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语境与作品： 一个边界的穿越

评范凌：胖平飘计划

Context and Content : a transposition of boundary

Ling Fan : Fat, Flat, Float

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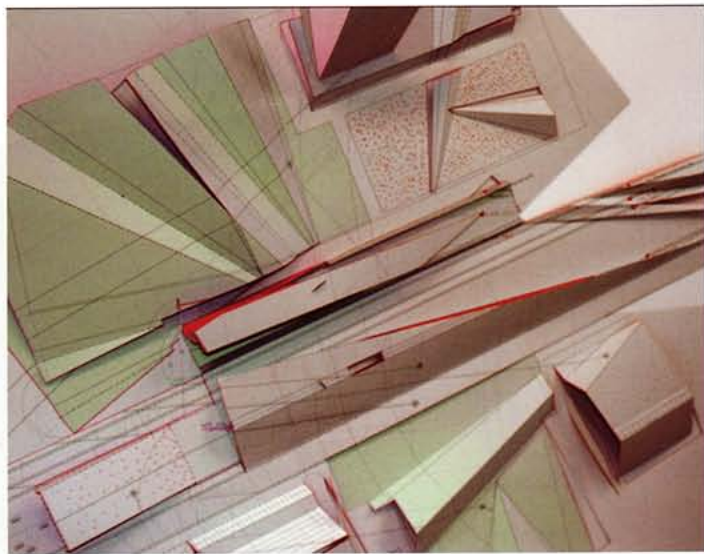


胖平飘计划: 平
Fat Flat Float Project: Flat

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北京798超城空间举办的“范凌: 胖平飘计划”展之前, 我与范凌作品的第一次接触是在北京今日美术馆“关注未来艺术英才计划”展览中。因此, 美术馆为我理解他的作品提供了原始的语境, 也正是这个语境, 形成了我对于范凌作品解读的起点。

虽然这件作品明显与建筑相关, 但直到发现范凌是建筑师之前, 我都一直认为他是个“职业”艺术家。有很多艺术家与建筑师合作(如Olafur Eliasson), 或作为建筑师工作(如艾未未); 同样, 建筑师也与艺术家合作, 或者作为艺术家工作。我们已经超越了职业两极化划分, 两者区别时常是模糊的。当然, 建筑师有自己的关注点, 他们更注重实际和大尺度。但本质上似乎又与艺术家类似, 都是将创造性想法付诸实现。Vito Acconci可能是最成功的艺术与建筑跨界者, 不论是早期的行为艺术还是后来的建筑创作, 几乎所有的作品都是关于空间的运用。站在学科边界挑战空间的边界, 对范凌来说不仅是一种表现方式, 更是一种操作的过程和态度。

艺术需要语境来呈现作品的意义。体制内的艺术评论模式界定了艺术的学科边界, 但美术馆扮演的公共文化服务角色依然对我们理解文化客体具有十分深远的影响。对我而言, 那些最有启发性的艺术作品恰恰是与这些语境线索打交道, 并与物理和文化环境之间发生摩擦而产生的。范凌的作品被放置在一个美术馆之内和艺术展览之中呈现, 一方面打乱了我对于展览本身的假设, 另一方面也颠覆了范凌作品本身的意义。

作品的展示以理性的方式展开。始于对中国画手卷的精读(“胖”), 通过场景的解体、重组, 视线创造(或者是揭示)了一种通过时间理解空间再现的方式。展览以切断、折叠卷轴, 并置于桌子上的方式呈现, 再现了臆想的原始画家操作, 从而完整化了景观的全局变换、叙述和过程。

第二部分(“平”)借助卷轴操作所学, 对现存城市场景——上海世纪大道进行解剖和重构, 形成与卷轴中主体观察方式类似的经验固化。“平”的城市现象通过空间运动、视角旋转、弯曲重新定义“胖”的主体经验。

作为实践性实验, 第三部分从过去和现在的分析中汲取自身的批判性, 从物质性角度分裂出规模小、具有普及性的城市肌理的片段——绿地, 并将其拉开, 从而更新了对地面——最广普主体栖息界面——社会政治妥协本质的理解。

若将这3件作品进行纯粹形式阅读, 则可以与未来主义和立体主义的破碎现实和抽象形式分离相对比。一系列景观渗透式的折叠, 以及这些折叠所带来的丰富意义作为时间和空间感知的分析, 延续了未来主义对空间运动的意识和倾向。多样的视角通过拆分和重构延续了博拉克或毕

