

## 坚决提高非生产性建筑的标准

展期：2018年11月6日—2018年12月30日

地址：上海市龙腾大道2879号302室

开幕：2018年11月6日，下午4至7时

参展艺术家：柯乔（James CARL）、费亦宁、冯骏原 + 曾嘉慧、Lauren Davis FISHER、胡子、Becky KOLSRUD、李珊、刘任、朴智希、蒲英玮、是小波、杨沛铿、张如怡、张云焱、钟云舒

策展人：袁佳维

《人民日报》自上世纪四十年代末连续发表〈变消费城市为生产城市〉（1949年3月17日）、〈城市建设应与工业建设密切配合〉（1953年1月4日）、〈按照经济、实用、美观的原则建设城市〉（1954年1月7日）、〈反对建筑中的浪费现象〉（1954年3月28日）、〈坚决降低非生产性建筑的标准〉（1955年6月19日）、〈城市建设必须符合节约原则〉（1957年5月24日）等社论文章，在积极投入城市工业生产的目标前提下，严厉批评了与之配套的非生产性建筑所造成的浪费，如被宣扬民族形式的梁思成坚决否定的“大屋顶”在办公大厦中的运用，一般单位对职工宿舍、疗养院、大礼堂、俱乐部等生活场所的设置，以及许多工程对一些不必要的装饰和虚假结构的保留。

然而，五十年代“反形式主义、反复古主义和反浪费”运动在建筑界的矫枉过正致使节约现象仅仅呈现为一种片面追求，不适当的廉价只能带来不经济的结果。事实上，所谓服务于“社会主义内容”的中国现代建筑在很大程度上是受到了苏联经验与其总体性风格的影响而沉迷于纪念碑性的营造。即使在基础建设的范畴内，也存在着不少造型宏伟的市政建筑与公共建筑。作为制度、意识形态和媒介政治的实体代表，它们推动着国家价值观念的文本建构，并有可能成为外交手段与地缘工具。尤其伴随着改革开放的到来，社会经济成果直接体现在商业建筑坐拥的高度以及相应的楼群尺度上，“三天一层楼”的工程速度也刷新了中国建筑史的纪录。

直至今日，非生产性建筑虽然不再是生产性建筑的附庸，而以房地产为依托充当着市场经济体制中的必要一环，遵循着更高要求的设计规范，但是屡见不鲜的烂尾楼与拆迁现场何尝不是浪费。纵观整个过程，人民群众在其中的根本利益——住宅问题甚至是房荒问题——始终是中国现代化的一个固有矛盾，而建筑设计语言的缺失往后导致了大量对西方经典建筑景观的低劣复制。

展览“坚决提高非生产性建筑的标准”企图对此中国建筑文化中的现代性悖论进行考察，通过整合不同类型的建筑意象，引发对自身居住空间、生存环境、地方观念及其媒介变迁与历史生产的认知。开启马克思主义城市研究路向的亨利·列斐伏尔认为具体的空间形式诸如房屋、纪念碑和艺术作品是由相互竞争的权力关系而生成的。他提出了三元空间分析框架：空间的表征——技术官僚、规划师、建筑师通过话语、知识建构而成的抽象空间；表征的空间——居住者和使用者通过复杂的符号和记忆去改变现状的革命空间；空间实践——在空间的表征和表征的空间之间进行调和的经历。

如果说“坚决降低非生产性建筑的标准”是一种空间的表征，那么“坚决提高非生产性建筑的标准”则是一种表征的空间。反之亦然，二者在不同时期里对应不同的政治诉求。因此，该展览旨在呈现二者反复推演的结果，即作为社会个体的艺术家凭借其空间能力与空间权利所完成的空间实践，以此说明非生产性建筑如何作为开放的容器或载体，反映中国现代化发展的独特路径及其平行线索。

展览囊括的众多作品象征着私人领域与公共领域的交集，并反映出非生产性建筑的概念是以何种方式被小型化、多样化与碎片化。柯乔的铸铝雕塑以橡皮筋为原型而形成了一个无始无终的、且具有适应性的结构，即乌托邦式的封闭围场。张如怡利用建筑材料与天然植物设计出另类的城市环境，正如J·G·巴拉德在小说《混凝土岛》（1974年）中所描述的废弃地。与之相似地，朴智希使用作为玻璃幕墙表皮的镜膜进行拼贴，表达其对出现在各大城市的士绅化进程的感受，而由杨沛铿安置的一串灯胆在“洗白”周遭作品的同时，足以释放出某些政治信号。Lauren Davis FISHER的手套悬挂在墙面上，暗示着对劳动力的“着手处理”与“搁置一边”是一项身体问题。如此异化的经验也出现在是小波的绘画创作中并起到关键作用，他还还原了某种一般的居住模式。

