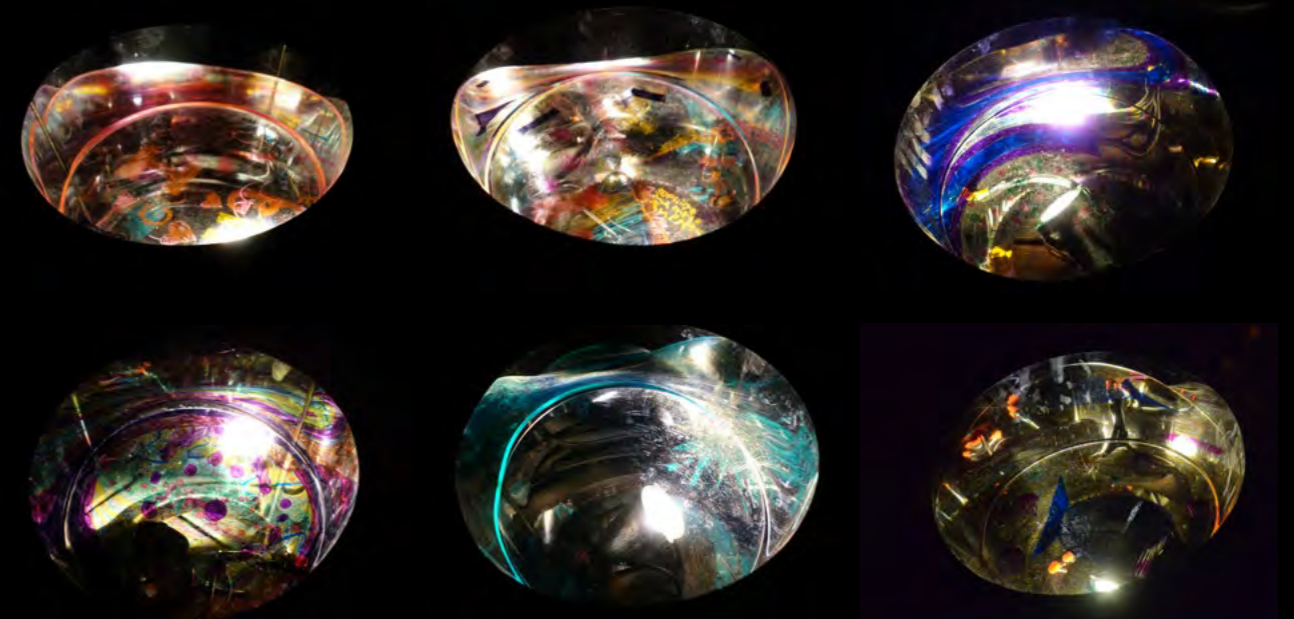
Participants:  
25 people with age from 4 to 30+




Drawings displayed during the Light City Art Walk



Detail of selected drawings





The workshop started from a short introduction session of public art and light installation. Answered from the participants of "What do you like about light" are discussed during the workshop. The first part of documentary of the project got displayed showing the manufacturing process of the art project. In the drawing session, 25 kids joined the workshop. Those drawings were later showed in the exhibition at Tide Point, Locust Point. For the amazing performance of those drawings and the request from the audience, the workshop continued in the following week till Light City Art Walk. 75 drawings were collected and displayed in the second exhibition. at Inner Harbor.