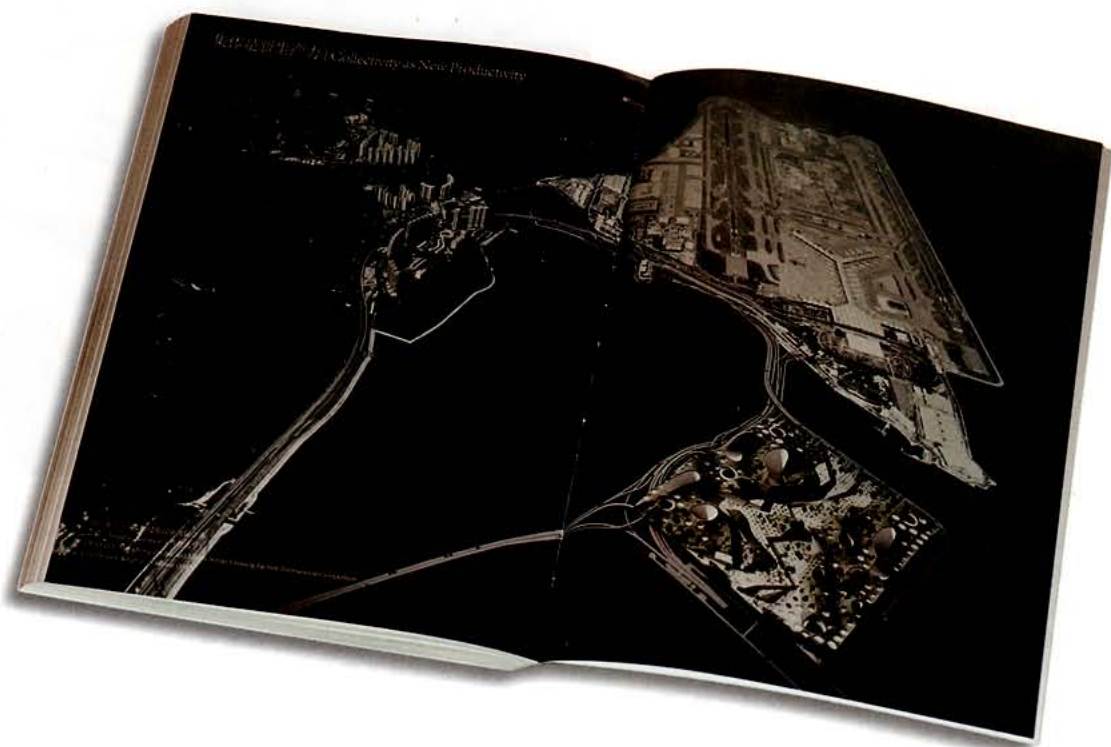
加索在平面画布上的片段化空间的立体主义形式。

另外, 这个计划抽象化来自基地的历史地理特性, 并通过建筑元素和平面的分层集合方式进行表达。其本身也开拓了一种艺术和建筑之间的积极关系。艺术并不需要受制于严格的清晰性和实践性, 甚至需要打破这样的明确性, 从而形成观察和理解世界的新方式。范凌作品具有一种介于清晰和混乱之间的模糊性和模棱两可特征, 既像一个分析, 又像一个创作。这个理解的困境和操作过程中两种状态的交叠, 也形成了主体和环境之间多样的关系——一种如范凌本人所说的“复合身份转移”。

作为整体, 从手卷到城市并最终落在空间装置作品“坐享悬绿”, 3个作品都思考艺术作为一种观看的方式和现实之间具有积极的关系, 并产生一种与世界作用的新方法。在艺术中也许不存在建不成的梦想——失败可以作为一个富有生产力的工具, 解决现实与幻想交叉所产生问题的过程能够创造新的方法。从计划的初衷来看, 这个过程有两个方面: 手卷作为艺术品同时是一个被建筑学认可的美学的对象和时空体验。