另一方面，展览呈现了一批艺术家对非生产性建筑的想象，他们或将其视为挖掘反身现代性的工具，又或是在更为宽广的社会历史现实中将其看成是背负某些具有生命力的意识形态的而承担责任的实体。李珊的小幅风景写生记录下了七十年代位于北京市中心的一片中国式屋顶，透过福绥境大楼的公寓窗户所得——这栋集合住宅实践了苏联构成主义建筑师们在二十年代提出的“社会浓缩器”的观念。张云垚虚构了一座荒原式的游乐场，对工业集体化的遗产作出加以美化的叙述。蒲英玮折回图像传播的观念游戏中，结合广告的机制探索列宁曾支持的纪念性（政治）宣传所可能企及的新高度。冯骏原与曾嘉慧拍摄的散文电影回顾了中国在1964年至1973年间在斯里兰卡首都科伦坡完成的海外援建项目——班达拉奈克国际会议大厦，它深刻地烙印着建筑学在现代中国遭遇的语义学转向，以及作为设计语言的“建筑可译论”的相应普及。钟云舒对此作出响应并向中斯（旧称锡兰）两国签署于1952年的米胶协定发起致敬，她将两种材料有力地结合在一起。

谈及中国在重返全球体系的历史阶段中发生的根本的结构性变革，胡子描绘了美国艺术家罗伯特·劳森伯格（1925年-2008年），1985年他在现中国国家美术馆举行的开创性展览极大地促进了“八五新潮”这一美术运动的开展。费亦宁的动画录像《新清洁战争》为说明中国太阳能电池板行业的现状提供了一个去殖民化的视角，且描述道它是如何在激烈的全球竞争环境中保持战斗。刘任回溯了一次具体的建筑事件中的生死问题，他对被九一一恐怖袭击摧毁的世界贸易中心双塔进行了雄心勃勃的反思。他运用了一些日常必需品去重制其消耗了的下层建筑，从而呈现被称为黄金时代的晚期资本主义的上层建筑。Becky KOLSRUD勾勒了常见于洛杉矶街头的纵横交错的安全护栏，生死问题再次出现，却是伴随着城市暴力、种族间紧张关系的爆发等客观事实。

## Steadfastly Raise the Standards in Nonproductive Construction

**Duration: 6 November 2018 – 30 December 2018**

**Address: Unit 302, 2879 Longteng Avenue, Shanghai**

**Opening: 4 – 7 pm, 6 November 2018**

**Participating Artists: James CARL, FEI Yining, FENG Junyuan + ZENG Jiahui, Lauren Davis FISHER, HU Zi, Becky KOLSRUD, LI Shan, LIU Ren, Jeehee PARK, PU Yingwei, SHI Xiaobo, Trevor YEUNG, ZHANG Ruyi, ZHANG Yunyao, Tant ZHONG**

**Curator: Evonne Jiawei YUAN**

In sync with the mission to commit fully to urban industrial production, the *People's Daily* editorialised against waste in nonproductive construction, the ancillary facilities of the productive kind, in a series of articles which had titles such as: “Turn Consumer Cities into Producer Cities” (17 March 1949); “Close Cooperation Between Urban Construction and Industrial Construction” (4 January 1953); “Build Cities According to the Principles of Applicability, Economy, and Beauty” (7 January 1954); “Oppose Waste in Architecture” (28 March 1954); **“Steadfastly Lower the Standards in Nonproductive Construction”** (19 June 1955); and “Economising Principles Shall be Applied in Urban Construction” (24 May 1957). Common features included: the addition of the “big roof” to office buildings, later refuted by Liang Sicheng who proved himself a tireless advocate of “national form;” the arrangement of staff quarters, sanatoriums, assembly halls, recreation clubs and other sorts of places to live in general working units; and the retention of unnecessary trimmings and false structures in dozens of projects.

The hypercorrectness of the “Anti-Formalism, Anti-Reactionism and Anti-Waste” campaign in the field of architecture during the 1950s had merely resulted in the excessive pursuit of aggressive cost-saving behaviours. Continuing at the low-end of the expense scale could only prolong the problem of wasteful uses and disposes. In fact, in order to fulfil the function of “socialist content,” modern Chinese architecture began borrowing hugely from the Soviet Union and its totalist style, thereby readily indulging in monumentality. Plenty of magnificent civic and public buildings can thus perform beyond the category of general infrastructure. They are the physical embodiment of institutions, ideologies and media politics, encouraging the construction of those textual aspects of the Chinese experience, or more likely manifesting themselves as diplomatic means and geopolitical tools. In particular, with the advent of reform and opening up, it is clear that socio-economic progress can find expression in the heights of commercial buildings and the dimensions of surrounding complexes, while the incredible construction speed of “one floor in three days” saw the breaking of records in Chinese architectural history.