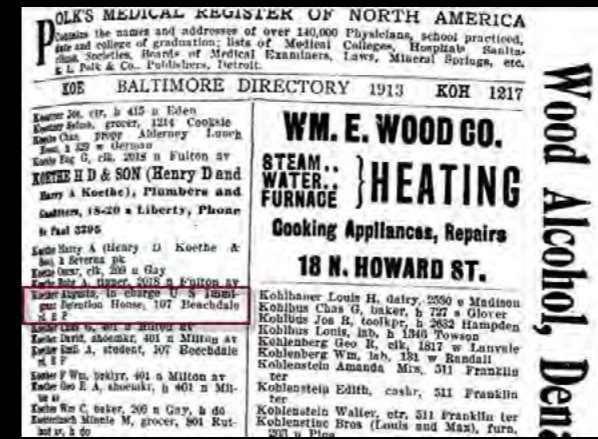
# PART I

## NEIBORHOOD LIGHT

### LOCUST POINT



photo by Locust Point



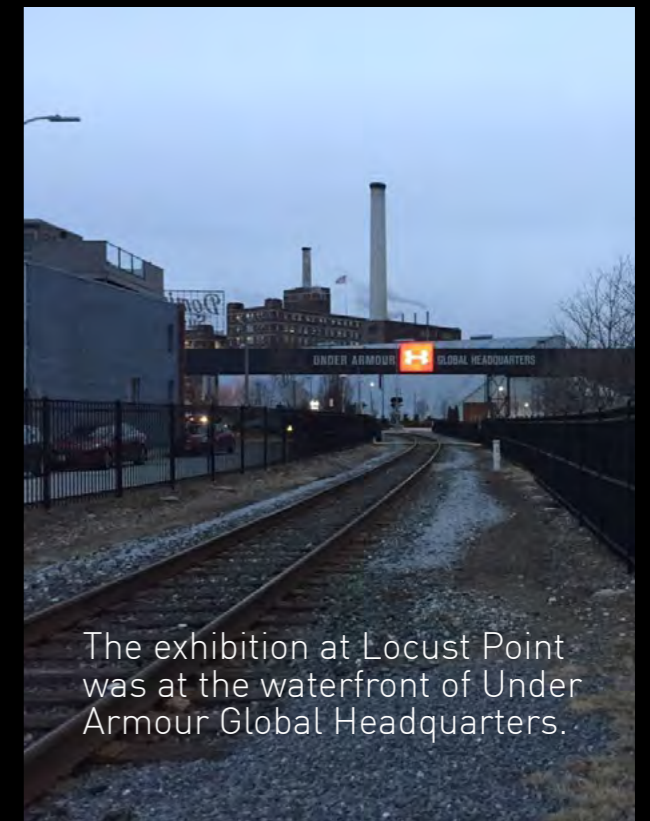
Immigration through Baltimore peaked at about 40,000 per year when World War I stopped the flow of immigration, but not before close to 2 million immigrants had passed through Baltimore's port.

Search for your ancestors in [Baltimore Passenger Lists](#).