这个作品本身展现了对主体的关注, 观众既是作品的观者又是作品中的人物角色。作品的力量恰是通过空间和展现空间的特定方式从而形成塑造主体性的作用。主体的身份的介入是作品本身的完成, 也是作品所希望表达的意义。手卷的原画家以及随后范凌的操作, 都以主体作为中心, 形成各自的作品。在这个创造过程中, 艺术家试图建立一个双向的对话: 在作品的教育意义和主体参与性之间(通过对作品的主观介入和诠释)。范凌强调: 他做的是计划, 而不是作品, 因此除了结果之外还有对象、过程和方法。也就是说, 一个计划的完整需要主体的介入, 在这个方面, 他似乎受到了建筑需要有使用者类似的顾虑, 或者更积极地说, 发现主体, 启发主体是他作品的一个重要组成部分。关于作品的意义可能出现的困惑也是从作品本身而来, 因为这些作品超越建筑思考, 而介入那些不可捉摸的变量, 如时间、空间和体验。一旦作品被置入今日美术馆, 他们的语境发生改变但依旧明确: 这是一个被认为是艺术体制内的工作。

今日美术馆和超城空间这两个展场之间的切换, 引发了一种对于作品角色的关心。这两个角度为作品提供了截然不同的理解, 但不是相互抵消的, 而是相互作用并揭示了作品本身的过程和态度。我希望从第一次看到这个作品以及对这个作品的客观背景和主观背景的阅读、理解, 逐渐展开一个又一个困惑和惊奇, 并把这件作品放置在一个融合的边界上进行解读。范凌在与王辉和马岩松的对话中说: “站在边界挑战空间的边界, 最终回到中心……”这个过程本身所具有的幻想和现实的交融, 也正是作品创造性的过程和对这个作品的最直接理解。而我好奇: 回到的“中心”是艺术还是建筑?



范凌,《三个建筑前的计划+三个前建筑的反思: 范凌工作室最近的工作》,第144-145页
 Ling Fan, Three Projects Before Building + Three Pre-Architectural Reflections, Recent Works of FANStudio, pp. 144 - 145



范凌: 胖平飘计划展览图册
 Exhibition Catalog

胖乎乎计划, 今日美术馆“关注未来艺术英才计划”

Fat Flat Float Project, Focus on Talents Finalists Exhibition, Today Art Museum



Rather than at its appearance as part of this show at CU Space, the first encounter I had with Fan Ling's work was as part of the *Focus on Talents Finalists Exhibition* at the Today Art Museum in Beijing, where the works FAT and FLAT were transposed to the new venue. Thus the art museum provided the original context for my understanding of his work and that provides a launching off point for my appreciation of it.

Although the work was plainly informed by architecture, it was not until later that I found out that Fan Ling was a professional architect, rather than my immediate assumption of his being a "professional" artist. But many artists work with or as architects, and many architects work with or as artists - we surely are beyond the stage where such divisions are necessary (aside from as an indicator of practical qualifications). Up to a certain point it is impossible to distinguish between the two disciplines. The architect may have their particular focus—they may be more practical and work at a larger scale—but essentially they seem to be doing the same thing as the artist: transferring creative ideas into some form of reality. Vito Acconci is perhaps the most established practitioner straddling the divide between artist and architect, who sees all his works—from his early performances through to the creations of his architecture office—as being about the use of space. But every artist who dreams of space partakes of a certain relation with architecture, so crossing these disciplines is not really an issue.

That said, we still live with the institutions based on those divisions, the art gallery or museum, the architects' office, and my urge to read the work one way or the other demonstrates the power such names and their associations hold. In the case of Fan Ling's work, the art museum became the context for the work and affects its perception in some ways.

Art has always played with context to inform the work. Context provides many clues and signals for the reading of a work. In the latter 20th Century the practice of Institutional Critique directly played with the assumptions implicit in our understandings of works of art in institutional settings, but there is also a far wider and older set of literature on the role galleries and museums play in the reception and understanding of cultural objects. For me many of the most interesting works of art are precisely playing with these contextual clues to interrogate our assumptions about our literal and metaphorical surroundings. The appearance of Fan Ling's work in what I took to be an art exhibition, in an art museum, serves to upset my assumptions on the one hand for the show I was in, and on the other hand of Fan Ling's works themselves.

Looking at the presentation itself, the three parts of Fan Ling's exhibition progress in an apparently rational fashion. Starting with what amounts to a close reading of a Chinese scroll painting (FAT), the picking apart and remaking of the scenes and viewpoints depicted within it create (or perhaps reveals, in the sense that it was in full view all along) an understanding of the representation of space through time. Fan Ling's final result being a tortuously cut and folded version of the scroll laid out on tables in the exhibition that re-presents the original painter's manipulations in completing the task of representing a landscape adjusted by a changing narrative.