Although, for now, no longer a dependency of productive construction, nonproductive construction is symbiotically linked to the real estate industry, which plays a seminal role in the market economy system. Following a rigorous and complete set of design specifications to meet higher requirements, there is still waste, as witnessed by the common occurrence of unfinished buildings and demolition sites. The essential benefits for most people in terms of housing issues, in particular the acute shortage of decent housing, are fixed as a contradiction in itself of China's modernisation. Yet, the lack of a common design language has resulted in mountains of poor copies of classical Western construction landscapes.

The aim of this exhibition entitled “**Steadfastly Raise the Standards in Nonproductive Construction**” is to investigate the modern paradoxes within Chinese architectural culture. Facilitating the integration of various architectural images will provoke perceptions of our dwelling spaces, lived environments, senses of place as well as their media forms and historical productions. Henri Lefebvre—the initiator of the Marxist approach for urban studies—deems that concrete spatial forms like houses, monuments, and works of art are generated from the interaction between competing powers. He proposes the spatial triad as a framework for analysis: *Representations of Space*—the abstract space produced by technocrats, planners, and architects through discourses and words of knowledge; *Representational Spaces*—the revolutionary space where habitants and users seek for changes by complex semiotic systems and associated memories; and *Spatial Practices*—the joint experience that mediates between the above two categories.

**If “Steadfastly Lower the Standards in Nonproductive Construction” falls into a representation of space, “Steadfastly Raise the Standards in Nonproductive Construction” can be used to refer to representational space. The reverse is also true that they both correspond to unique political appeals at different periods of time.** As a consequence, the exhibition is designed to present the shifting dynamics between both, about how artists as social individuals carry through spatial practices with their spatial abilities and rights to the space. The curatorial gesture is expected to demonstrate nonproductive construction as being the open container or carrier, thereby reflecting the distinctive path of the development of Chinese modernisation and its parallel trajectories.

The body of work on show represents the intersection of private and public spheres, reflecting the ways in which the idea of nonproductive construction has been miniaturised, multiplied or fragmented. James CARL’s aluminum cast sculpture is produced as the communal and accommodative structure of rubber band, a utopian enclosure. Out of building materials and natural plants, ZHANG Ruyi devises a different kind of urban environment, a derelict land as described by J. G. Ballard in his novel *Concrete Island* (1974). In a similar vein, Jeehee PARK applies mirror film, the “skin” of the glass curtain façades, to collage her perception of the gentrification process in major cities, while Trevor YEUNG installs strings of lightbulbs to whitewash its surrounding works, a provoking conduct sufficient to justify some political messages. Lauren Davis FISHER’s gloves as hangings suggest the “handling” and “non-handling” of labour as an body issue. Such alienated experience is also at the heart of SHI Xiaobo’s painting, which creates a generic model of dwelling.

In another aspect, the exhibition features artists who envisage nonproductive construction as the mining tool for reflexive modernity, or even the responsible object that embodies the sustainable ideologies in wider socio-historical realities. The small landscape work by LI Shan documents a wilderness of Chinese roofs in central Beijing of the 1970s, a view through the apartment window of Fusuijing Building—the aggregated house practicing the conception of “social condenser” as promoted by Soviet Constructivist architects in the 1920s. ZHANG Yunyao fictions a fairyland of waste to give an embellished account of industrial collectivisation as a legacy. PU Yingwei revisits the intellectual play of circulating photographic images with the institution of advertising to explore new horizons of monumental propaganda, part of Lénin’s plan. FENG Junyuan and ZENG Jiahui take the genre of poetry film to review the exported architectural project completed from 1964 to 1973—Bandaranaike Memorial International Conference Hall, Colombo, Sri Lanka, which profoundly marked the theory of “architectural translatability” coined with the linguistic turn of the discipline in modern China. As a response, Tant

ZHONG celebrates the signing of Sino-Lanka (then Ceylon) Rubber-Rice Pact in 1952 under the framework of the Non-aligned Movement by empowering the coupling between the two materials.

Speaking of the fundamental structural transformations taking place in the recent history since China has reentered the global system, HU Zi portrays the American artist Robert Rauschenberg (1925–2008), whose seminal exhibition at the institution now known as the National Art Museum of China in 1985 facilitated the movement of “'85 New Wave.” FEI Yining’s animated video *New Clear War* offers a decolonial perspective on Chinese solar panel industry, illustrating how it battles through fiercely competitive circumstances across the globe. Referring to an architectural event as a matter of life and death, LIU Ren performs an ambitious rethinking of the destruction of the twin towers of the World Trade Center during the September 11 attacks by fabricating its consumed base (or substructure) with some daily necessities, thus rendering the superstructure of late capitalism termed as the golden age. Becky KOLSRUD paints the security gates and crisscrossing fences that can be readily found in the streets of Los Angeles, where the matter of life and death comes up again to focus on urban violence born of simmering racial tensions.