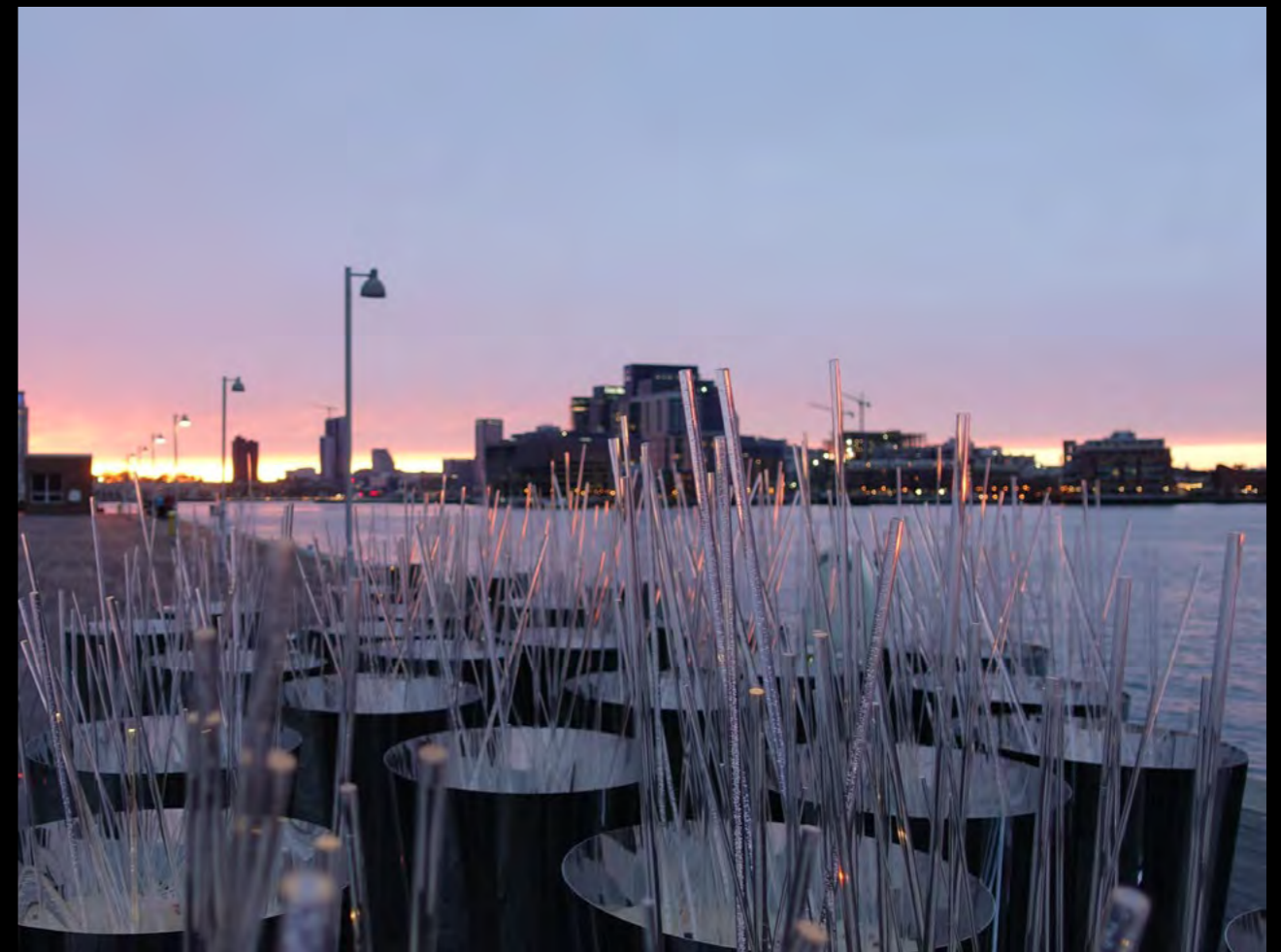



Waterfront of Baltimore, Maryland, 1904. From U.S. Panoramic Photos, 1851-1993

Visit the Ancestry.com Learning Center at [www.ancestry.com/learn](http://www.ancestry.com/learn).  
For account questions or technical help, call 1-800-262-3787.



The exhibition at Locust Point was at the waterfront of Under Armour Global Headquarters.



A nighttime photograph of a waterfront installation. In the foreground, there are several large, dark, cylindrical structures, each filled with numerous thin, vertical, light-colored rods that resemble rebar or steel reinforcement. The rods are illuminated from below, creating a warm, golden glow. In the background, a city skyline is visible across a body of water, with various buildings lit up. A large crane is visible on the left side of the image. The sky is dark, and the overall atmosphere is one of industrial and urban history.

"Locust Point is a peninsular neighborhood in Baltimore, Maryland. Located in South Baltimore, the neighborhood is entirely surrounded by the Locust Point Industrial Area; the traditional boundaries are Lawrence street to the west and the Patapsco River to the north, south, and east. It once served as a center of Baltimore's Polish-American, Irish-American and Italian-American communities; in more recent years Locust Point has seen gradual gentrification with the rehabilitation of Tide Point and Silo Point. The neighborhood is also noted as being the home of Fort McHenry. It was listed on the National Register of Historic Places in 2012."

"The railroad played an important part in the immigration of hundreds of thousands of people to this country. At one time Baltimore was home to the nation's largest immigrant pier. The Baltimore & Ohio Railroad not only served the pier to transport the new citizens to the west, but it owned the pier as well. The railroad would advertise in European countries special immigrant fares that would include steamship passage to America as well as train fare to one of the western states."

The exhibition venue of Harbor Memory 1 is near to the ocean on the wooden deck of Under Armour Global Headquarters. On the east side of the area, there is the Baltimore Immigration Memorial Site.