The second part (FLAT) applies the lessons learned from this scroll manipulation to an already extant urban setting: Shanghai's Century Avenue. In a similar way to that in which the subject creates and is created by the views in the scroll, the Avenue is analysed (and made "FAT") through a subject's movements through the space, defined by the pivoting and warping of viewpoints.

As a practical experiment, taking advantage of these analyses of the past and the present, the third part (FLOAT) rips from its physical and conceptual moorings a small, ubiquitous section of the urban fabric, the grassed area, and pulls it apart to renew the subjects understanding of the compromised nature of the land they inhabit.

A purely formal reading of these pieces might make comparison with the styles of Futurism and Cubism, with their fractured realities and abstraction of forms. The folds which Fan Ling puts his landscapes through, and the meanings of those folds as analyses of time and space perception seem to have parallels with the Futurist awareness of

and obsession with the dynamics of movement in space. The multiple viewpoints pulled apart and put back together in other forms also bear a comparison to the Cubist faceting of space on the flat canvases of Braque or Picasso.

Other, more recent, formal links can be made with Deconstructivism, an informal movement that knew no disciplinary boundaries. Deconstruction in many cases abstracted influences from the historico-geographical nature of a site, expressing them through a layering and accretion of architectural elements and plans, itself initiating a productive relationship between art and architecture. One can see the oil paintings produced by Zaha Hadid's office for the Hong Kong Peak proposal as an appeal to the techniques and methods of art to serve in the presentation and understanding of architecture.

Raised against these formal exercises is that they lose any relation or meaning to reality, becoming simply spectacular imagery serving as props for the projects, satisfying a need for excitement in what one suspects may be a less than exciting realisation. Architectural renderings have always aimed to present projects in a positive light, whose link to the reality may be tenuous at best. Art, though, is not necessarily beholden to such requirements of clarity or practicality. Indeed art which upsets clarity, forces new ways of seeing and understanding the world, something which architecture equally taps into.

As a whole, Fan Ling's development of the analyses of the scroll—through the application of the analyses and development of them in the Century Avenue site: ultimately leading to the original adaptation of *Floating Green*—serves as a case study in how art, as a way of looking, in a productive relationship with reality, can engender new methods of working with and within the world which can productively map back onto architecture. In art it is no matter perhaps that the dream cannot be built - failure can be built in as a productive tool. The process of solving the problems arising from the interface between architecture and reality creates new methods. This process works both ways, as can be seen by the starting point to Fan Ling's project: the scroll as artwork is on one level an aesthetic object informed by architecture and experiences of space and time.

The work itself displays a concern with the creation of the subject, the audience for the work as well as the characters in the work itself. This understanding is of an external agent as viewer and participant in the pieces and the spaces that it represents, with the power of the pieces as having an effect on the construction of the subject through those spaces and through their representation in the particular ways we see in the galleries. The role of the subject is as completer of the works, as addressee for the meaning of the work. The original painter of the scroll and later Fan Ling take this subject as central in the formation of their respective pieces. Speaking to this subject through the pieces, the artists attempt to set up a conversation in both directions, between the didactic effect of the work itself and the subjects' input through their existence in and interpretation of the work.

This active role of the subject is parallel to the subjects' contextual understanding of the works. Returning to my initial experience, an important event for the work lies in the audiences' reception, where every person interprets the works (in part) based on their understanding of their immediate surroundings. The piece being first presented in a gallery expressly dedicated to architecture creates a fairly clear context. Possible confusion about the meaning of the works then comes from within them, as the works themselves move beyond concerns with buildings *per se* to work with more ethereal concerns of time and space and experience. Once the works were transposed into the Today Art Museum, their context changed but apparently is still clear: it is a given that this is an institution for art.

What happens between these two venues is simply a shift in expectations and of the understanding of the role of the work. In the architecture gallery the work seems more linked to its practical applications; in the art gallery it seems more linked to its flights of fancy. These two perspectives give different understandings of the work, which are not exclusive and work together to inform the process that the work itself takes. This to-ing and fro-ing from reality to fantasy is simply the way of the creative process. **Li**