The relative mobility of installation is a metaphor for both physical and cultural feature of individuals. Here we translate this temporariness to the mobility of plants, through 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, while the fake plants set the installation free from accessibility and duration, encouraging the audience to be aware of our endeavor: to build mobility as critical hope and stability as programmatic act.

# *PART II*

## LIGHT CITY ART WALK

### Pierce's Park, Inner Harbor



In 1752 John Moale sketched a rough drawing of Baltimore Town as seen from Federal Hill. Resource: *THE HISTORY OF BALTIMORE*, page 26, published by city of Baltimore, department of planning





The landscape of where inner harbor nestled now was different dramatically back to 1729 when the area was still surrounded vast meadow and woodland. Only since 1752, Baltimoreans realized the location was an extraordinary advantage as a port when they start the cultivation of wheat around the area to support the flour industry. The Shipment of flour to Ireland won Baltimore a lot of economic benefits and since then the small town started to grow into a city. There were 3 important moments in the history and each pushed Baltimore a bit further to what it is now. Water, the most nature of the site; meadow, the wildness by eco-system; and wheat, the cultivation by the human.





The relative temporariness of settlement is critical to port region due to the highly activate transportation flow. Here we translate this temporariness to the mobility of plants, through 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, while the fake plants set the installation free from accessibility and duration,

encouraging the audience to be aware of our endeavor: to convert the alienness people hold to the place they inhabit into a sense of futurism. This is a transformation from being passive, to being progressive.

With the intention to bring the natural history of harbor area into an artificial, highlighted and edited narrative, the installation is designed with hundreds of portable pots. The project bridges city light and community light together.



Piece's Park is in front of Per 5 Hotel and Baltimore Waterfrond Patership. The multi-color light in the background is the artpiece by Caiguoqiang Studio, *Fireflies*.





This public art project proposes a full documentation along with the process of manufacturing-shipping-exhibiting of HARBOR | MEMORY, storytelling the hidden bond springs from Pearl River Delta Region, as a flow knot of urban-individuals, technology-community, and nature-homeland, to the greater ocean-based intercontinental distribution links rooted in a comprehensive global environment. The 2-part public art project is a tale of two regions: 1. a portable installation using optical fiber to represent an artificial wetland scene to recall the nature past of harbor city as one of the featured artworks during the 2018 LIGHT CITY, an international art festival at Baltimore; 2. a film documenting the progress of manufacture and distribution at Pearl River Delta Region.

Both regions of the project, Pearl Delta Region and the Chesapeake Bay where Baltimore located,

are urban areas fueled by hybrid transportation, resulting in a hybrid of people, industry, and culture. Fluxes of population perform the imagination, adventure, and creation of new homeland. The film aims to unveil more than just the industry.

Shenzhen is the most fast-growing harbor-city in China with 66% migration population. These “new” residents contribute Shenzhen’s development from a fishing town to an international manufacturing and technology industry city in 40 years. However, due to the lack of collective memory and the dramatic speed of development, the identity of Shenzhen people is a blurred theme. Tracing the process of the art installation’s transformation, from Shenzhen to Baltimore, from separate pieces to one piece of artificial terrain, narrates the metaphor of the journey of migrated people as well as wishes to the new “homeland” they devoted.



image from internet: <https://www.jessup.ca/mai-poi/>

Migration-population is also a significant topic of Baltimore’s history and culture. Baltimore is one of the major U.S. immigration city and industrial city. As the residents from all over the world, a close-knit integration leads to a unique melting pot culture in Baltimore. Compared to Shenzhen, Baltimore experienced a longer period of industry evolution as well as a longer time to write the story of herself. Baltimore could be seen as the future of Shenzhen on the respect of identity seeking. Also, Shenzhen may be regarded as one of the future images of Baltimore about industry evolution.

In this documentary film, the portable installation is defined as the individual in migration. By using optical fiber, the key technology material, it represents an artificial wetland scene recalling the nature past of harbor city and expressing the hope to a lighted future world. With the creative use of the key

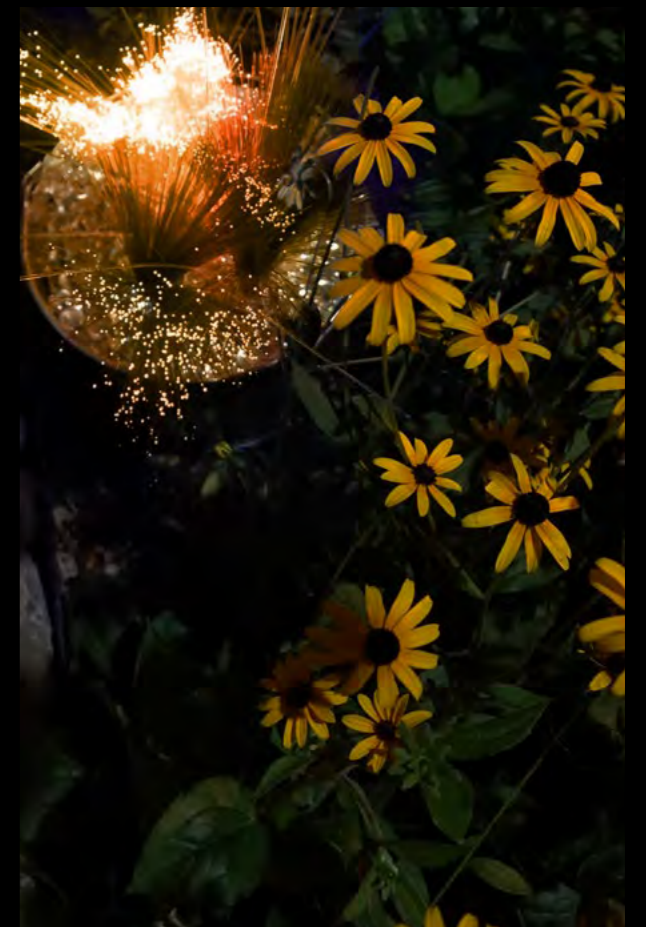


image from internet: <http://www.rxrealty.com/property/development>

technology material, optical fiber, the project is articulated with a sense of poetry, as the retrospect to the past; humor, as the hope to the future; and intimacy, as the shared emotion of the ones and their land. The progress of documentation is treated as an emotional flow between two harbor regions linked by the ocean: one as the center of technology & manufacturing; another as the landing point of harbor culture. Instead of understanding distribution as a linear action, we’d love to include every individual who will be involved in the touching/seeing/making/curating/visiting/owning of the portable plant to a new community identified by the artwork. The community is defined not by geological location, nor ethical origin, nor industry genre, but by an artificial plant as the symbol of unspoken hope to a homeland. The connection grows horizontally with the ground and the ocean, weaving a new part of the global system.

# CLAIM YOUR LIGHT

public engagement



### Pre-registration:

Go to [www.harbormemory.com](http://www.harbormemory.com), submit the *CLAIM YOUR LIGHT* form.

### Pick up:

Pick up your light at *Pierce's Park*, 701 East Pratt St, Baltimore

### Gallery of Your Light:

Please send us photos of your light, or [#harbormemory](https://www.instagram.com/harbormemory) on instagram

\*Over 250 individual pots got registered during the Neighborhood Light and Light City Art Walk. Organizations like schools and churches also engaged with the community distribution.



***Collective Territories:  
Public Art Practices for a Resilient Localization***

*Author: Moya Sun*

for more about the article, please visit:  
Landscape Architecture Frontiers / Views & Criticisms  
Volume 6 / Issue 1 / February 2018

"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 during urban development brought by the rupture of global activities and local geographies. 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 crossborder trades, the concept and the value of territory need a further examination under multiple lenses."

# XXS 超小號

**All copyright: XXS GROUP**

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**Commissioned by:**

**LIGHT CITY**

**Partnership with:**

Locust Point Community

Under Armour Global Headquarters

Francis Scott Key Elementary/Middle School